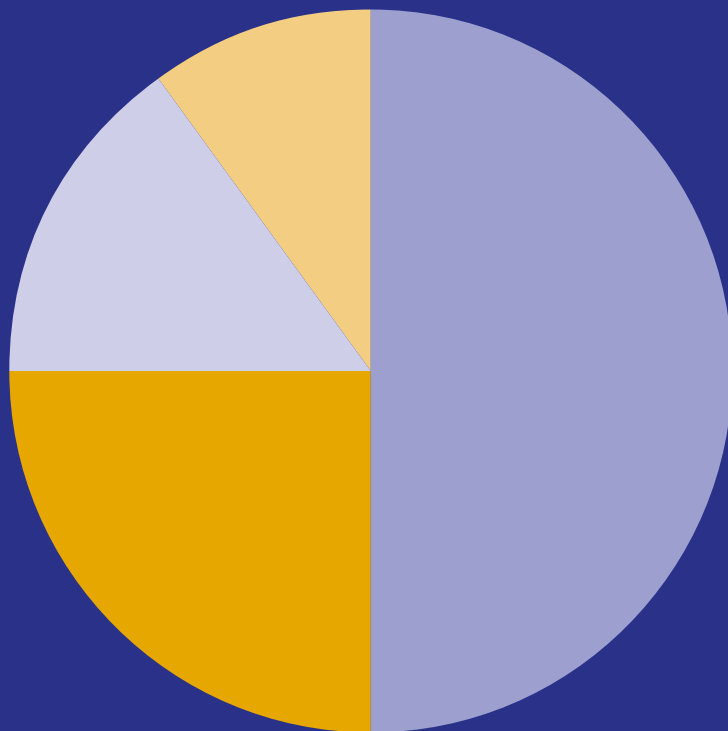




**EQUAL MEDIA &  
CULTURE CENTRE  
FOR SCOTLAND**

# **Diversity at the Top: Leadership in Scottish Media & Culture**



This report was prepared by the Equal Media and Culture Centre for Scotland at Engender





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CULTURE CENTRE**  
FOR SCOTLAND

EMCC aims to provide monitoring of Scotland's rich media, creative and cultural sectors, in partnership with - and playing critical friend to - institutions working towards greater equality and diversity.

# Introduction

Media and culture help shape societal attitudes and behaviours - and have the power to transform the world around us. Despite significant progress, there remains a persistent lack of representation of women and diverse voices in positions of power in Scotland's arts, media, cultural and sports industries. This report by the Equal Media and Culture Centre (EMCC) reviews current boards and leadership, highlighting the need for more diverse voices in decision-making spaces across the sectors.

Diversifying power at the top brings distinct advantages. The Scottish Creative Industries contribute more than £5 billion to the Scottish economy every year,<sup>1</sup> and the news media a further £1 billion.<sup>2</sup> Research shows that diverse teams drive innovation and outperform their peers on profitability and value creation.<sup>3</sup> Beyond the business case, there are ethical and human rights considerations for achieving gender balance in leadership. Scotland's media, creative and cultural sectors have a responsibility to ensure that all individuals have equal opportunity to participate and lead activity and growth. Yet women and people of colour remain underrepresented in leadership positions and on boards across these sectors. In 2021 the National Advisory Council for Women and Girls revealed that around two-thirds of senior managerial positions in the Creative Industries sector are held by men.<sup>4</sup> Scotland's Gender Equality Index reveals the 'Power' domain to have the lowest score, caused by women's underrepresentation on the boards of private and public sector organisations, and in senior positions across the arts, the media and sport.<sup>5</sup>

Some progress has been made. Since the Scottish Government's 50:50 by 2020 campaign,<sup>6</sup> launched in 2016, key national performing companies announced their intention to attain gender balanced boards by 2020.<sup>7</sup> While some have succeeded – and maintained this - others have not. EMCC research in 2021 highlighted 'male dominated

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<sup>1</sup> Scottish Government: Creative Industries. Available at: <https://www.gov.scot/policies/creative-industries/#>

<sup>2</sup> News Media Association (2016). Scottish Newspaper Industry Worth £1bn to Scottish Economy. Available at: <https://newsmediauk.org/blog/2016/06/01/scottish-newspaper-industry-worth-1bn-to-scottish-economy/>.

<sup>3</sup> McKinsey & Co. (2019) Delivering through diversity. Available at: <https://www.mckinsey.com/capabilities/people-and-organizational-performance/our-insights/delivering-through-diversity>

<sup>4</sup> National Advisory Council on Women and Girls (2021) Gender Inequality in the Creative Arts. Available at: <https://www.generationequal.scot/app/uploads/2022/03/NACWG-paper-Gender-inequality-in-creative-industries-FINAL-PAPER-5-August-21.pdf>

<sup>5</sup> Scottish Government (2020). Scotland's Gender Equality Index 2020. Available at: [https://data.gov.scot/genderindex/gender-equality-index-2020.html#1\\_key\\_findings](https://data.gov.scot/genderindex/gender-equality-index-2020.html#1_key_findings)

<sup>6</sup> Scottish Government. (2016). Available at: <https://www.gov.scot/news/5050-by-2020-takes-centre-stage/>

<sup>7</sup> Arts Professional (2016). Scotland's National Performing companies commit to gender equality. Available at: <https://www.artspromotional.co.uk/news/scotlands-national-performing-companies-commit-gender-equality>

leadership' as the top-cited barrier for women working across the media and cultural sectors in Scotland.<sup>8</sup>

The continual underrepresentation of women, Black and minoritized people in leadership positions has significant consequences,<sup>9</sup> making it harder for organisations to embrace diversity of thought, assert more inclusive values or combat stereotypes. Having more women and diverse voices as leaders is not just a matter of representation. The arts, media, and cultural sectors play a vital role in shaping Scottish attitudes and behaviours, forming a cornerstone of primary prevention of violence against women and girls. It is imperative that these sectors reflect the needs of the society they serve.

The Gender Representation on Public Boards (Scotland) Act 2018 sets clear expectations for public bodies on the need for diversity in decision-making processes. The bill mandates transparency, with statutory guidance available.<sup>10</sup> The Partnership for Change commitment invites public, private and third sector organisations to improve diversity by 2020.<sup>11</sup> Achieving balanced, representative boards and leadership is essential for promoting gender equality and diversity and creating a fairer, more equitable society.<sup>12</sup> Decision-makers are the ones who can create radical change.

Similar to Engender's Sex and Power Report<sup>13</sup> this paper uses a data-driven approach to analyse the number of women and people of colour sitting in decision-making roles in Scottish media and culture. It simply counts CEOs, Executive Directors, Board Members and Chairs according to their sex (men or women) and their race (white or person of colour). We know that women facing intersecting barriers are less likely to be in positions of power<sup>14</sup> and acknowledge that other social groups and identities like disability, age, and sexual orientation or gender identity are likely to be even more under-represented. For this paper, however, we look exclusively at sex and race, with the aim of expanding this in the future. Our methodology and a list of organisations included can be found in the Appendices. By analysing the current state of diversity in leadership positions within these sectors, the report seeks to raise awareness, prompting conversations and self-scrutiny cross-sectorally about immediate actions needed for change.

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<sup>8</sup> Engender (2021) I Just Didn't See Anyone Like Me. Available at: <https://emcc.engender.org.uk/publications/7-i-just-didnt-see-anyone-like-me.pdf>

<sup>9</sup> The McGregor-Smith Review (2021) The Time for Talking is Over. Now is the Time to Act. Available at: [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/594336/race-in-workplace-mcgregor-smith-review.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/594336/race-in-workplace-mcgregor-smith-review.pdf)

<sup>10</sup> Gender Representation on Public Boards (Scotland) Act 2018: statutory guidance. Available at: <https://www.gov.scot/publications/gender-representation-public-boards-scotland-act-2018-statutory-guidance-2/>

<sup>11</sup> Scottish Government (2016) Increasing Representation of Women on Private Sector Boards in Scotland. Available at: <https://www.gov.scot/binaries/content/documents/govscot/publications/research-and-analysis/2016/05/increasing-representation-women-private-sector-boards-scotland/documents/00500465-pdf/00500465-pdf/govscot%3Adocument/00500465.pdf>

<sup>12</sup> European Parliament (2018). Gender Equality in the Media Sector. Available at: [https://www.europarl.europa.eu/RegData/etudes/STUD/2018/596839/IPOL\\_STU\(2018\)596839\\_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2018/596839/IPOL_STU(2018)596839_EN.pdf)

<sup>13</sup> Engender (2023) Sex and Power in Scotland 2023. Available at: <https://www.engender.org.uk/content/publications/SP2023FINALPDF.pdf>

<sup>14</sup> Sanchez-Hucles, J. V., & Davis, D. D. (2010). Women and women of color in leadership: Complexity, identity, and intersectionality. Available at: <https://psycnet.apa.org/record/2010-06153-003>.

Overview of Leadership Positions Cross-Sectorally by Sex and Race					
Industry	Position: Sector	% MOC	% WOC	% WM	% WW
Broadcasters	3 x CEO	0	0	100	0
	Boards: STV & BBC Scotland	0	8	67	25
	Executive Leadership Teams: BBC Scotland & STV	0	6	50	44
News	News Boards	5	3	70	22
	Editors in Chief	0	0	76	24
	Political Editors	0	0	80	20
	Sports Editors	0	0	100	0
Publishing	Director/CEO: Publishing Companies	4	0	57	39
Sports	Boards: National Sports Bodies	3	1	59	37
	CEO: National Sports Bodies	0	0	77	23
	Chair/CEO: Sports Associations	2	0	65	33
Digital	Director/CEO: Animation or Gaming Companies	10	0	83	7
	CEO/MD Creative Advertising/ Marketing Agencies	0	0	71	29
Culture	Boards: National Cultural Bodies	3	4	47	46
	CEO/Director: National Cultural Bodies	0	3	50	47
Festivals	Director: Major National/International Festivals	2	9	49	40
	Director: Arts Festivals	0	6	52	39
	Chief Organisers: Folk Festivals	0	0	67	32
Mus/Galls	Director: Museums and Galleries	0	5	49	46
Theatre	CEO/Director: Theatres & Companies	0	2	60	38
Dance	CEO/Director: Dance Companies	0	0	42	58
Film	Director/CEO: Screen and Film Bodies	0	0	22	78
	Directors: Production Companies	0	7	62	31
	Head of Production: Production Companies	0	0	50	50
Music	Executive Director: Scottish Music Organisations	0	0	60	40
	Conductors: National Orchestras/ Choirs/Bands	0	0	100	0



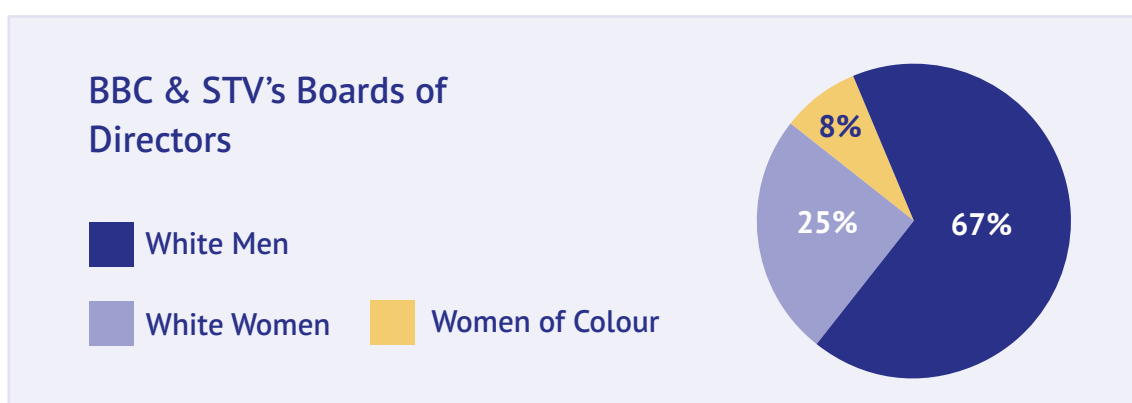
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# Broadcasters

Of the three broadcasters based in Scotland (BBC Scotland, BBC Radio Scotland and STV) none are currently led by women. All three chief executives are white men.

BBC Scotland's board, the Scotland Committee, is made up of four people, three white men and one white woman. STV's board of directors is slightly more representative, with 38% of its board women, including one woman of colour.



STV's executive team is made up of twice as many men as women, and all are white. BBC Scotland's executive team is made up of 9 people; 33% white men and 66% women, one of whom is a woman of colour. Both STV<sup>15</sup> and the BBC<sup>16</sup> have transparent internal monitoring and goals for on-screen and workforce representation, including leadership. The next step is an embedded, intersectional approach with timelines and greater accountability for targets missed.

Future research could include analysis of workforce representation in Scottish-made radio and television, news broadcasters and nominations for awards, such as BAFTA Scotland. This is all the more pressing given the exodus of groups of women, such as working mothers, recorded leaving broadcasting due to the Covid pandemic and the cost of living crisis.<sup>17</sup> Ofcom's 2021 review of diversity and equal opportunities in UK Broadcasting recommends that broadcasters should refocus their efforts on retention,

<sup>15</sup> STV Diversity and Inclusion. Available at: <https://www.stvplc.tv/social-impact/diversity-and-inclusion/>

<sup>16</sup> BBC Equality 50:50. Available at: <https://www.bbc.co.uk/5050/>

<sup>17</sup> (University of Nottingham) Locked Down and Locked Out: The Impact of the COVID-19 pandemic on mothers working in the UK television industry. Available at: <https://www.nottingham.ac.uk/research/groups/isir/documents/locked-down-locked-up-full-report-august-2021.pdf>



progression and senior recruitment, requiring them to diversify themselves structurally and culturally.<sup>18</sup>

**Good Practice:** All eligible films for the BAFTA's Outstanding British Film award now need to comply with Standard C of the BFI diversity standards focusing on training and opportunity. This is an innovative strategy to incentivise film companies to engage proactively with practices which increase diversity at all levels.<sup>19</sup>

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<sup>18</sup> Ofcom (2021) Five Year Review: Diversity and equal opportunities in UK broadcasting. Available at: [https://www.ofcom.org.uk/\\_data/assets/pdf\\_file/0029/225992/dib-five-years-2021.pdf](https://www.ofcom.org.uk/_data/assets/pdf_file/0029/225992/dib-five-years-2021.pdf)

<sup>19</sup> Engender (2022) BAFTAs so white? Available at: <https://www.engender.org.uk/news/blog/baftas-sodiverse/>

# Newspapers

The main newspapers in Scotland are largely owned by six parent companies, themselves owned by umbrella media companies. This is the only section of the report where companies outside of Scotland are included in the data; of the six main companies, only DC Thomson is based in Scotland.

A key reason for including international parent companies is to scrutinize the axis of power operating Scottish newspapers, recognising that more often than not, this lies in large UK or US companies which between them dominate the Scottish news market.<sup>20</sup>

Scottish Newspapers by Company and Parent Company		
The Scotsman	National World	
Scotland on Sunday		
The National	Newsquest Media Group	Gannett
Gannett		
The Sunday National		
The Evening Times		
The Herald		
Sunday Herald		
The Daily Record		
The Sunday Mail	Reach Plc	
The Scottish Daily Express		
The Scottish Sunday Express		
The Scottish Sun	News UK	News Corp
The Sunday Times Scotland		
The Scottish Daily Mail	dmg media	DMGT
The Evening Telegraph	DC Thomson	
The Courier		
The Press and Journal		
The Sunday Post		
The Evening Express		

<sup>20</sup> layla-roxanne hill: Why doesn't our media look like this? (2019) Available at: <https://www.thenational.scot/news/17933391.layla-roxanne-hill-doesnt-media-look-like/>

## News Boards

A total of 10 boards or executive teams were analysed:

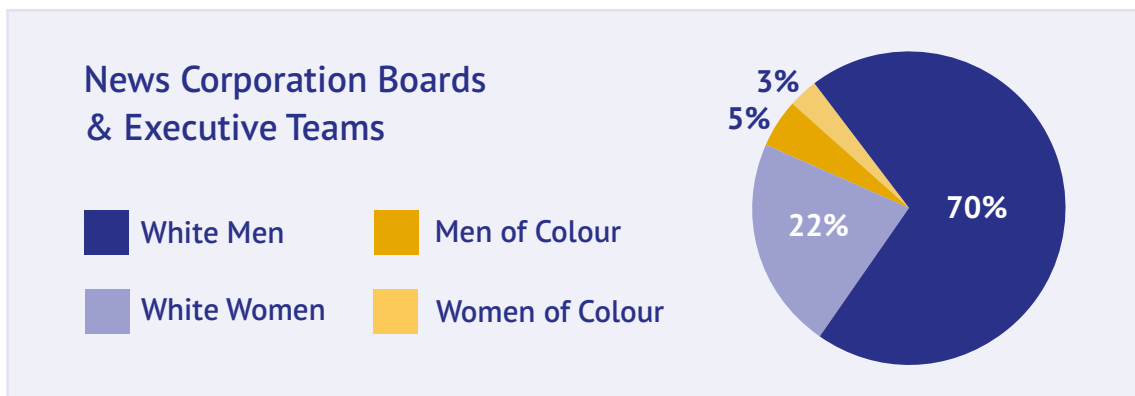
- The media boards/executive leadership teams of the six main companies.
- The boards of the three parent companies: Gannett, News Corp and DGMT.
- DC Thomson's Media Board and Senior Executive Team.

Two of the 10 boards have a woman chief executive: News UK and DC Thomson's Senior Executive Team. All of the chief executives are white.

Taken together, the 10 boards consist of 87 board members, of whom three quarters are men, and 25% are women.

Of the 10, 3 are made entirely of white men: National World, DC Thomson and dmg media.

Only 8% of the board members of media companies with news publications in Scotland are men and women of colour.



The Ferret Board (which is a Cooperative and therefore not included above) which includes Journalist, Reader and Independent Directors<sup>21</sup> is made up of 43% women (3 out of the 7 board members) one of whom is a woman of colour.

In addition, we looked at the Scottish Newspaper Society's Office Bearers separately. The Scottish Newspaper Society aims to improve the profile of – and promote the interests of - the newspaper publishing industry in Scotland.<sup>22</sup> All the Office Bearers are white men. It is critical that associations with the objective to represent the interests of an industry are able to reflect the people working within that industry.

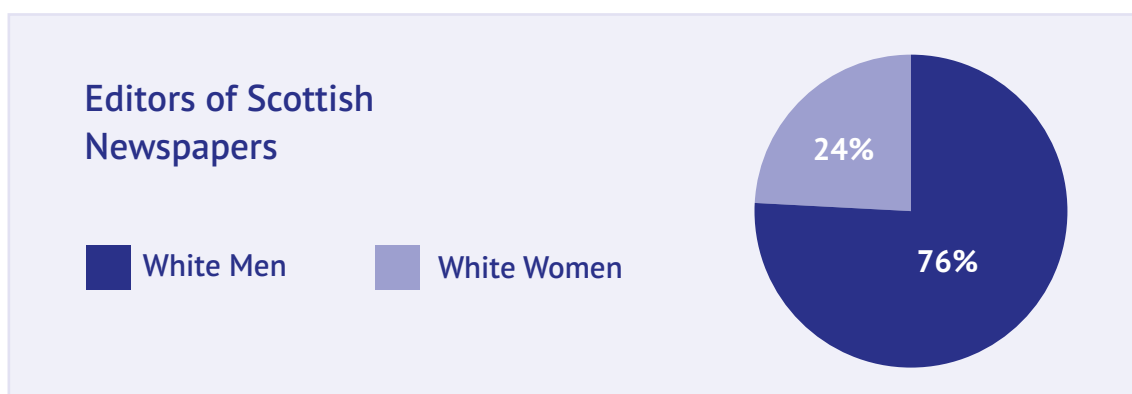
<sup>21</sup> The Ferret Board. Available at: <https://theferret.scot/about-us/>

<sup>22</sup> The Scottish Newspaper Society's Office Bearers. Available at: <https://www.scotns.org.uk/office-bearers/>

It is clear that the Scottish newspaper industry as a whole is governed by a predominance of men, and a predominance of white people. Media bodies can embed gender competence into project planning and policies to help to shift patterns of exclusion of women and people of colour and facilitate a critical mass of both in senior, decision-making roles.

## Editors in Chief

The editors of Scotland's 18 major newspapers (including Sunday publications) alongside the Ferret's 2 co-editors, and Newsquest Scotland's newly created Editor-in-Chief position were coded for race and sex.



Less than a quarter of the editors (24%) of Scottish newspaper publications are women. All of the editors are white. This finding is stark and raises questions about the dominance of one sector of the population in our national discourse across news, sport, culture and lifestyle.

A headline in 2012 asked: Why are there so few female national newspaper editors?<sup>23</sup> Over ten years later, here in Scotland, less than a quarter of them are women, and all of them are white. An audit in 2020 of the 22 daily and Sunday papers in the UK (excluding Scotland) found that 8 of them were edited by women (36%)<sup>24</sup> so in Scotland there is room for improvement to reach the point where even a third of editors are women. Work by organisations like Pass the Mic<sup>25</sup> are building momentum in tackling the under-representation of women of colour on screen, on air and in print, but we also urgently need diverse women – Black women, women of colour, LGBTQIA+ women – shaping our national discourse, making decisions about media from the top.

<sup>23</sup> Guardian (2012) Why are there so few female national newspaper editors. Available at: <https://www.theguardian.com/media/the-womens-blog-with-jane-martinson/2012/may/31/female-newspaper-editors>

<sup>24</sup> Press Gazette (2020). More than a third of UK national newspapers now edited by women in Fleet Street shake-up. Available at: <https://pressgazette.co.uk/news/more-than-third-uk-national-newspapers-now-edited-by-women-fleet-street-shake-up/>

<sup>25</sup> Pass the Mic (2022). Available at: <https://passthemicscotland.org/>

## Political Editors

Of the 14 publications to have Political Editor posts, 3 are woman, and all are white. Recent analysis by Abbi Garton-Crosbie reveals how few women stay in political journalism in the Scottish print media, preferring to move into broadcasting. The effect is a press gallery at FMQs dominated by men, and only three instances over the course of one month where even 25% of the journalists at political briefings were women.<sup>26</sup>

Recommendations made by Engender to increase the proportion of women entering political journalism in Scotland include leadership teams providing greater clarity on routes into specialisms, and transparency around criteria for story allocations.<sup>27</sup>

## Sports Editors

Of the 8 publications to have Sports Editor posts, all 8 are white men.

This was unfortunately an unsurprising finding, given that Women In Journalism Scotland's review in 2022 revealed that of the 95 permanent sports reporter roles at national and regional print titles in Scotland, only 3 were filled by women.<sup>28</sup>

Scottish print and broadcast media urgently needs more women, and more people of colour, to occupy editorial positions, with knock on effects on the culture of sports journalism as a whole, a more diverse workforce, and improvements in gendered coverage of sport.

**Good Practice:** To support greater representation in these areas, Women in Journalism Scotland<sup>29</sup> provide training, networking and mentorship opportunities to support young women wanting to develop careers in these sectors, and campaign to address the perception that political and sports journalism are not viable career paths for women.

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<sup>26</sup> The National (2023) It's time to talk about the lack of female Scottish political reporters. Available at: <https://www.thenational.scot/politics/23373164.time-talk-lack-female-scottish-political-reporters/>

<sup>27</sup> Engender (2022) Reading Into The News. Available at: <https://www.engender.org.uk/files/2.-reading-into-the-news.pdf>

<sup>28</sup> Women In Journalism Scotland (2022) Sexist shame of the beautiful game. Available at: <https://www.wijscotland.com/news/o2jp4adozpxphwktq0he3032p7i8h3>

<sup>29</sup> Women In Journalism Scotland. Available at: <https://www.wijscotland.com>

# Publishing

Analysis of 24 publishing bodies and companies in Scotland revealed that just over half of CEOs or Directors in this sector are white men, alongside one man of colour. White women make up 44%, and no women of colour are currently leading publishing houses in Scotland. This finding is less than the 53% of executive roles which were found to be held by women in publishing across the UK, in recent research (2020) by the Publishers Association.<sup>30</sup> The imbalance in Scotland – and the lack of diversity – reveal a need for action in attracting and establishing more women, and specifically women of colour. Future research in Scotland could include gendered analysis of authors published or reviewed in Scottish media, as has been done in the past by ROAR,<sup>31</sup> or a review of smaller, independent companies, collectives and rates of self-publishing.



**Good Practice:** The Scottish Book Trust is collaborating with the Universities of Stirling and Glasgow on a PhD program undertaken by Christina Neuwirth which aims to examine gender inequality in contemporary Scottish writing and publishing. The research includes analysis of books published, reviewed, appearances at book festival events and literary prize winners.<sup>32</sup>

<sup>30</sup> The Publishers Association and Inclusion (2020). UK Publishing Workforce: Diversity, inclusions and belonging. Available at: <https://www.publishers.org.uk/wp-content/uploads/2021/01/The-UK-Publishing-Workforce-Diversity-Inclusion-and-Belonging-in-2020.pdf>

<sup>31</sup> Publishing Perspectives (2019). Scotland's ROAR Program: New Numbers on Women in Publishing. Available at: <https://publishingperspectives.com/2019/07/scotland-roar-program-gender-in-publishing-uk/>

<sup>32</sup> Scottish Book Trust: Women of Words. Available at: <https://www.scottishbooktrust.com/our-research/women-of-words-gender-equality-in-contemporary-scottish-writing-and-publishing>

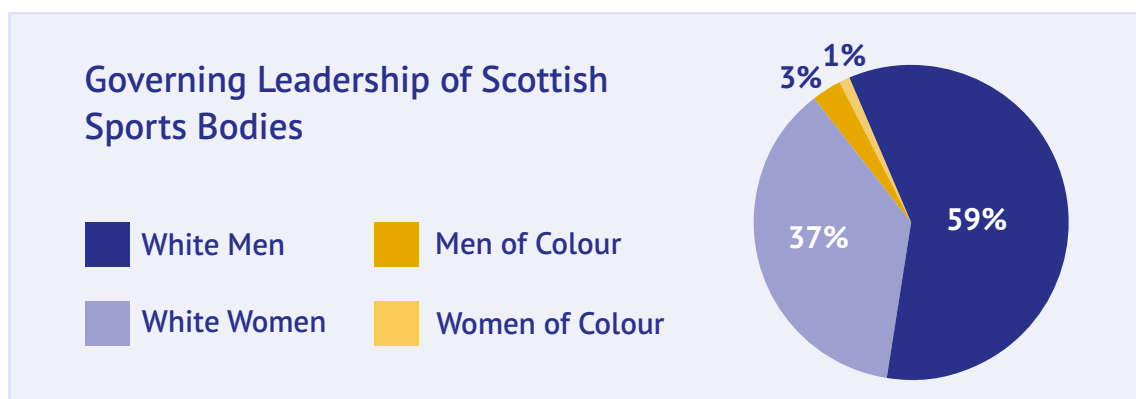
# Sport

## National Sports Bodies

The boards or executive councils of thirteen major sports bodies in Scotland were analysed; 8 national bodies and 5 major sports bodies for football, rugby and athletics.

Three of the 13 chief executives are women; for the Scottish Sports Association, Scottish Sports Futures, and Scottish Professional Football League Trust.

Of the 138 board and council positions across the 13 bodies, women make up 38%, with some bodies (Scottish Sports Association, Scottish Disability Sport) achieving gender parity, and others consisting of twice as many men as women. Of the 138 positions, only 5 are filled by people of colour: 3.6%.

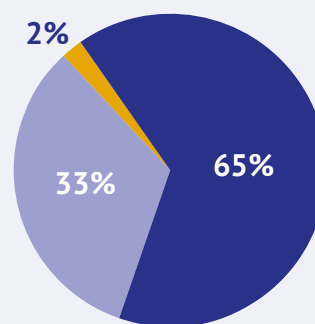


## Specific Sports Associations

Analysis of the Chair or Chief Executive Officer of 55 further governing bodies of specific sports in Scotland was undertaken. Of the 55, women lead a third (33%) and all but one (a man of colour) are led by white people. These findings for sports bodies and associations reflect similar findings from 2021 by Scottish Women In Sport, in which 33% of board positions were found to be held by women – across 85 sports bodies and associations in Scotland. This report also found evidence of gender stereotypes dictating beliefs about women’s ability to hold leadership roles in sports governing bodies, and disagreement that gender-balanced boards should be a priority.<sup>33</sup>

<sup>33</sup> Observatory for Sport in Scotland & Scottish Women in Sport (2021) Women Leadership in Scottish Sport. Available at: <https://www.scottishwomeninsport.co.uk/wp-content/uploads/2021/10/Women-in-Leadership-Full-Report.pdf>

### Chair or CEO of Sports Governing Bodies in Scotland



National sports bodies and sport-specific associations must self-reflect on the significance of ensuring greater equality and diversity in their leadership – and the knock-on effect of creating welcoming and inclusive spaces for everyone to participate in Scottish sport.

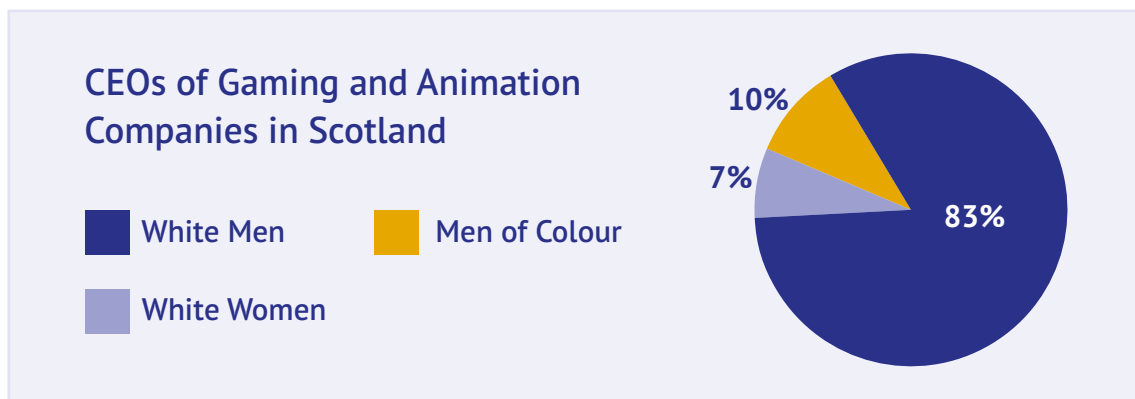


# Digital Culture

## Gaming and Animation

Analysis of 30 gaming and animation companies based in Scotland revealed that 28 (93%) have men as their CEO or Managing Director. More specifically, 25 (83%) are led by white men and three by men of colour (10%)

Only 2 of the major gaming and animation companies in Scotland are run by women, both white. Notably these two companies focused on accessibility and education, both feminised coded areas of work.



Globally, Women in Gaming's new 2023 report identifies women making up nearly half of all gamers but only 16% of executive teams in gaming companies.<sup>34</sup> The Scottish Games Network, an umbrella organisation providing information and community to the industry across the country, is also run by a white man. It is, however, a member of RaiseTheGame; a pledge to improve diversity and inclusion in the games industry.<sup>35</sup>

<sup>34</sup> Moonshot (2023) Growing number of women in gaming but few of them in top management. Available at: <https://moonshot.news/news/diversity-inclusion/growing-number-om-women-in-gaming-but-few-of-them-in-top-management/>

<sup>35</sup> The Scottish Games Network: Raise the Game. Available at: <https://scottishgames.net/raise-the-game/>

## Digital Creative, Marketing and Advertising Agencies

We analysed 39 of the largest digital creative agencies, digital marketing, PR and advertising companies in Scotland. All of their CEOs are white. Overall, 71% of their CEOs are men, and 29% are women.



In the UK, women make up only 12% of creative directors,<sup>36</sup> and of the top 20 digital performance agencies in the UK, only 3 are run by women.<sup>37</sup> Nicola Marsh, Managing director at Google Practice UK, states that the industry needs more women role models, more equal representation in visible spaces like panels and conferences, and proactive support of women in senior leadership in the sector.<sup>38</sup>

<sup>36</sup> Campaign (2021) Creative Equals: Future Leaders 2021. Available at: <https://www.campaignlive.co.uk/article/creative-equals-future-leaders-2021/1715551#>

<sup>37</sup> New Digital Age (2022) Meet the next generation of digital leaders – more representation, more perspectives, more kindness. Available at: <https://newdigitalage.co/digital-women/meet-the-next-generation-of-digital-leaders-more-representation-more-perspectives-morekindness/>

<sup>38</sup> Creative Boom (2023) Break the Bias: Female leaders reveal what it's like working in digital today. Available at: <https://www.creativeboom.com/features/break-the-bias-female-leaders-reveal-what-its-like-working-in-digital-today/>

# National cultural bodies

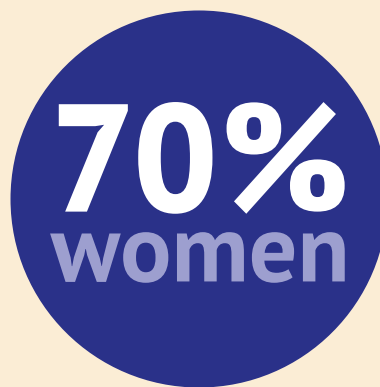
Firstly, we analysed the CEO/Director of 48 Scottish national creative and cultural bodies. These included umbrella organisations such as Glasgow Life and Creative Scotland, organisations from the theatre, music, museums and galleries, film and television, publishing, and trad/folk sectors. See “Appendix 1: Organisations Included” on page 31 for a full list.

Of the 48 bodies, 44% had women as either Director or CEO of the organisation. Only one is currently led by a woman of colour (the National Library of Scotland) and one by a man of colour (the Scottish Poetry Library).

Secondly the boards of these national cultural bodies were analysed. Many of these boards are close to approaching gender parity, and in many cases more positions are held by women than men, particularly on boards representing the creative arts.

## Six creative arts boards had more than:

The Scottish Documentary Institute  
Playwrights’ Studio Scotland  
National Records of Scotland  
Chamber Music Scotland  
Traditional Arts and Culture Scotland  
Publishing Scotland



Overall, of the 513 positions counted, 258 were held by women (50%). This is a welcome finding and speaks to a drive by many creative and cultural bodies to ensure greater equality at the highest levels.

Of the 513 positions, 37 are held by people of colour (7%). Of the 48 boards analysed, however, nearly half have no people of colour at all (44%), and 71% have no women of colour. These are shocking, and sadly unsurprising findings, revealing the extent to which cultural structures continue to exclude people of colour, and particularly Black women and women of colour from decision-making spaces.

## National Cultural Boards



Boards which include a person of colour tend to either have a man or woman of colour – but not both. Exceptions to this include National Museums Scotland, National Theatre of Scotland, National Youth Orchestra of Scotland, Scottish Opera, and the Royal Conservatoire. Chamber Music Scotland is alone in having no white men on its board.

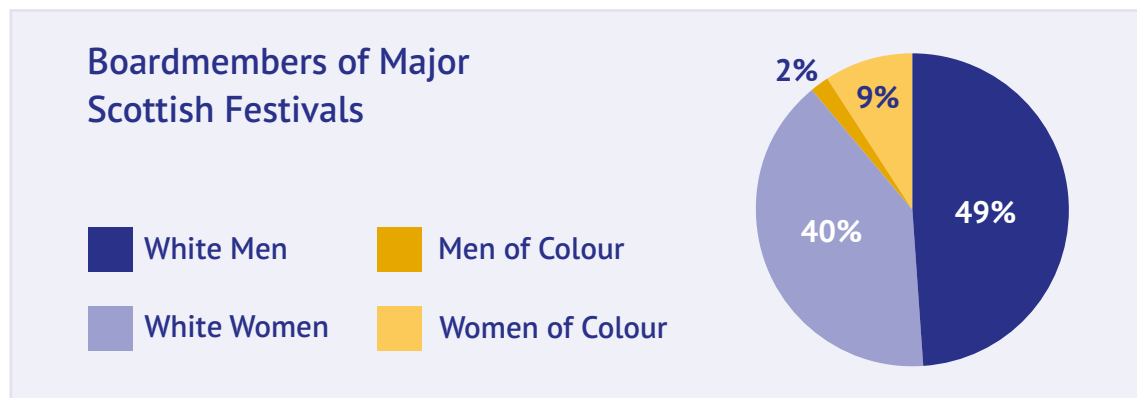
**Good practice:** Included having Youth Advisory Boards, ensuring a mix between elected directors and appointed directors, as the RSNO have done, and having 2 co-chairs rather than one, like the Federation of Scottish Theatre.

Of the boards with named chairs, 40% were women, which is better than the 25% found in 2018 across all public bodies in Scotland.<sup>39</sup> Interestingly, boards with a majority of women often still had a man as chair. There is still clearly work to be done to ensure that boardrooms are maintained as spaces where women's ability to lead is championed and upheld.

<sup>39</sup> Gender Representation on Public Boards (Scotland) Bill. Available at: <https://www.parliament.scot/bills-and-laws/bills/gender-representation-on-public-boards-scotland-bill>

# Festivals

First, 12 major national festivals were analysed, of which 4 are led by women. Analysis of these festivals boards showed a total of 145 board positions of which white men hold 49%. However, there was a welcome proportion of women of colour (9%), with the Glasgow Film Festival, EdFringe, the Edinburgh International Festival, and the Edinburgh International Children's Festival notable for their pursuance of more diverse boards. Nearly half (5), however, still have no people of colour on their boards at all.

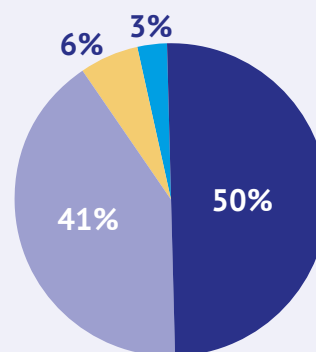


**Good Practice:** In 2019 the Edinburgh International Festival (EIF) remodelled its board, bringing in new people with diverse skillsets with a majority of women for the first time in its 73 year history. Today our figures show 69% women and 23% people of colour on its board. The EIF also coordinated a event in 2018 with Edinburgh's Art, Book, Film and Fringe Festival examining Power, Gender and the Arts. Providing space for reflection and sharing of good practice is key to ensuring the creative industries in Scotland make progress on diversity.

## Scottish Arts Festivals

A total of 35 more arts festivals were analysed, including comedy, jazz, book, and poetry festivals, event management companies for music festivals, showcases and expo events. White men make up 50% of the Festival Directors, and white people make up 94% of the Directors overall. Women (white and women of colour combined) totalled 47% of the Festival Directors, indicating that women are more likely to be in leadership positions for these – generally smaller – place or sector-based festivals, than of the major national festivals (where they make up 33% of Directors).

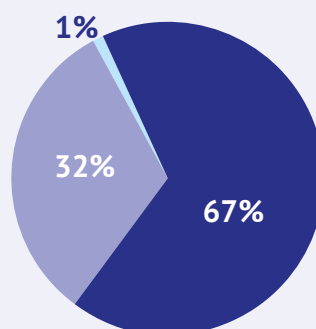
## Directors of Arts Festivals in Scotland



## Folk Festivals

The directors of a further 63 smaller festivals covering Celtic, folk, trad and dance themes were also coded for gender. Some of them are run by local folk clubs, others by paid staff, local councils, or volunteers. Of these, 67% are run by white men, while less than a third are run by women – and only one woman of colour.<sup>40</sup>

## Directors of Scottish Trad/Folk Festivals by Gender



Compared to national festivals and arts festivals, festivals celebrating traditional and folk culture in Scotland are most likely to be run by white men, and less likely to have a person of colour at their helm. This is echoed in the finding below that 78% of Trad/folk organisations in Scotland are run by white men. It also reflects the findings above; all the boards for National Trad/Folk Bodies (except for Traditional Arts and Culture Scotland) include fewer than 50% women, and only 1 includes a person of colour. This raises questions about how proactively inclusive such spaces are of women and marginalised people in Scotland. Future work on festivals could include analysis of exhibitions, line-ups and headliners across sectoral events. Much of this analysis is being done at a grassroots level,<sup>41</sup> in order to advocate for better equality and diversity in the visibility of acts participating in events.

<sup>40</sup> One person publicly identified as trans, and has therefore been included separately. There may also be trans and/or non-binary people on other boards included in this paper.

<sup>41</sup> See: Friendly Festivals in Scotland, the Black Lives in Music Charter, FLAPS Hen Hoose, the BIT Collective, PopGirlz Scotland, POWA Scotland, Scottish Women Inventing Music, the UK-wide F-List Directory, and international Key Change

# Museums and Galleries

A total of 417 Scottish museums, galleries (both public and private), national bodies such as National Galleries of Scotland, and cultural agencies which operate museums or galleries (based within councils) were analysed for their chief executive, director or manager. The gender balance is quite evenly split, with 51% run by women and 49% by men (but no men of colour). There are two women of colour leaders.



These findings reflect similar figures found for London commercial galleries in 2021, where 42% of directors were found to be white women, and 5% women of colour. The same research revealed that 67% of artists represented in major London commercial galleries were men.<sup>42</sup> Future research could also include an analysis of art sales and acquisitions in Scotland, and of featured works and exhibitions in Scottish galleries, libraries, museums and heritage spaces.

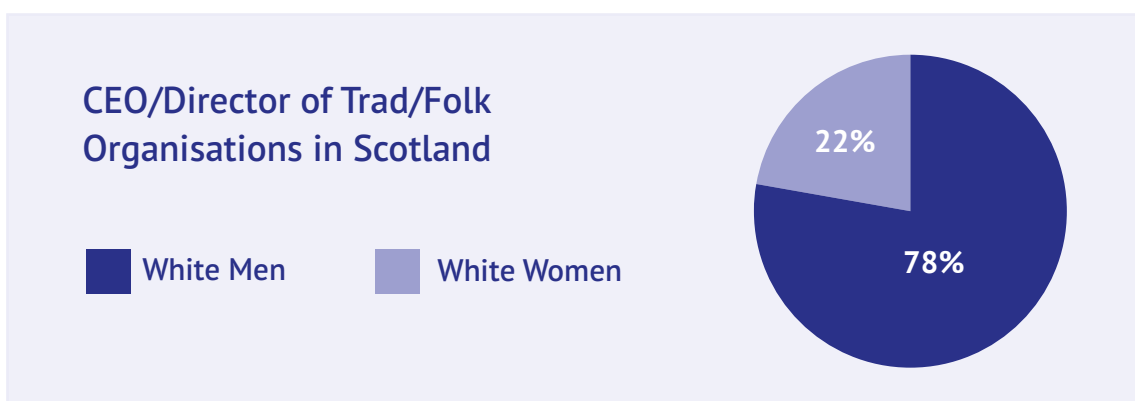
**Good Practice:** National Galleries of Scotland's transparency around its EDI commitments is commendable, pertaining to governance, culture, decision-making and curation. Its Mainstreaming Equalities Report<sup>43</sup> reviews ongoing delivery of its Equality Outcomes, including self-monitoring of Board positions and proactive engagement with the Scottish Government's Public Appointments Team to diversify its membership.

<sup>42</sup> Freelands Foundation (2022). Representation of Women Artists in the UK During 2021. Available at: <https://freelandsfoundation.imgix.net/documents/Representation-of-Women-Artists-in-the-UK-Research-in-2021.pdf>

<sup>43</sup> National Galleries of Scotland (2019) Mainstreaming Equality at the National Galleries of Scotland. Available at: [https://www.nationalgalleries.org/sites/default/files/features/pdfs/Mainstreaming\\_Equality\\_Report\\_April\\_2019.pdf](https://www.nationalgalleries.org/sites/default/files/features/pdfs/Mainstreaming_Equality_Report_April_2019.pdf)

# Traditional and Folk

Eighteen organisations in the folk and trad sector were analysed. All the CEOs/Directors are white, and 78% of them are men.



Future research could extend to analyse visibility and representation at major folk Festivals such as Celtic Connections, and nominations in the Scots Trad Music Awards and the BBC Folk Awards to monitor numbers of all-male bands – and masculine bands - compared to bands which include even one woman.<sup>44</sup> The world of piping and drumming remains dominated by white people, with action needed to make spaces more inclusive.<sup>45</sup> A culture shift is needed throughout the sector to uphold the rights of women and minoritized people to play an active role in participation at every level – including leadership.

**Good Practice:** We welcome steps towards self-monitoring and evidence-based action towards inclusivity, such as Fèisean nan Gàidheal’s data collection and EDI awareness training for all staff and Board members<sup>46</sup> and the National Piping Centre’s survey-based research on women’s experiences in piping and drumming<sup>47</sup>.

<sup>44</sup> The Guardian (2017) Why it’s time for Scottish folk to change its tune. Available at: <https://www.theguardian.com/music/2017/jan/25/women-challenge-scottish-folk-scene-macho-image>

<sup>45</sup> Pipes | Drums (2020) Is Piping and Drumming a Welcome Place for Black Players? Available at: <https://www.pipesdrums.com/article/is-piping-and-drumming-a-welcome-place-for-black-players-part-1/>

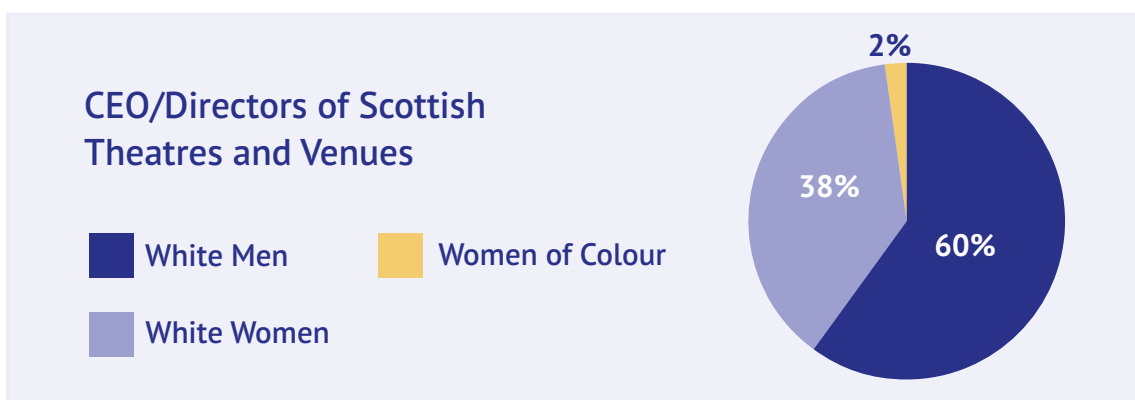
<sup>46</sup> Fèisean nan Gàidheal (2018) EDI Action Plan. Available at: <https://www.feisean.org/wp-content/uploads/FnG-EDIPlan201821-1.pdf>

<sup>47</sup> The Piping Centre (2023) Women in Piping and Drumming: Equality, Inclusivity and Diversity Research 2023. Available at: <https://www.thepipingcentre.co.uk/news-events/852-women-in-piping-and-drumming-equality-inclusivity-and-diversity-research-2023>



# Theatre and Dance

The CEO/Directors of 48 theatres, theatre companies and venues across Scotland were analysed. Theatre spaces coordinated by volunteers or run by local council agencies were not included. 60% of those in leadership positions are white men, and 38% white women. Only one person of colour, a woman, leads a theatre in Scotland.



Figures from 2014 compiled by Tonic indicated that at the time, 63% of the 179 theatre organisations in Arts Council England’s portfolio were men, and 37% women<sup>48</sup> – similar to our findings here in Scotland nearly a decade later. Since the first major theatre in London to be run by a woman only happened 11 years ago (in 2012)<sup>49</sup> there has certainly been progress, and some of Scotland’s key theatres across the country are led by women.

**Good Practice:** The National Theatre of Scotland’s new Strategic Plan (2023) includes an Anti-Racism Plan<sup>50</sup>, stating its intention to appointing more people of colour to its Board and its staff base, collecting more data against EDI indicators and undertaking anti-racism training for the Board.

<sup>48</sup> Guardian (2014). Theatre’s leading female figures gather to shine a spotlight on gender gap. Available at: <https://www.theguardian.com/stage/2014/sep/22/theatre-female-figures-gender-gap>

<sup>49</sup> American Theatre (2017). Top Girls: British and Irish Theatre and the Women Who Lead Them. Available at: <https://www.americantheatre.org/2017/10/10/top-girls-u-k-theatres-and-the-women-who-lead-them/> (But let’s stop calling women ‘girls’).

<sup>50</sup> National Theatre of Scotland: Available at: <https://www.nationaltheatrescotland.com/about/reports-and-documents/anti-racism-plan>

This is a welcome public commitment to greater cultural diversity. But much more work is needed by Scottish theatre companies and venues to ensure their spaces, content, production and leadership is proactive in their work towards greater diversity of all kinds in the sector.



As venues were included in theatre, we also separately examined 12 dance companies based in Scotland and national dance organisations. All are currently led by white people; 7 women and 5 men.

Alongside film production below this is the only category in the creative and cultural arts where a greater proportion are led by women than men, and is a welcome finding. While, unlike other art forms, dance has been coded as a conventionally feminine activity, this has not always been reflected in its leadership. It is possible there is a global shift; a 2021 study of the largest US 50 ballet companies reveals a similar gender balance, with 54% women executive directors.<sup>51</sup>

Whilst a small sample, the lack of racial diversity is troubling, with alternative companies arising in response - such as Project X, a collective platforming dance of the African and Caribbean Diaspora.

Future research could usefully examine choreographers working in Scotland across all dance types, and a greater intersectional focus on Scottish traditional dance in its own right.

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<sup>51</sup> Dance Data Project (2021) Artistic and Executive Leadership Report. Available at: <https://www.dancedatapoint.com/wp-content/uploads/2021/06/June-2021-ARTISTIC-AND-EXECUTIVE-LEADERSHIP-REPORT.pdf>

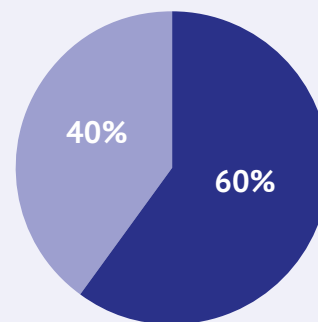
# Music

## Scottish National Music Organisations

The Executive Directors of fifteen Scottish music bodies including orchestras and associations were analysed, with 40% currently being led by women. This is a welcome finding, although notable that those run by women tend towards inclusion and education such as Drake Music Scotland, Sistema Scotland and the National Youth Orchestra of Scotland, while those with a more prominent international status such as Scottish Opera, the Royal Scottish National Orchestra, and the Royal Conservatoire are run by men. Seven of the fifteen organisations have boards with less than 50% women, and six of the fifteen boards have no people of colour on them at all.

### Executive Directors of Music Bodies in Scotland

■ White Men      ■ White Women



**Good Practice:** Royal Conservatoire of Scotland has an explicit commitment to equality and diversity on its Board: “Specifically in terms of gender, the Board committed to achieving a minimum of 40% of either gender of lay governors by 2018. This was achieved and the lay Governors in the current Governing Body (2020) comprises 50% female and 50% male. In 2020 the RCS began work on a comprehensive Anti-Racism Action Plan which is live on the RCS website.”<sup>52</sup>

All fifteen Executive Directors are currently white. This finding is reflected elsewhere in analysis of the UK music industry. A review of chairs and CEOs across 11 UK music

<sup>52</sup> RCS Website. Available at: <https://www.rcs.ac.uk/why-rcs/vision-and-governance/governors/primary-responsibilities/>

industry trade bodies by Women in CTRL in 2021 revealed that none were Black women.<sup>53</sup> This figure has increased to 2 as of 2022, as reported in UK Music's Diversity Workforce Survey findings.<sup>54</sup> We are yet to see a Black woman or women of colour as chair or CEO of a Scottish national music organisation.

Future research could examine contemporary music, including representation amongst artists and recording labels, and gain valuable insight into Scottish-specific figures and practices, as Vick Bain has done annually through the report: Counting the Music Industry: The Gender Gap.<sup>55</sup>

## Musical Directors of National Music Organisations

Analysis of the Musical Directors/Principal Conductors of 12 Scottish national orchestras, bands and choirs showed that all 12 are conducted by white men. This is a disappointing finding, indicating an urgent need for proactive engagement in diversifying the artistic direction in our national musical endeavour.



The Royal Philharmonic's latest figures (2022) show that UK-wide, only 22 of the 371 conductors (5%) represented by British agents were women, with workshops and opportunities now offered through the *Women Conductors Programme*.<sup>56</sup>

**Good Practice:** The Royal Scottish National Orchestra have two people of colour listed as their *Assistant Conductor and Principal Guest Conductor*, demonstrating a commitment to diversity amongst their artistic team.

<sup>53</sup> Women In CTRL (2021) Seat At The Table Report: 1 Year On. Available at: <https://womeninctrl.com/seatatthetable2021/>

<sup>54</sup> UK Music (2022) Diversity Report. Available at: <https://www.ukmusic.org/wp-content/uploads/2022/11/Diversity-2022-Spreads.pdf>

<sup>55</sup> Vick Bain (2019) Counting the Music Industry: The Gender Gap. Available at: <https://www.ukmusic.org/wp-content/uploads/2020/09/Counting-the-Music-Industry-full-report-2019.pdf>

<sup>56</sup> Royal Philharmonic Society (2022) WOCO Gateshead. Available at: <https://royalphilharmonicsociety.org.uk/performers/women-conductors/women-conductors-sage-gateshead>

# Film Production

Analysis of nine film and screen bodies across Scotland revealed that seven (78%) have a woman as their executive director, and 2 men. All the directors are white. These bodies included arts centres, educational bodies, and commissioning and dissemination organisations.

Drilling down into the 12 major production companies with 6 or more staff in Scotland shows that 8 are led by white men (75%). STV Creative has two Creative Directors, one of whom represents the only person of colour at this level in film production.

We also analysed the Heads of Production of these 12 production companies, and found a 50:50 split, with an equal number of men and women – but again all white. Only one organisation had a woman at the helm in both director and production positions (Raise the Roof Productions).

**Good Practice:** Blazing Griffin<sup>57</sup> includes a diversity statement on their 'About' page with explicit inclusion as a key aspect of their creative process.

**Good Practice:** Glasgow Film Festival places a special emphasis on spotlighting films by women and non-binary filmmakers<sup>58</sup> and program director Allison Gardner speaks openly about the need for structural change in film production, including amongst writers as well as directors and producers.<sup>59</sup>

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<sup>57</sup> Blazing Griffin <https://www.blazinggriffin.com/about-us/>

<sup>58</sup> (Screen Daily (2023) Female talent to be the focus of Glasgow Film Festival's 2023 industry programme. Available at: <https://www.screendaily.com/news/female-talent-to-be-the-focus-of-glasgow-film-festivals-2023-industry-programme/5178930.article>

<sup>59</sup> The National (2020) Glasgow Film Festival boss calls for more help for women directors. Available at: <https://www.thenational.scot/news/18154419.glasgow-film-festival-boss-calls-help-women-directors/>

# Conclusions

The findings in this report show promising progress in certain sectors, like film and screen bodies, and worrisome lack of progress in others, including newspaper editors, the trad/folk scene, gaming, sport and musical directors.

The lack of diversity amongst editors of Scotland's newspapers remains bleak (76% white men) and speaks to a sector which, despite the immense economic, workforce and time pressures under which it operates, urgently needs to address its leadership.

Likewise, our traditional and folk organisations are predominantly led by white men (78%), 100% of our national conductors are white men - and only 6% of our gaming companies are led by women. Replications of this report in future years will be able to monitor these figures to see where meaningful action has been taken to centre the voices, agendas and authority of women and minoritized people in leadership roles.

At a national level, our creative, cultural and performance bodies appear governed by a gender balanced set of boards. Yet when we zoom in, even within sectors themselves we see great variation, with some boards attaining a good balance, some not even reaching a third women, and still others achieving gender parity – but not maintaining it longer term.

We know that diversity is increased in our creative and cultural output – on our screens, on stage, on the radio and in our artistic spaces – by having diverse workforces and role models in leadership positions.<sup>60</sup> It is of great concern, therefore, that 71% of our national creative and cultural bodies have no women of colour on their boards, and of the 26 data sets across all the sectors (see Overview table on page 3) half of them (13) include no people of colour at all. We urgently need Scotland's media and cultural institutions to proactively seek input into decision-making by people of colour.

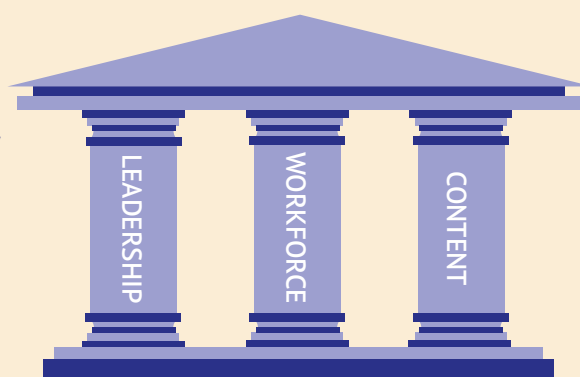
This is a crucial cog in the wheel of change; only by addressing inequalities of representation in (i) leadership, (ii) industry workforces and (iii) creative output simultaneously can we hope to affect substantive, long-lasting change to Scotland's culture.<sup>61</sup>

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<sup>60</sup> Gender Equality Commission (2015) Handbook on the implementation of Recommendation CM/Rec(2013)1 of the Committee of Ministers of the Council of Europe on gender equality and media. Council of Europe. Available at: <https://rm.coe.int/1680590558>

<sup>61</sup> Engender (2022) A Theory of Change for Making Scotland's Media and Cultural Sectors More Equal. Available at: <https://emcc.engender.org.uk/publications/12-theory-of-change-paper.pdf>

## The 3 Pillars of Inequality in our Media and Culture



As noted throughout this report, even where there appears to be numerically more balanced numbers of men and women in leadership positions, often these remain coded by gender, according to traditional stereotypes and associations. We see this in journalism specialities, publishing genres, gaming company domains, sport choices and festival headliners. It is helpful for organisations to undertake training in gender awareness, unconscious bias, and anti-racism to better understand how discriminatory sectoral practices are affecting career progression for women and minoritised people.

This is equally important for organisations that have achieved more diverse representation; meaningful intersectional feminist leadership consists of more than simply ensuring that there are women and people of colour at the top. It also requires critical self-reflection, investment in radical structural change, and long-term commitment to race and gender equality.

Future research should include more precise figures on senior leadership teams across the media, creative and cultural sectors in Scotland, in order to gain a more accurate view of the gender balance of leadership spaces more generally. It could also helpfully review diversity amongst the 97.5% of Scottish Creative Industries registered as small (0-49 employees) which account for 51% of employment across the sector.<sup>62</sup> Future research on leadership in Scottish media and culture should also include more intersecting identities in its analysis, including for example disability, sexual identity and orientation, and age.

<sup>62</sup> Scottish Government (2023) Growth Sector Briefing – Creative Industries. Available at: <https://www.gov.scot/publications/growth-sector-statistics/>

# Recommendations

Sector-specific recommendations are beyond the scope of this report. General observations around mechanisms to shift progress towards greater diversity in decision-making spaces in the media, creative and cultural bodies include:

- Develop expert-led care-giving and maternity leave policies to help parents and carers return to leadership roles.
- Introduce Vice-Chair, Co-Chair and Board Pioneer models which provide opportunities for skill development as well as dilution of power at the top.
- Implement annual self-monitoring audits to measure progress against targets and publish these publicly.
- Conduct sector-specific research into participation by women and minoritized groups in Scotland, identifying key barriers; seek guidance on solutions from equalities organisations and those with lived experience.
- The National Partnership for Culture Workshop on Fair Work propose that diversity of boards should be made a condition of funding.<sup>63</sup>
- Introduce gender-blind recruitment methods, particularly for senior management positions.
- Ensure board membership is available online, with a list of names, and where possible photographs, for transparency and inclusion.
- Take proactive and collaborative action to identify sectoral, structural issues preventing women and marginalised people from flourishing and progressing in their careers.<sup>64</sup>
- Develop and publish company/organisational policy on and reporting procedures for sexual harassment and bullying in line with guidance from Unions, Citizens Advice Scotland, and health and safety legislation, and in co-production with women's organisations.<sup>65 66</sup>
- All Cultural Taskforces, Strategies, Action Plans and Research should include analysis and targets for diverse leadership and boards.

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<sup>63</sup> National Partnership for Culture: Workshop 2 – culture and fair work information paper (2022) Available at: <https://www.gov.scot/publications/national-partnership-for-culture-workshop-2-culture-and-fair-work-information-paper/>

<sup>64</sup> Creative Scotland (2022) Equalities, Diversity and Inclusion. Available at: <https://www.creativescotland.com/about/strategy/equalities-and-diversity>

<sup>65</sup> Engender (2022) Enough Is Enough: Tackling Workplace Sexual Harassment in Scotland. Available at: <https://www.engender.org.uk/content/publications/Enough-is-Enough---tackling-workplace-sexual-harassment-policy-in-Scotland.pdf>

<sup>66</sup> Stellar Quines: Sexual Harassment in the Performing Arts. Available at: <https://stellarquines.co.uk/campaign/sexual-harassment/>



## Appendix 1: Organisations Included

### Broadcasters

BBC Scotland  
BBC Radio Scotland  
STV

### News Boards

National World  
Newsquest Media Group  
Gannett  
Reach PLC  
News UK  
News Corp  
DC Thomson Media Board  
DC Thomson Senior Executive Team  
Dmg media leadership  
DMGT  
The Ferret Coop Board  
The Scottish Newspaper Society

### Newspapers

The Herald / Herald on Sunday  
The National  
The Scotsman  
Daily Record  
Scottish Daily Mail  
Scottish Mail on Sunday  
Scottish Daily Express  
Times Scotland  
Telegraph Scotland  
Scottish Sun  
Courier  
Press and Journal  
Sunday Mail  
Sunday National  
Scottish Sun on Sunday  
Sunday Post  
Sunday Times Scotland  
Scottish Sunday Express  
Newsquest Scotland E-I-C  
The Ferret Publishing  
Literature Alliance Scotland  
Scottish Book Trust

Publishing Scotland  
Scottish PEN  
Association for Scottish Literature  
Cannongate Books  
Birlinn Ltd  
Black and White Publishing  
Luath Press  
Sandstone Press  
Saraband  
Acair Books  
Floris Books  
404 Ink  
Cranachan Publishing  
Thunderpoint Publishing  
BackPage Press  
Vagabond Voices  
Bright Red Publishing  
National Galleries of Scotland Publishing  
Edinburgh University Press  
BookSource  
List Publishing Ltd  
The International Magazine Centre

### Sport

Sports Scotland Board  
Observatory of Sport  
Scottish Sports Association  
Commonwealth Games Scotland  
Scottish ClubSport  
Scottish Sports Futures  
Scottish Disability Sport  
Scottish Student Sport (EC)  
Scottish Football Association  
Scottish Athletics Association  
SPFL  
Scottish Rugby Union Board  
Scottish Rugby Ltd Board  
Scottish Aeromodelling Association  
The Scottish Anglers National Association  
Scottish Archery  
Scottish Athletics

Badminton Scotland  
Basketball Scotland  
Scottish Disability Sport  
Bowls Scotland  
Boxing Scotland  
Canoe Scotland  
Climb Scotland  
Cricket Scotland  
Scottish Croquet  
Scottish Curling  
Scottish Cycling  
Netball Scotland  
The Scottish Orienteering Association  
Scottish Petanque  
Ramblers Scotland  
Scottish Rowing  
Scotland Rugby League  
Scottish Rugby  
Royal Yachting Association  
Camanachd Association  
Scottish Snooker  
Snow Sport Scotland  
Scottish Squash  
Scottish Sub-Aqua Club  
Scottish Surfing Federation  
Scottish Swimming  
Horse Scotland  
Scottish Fencing  
Scottish Football Association  
Scottish Golf  
Scottish Gymnastics  
SHA  
Royal Scottish Highland Games Association  
Scottish Hockey  
Scottish Jujitsu  
Judo Scotland  
Scottish Karate Governing Body  
Lacrosse Scotland  
Scottish Pentathlon  
Motor Sport UK  
Scottish Auto Cycle Union  
Table Tennis Scotland  
The Scottish Council of Taekwondo  
Scottish Target Shooting

Tennis Scotland  
Triathlon Scotland  
Scottish Tug of War  
Association  
Scottish Volleyball Association  
Waterski and Wakeboard  
Scotland  
Scottish Wrestling  
Yoga Scotland

## **Gaming/Animation Companies**

Rockstar North  
Fanduel  
Build a Rocket Boy  
Glithcers  
Keelworks  
Speech Graphics  
Krotos  
Kythera AI  
4J Studios  
Hyper Luminal Games  
Polygon Treehouse  
Astrodreamer Studio  
Biome Collective  
Blazing Griffin  
Brilliant Skies  
Changing Day  
Chunk  
Cobra Mobile  
Firestroke  
Zappaty  
Denki  
Earth bound Games  
Etherplay  
Hunted Cow Games  
Pocket Sized Hands  
Rivet Games  
Stormcloud Games  
the VR Hive  
Axis Studios  
Junkfish  
Tag Games

## **Digital Creative Companies**

Equator  
Frame Agency  
The Union

Wire Media  
Whitespace / Dentsu  
Multiply  
Dog Digital  
Bigmouthmedia  
iProspect  
The Lane Agency  
Stripe Communications  
Indigo  
Storm ID  
MadeBrave  
After Digital  
The Leith Agency  
Jamhot  
Story UK  
Republic of media  
Attacat  
Yatter  
Clean Digital  
West Coast Media  
Day Six  
Denvir  
Click2Convert  
Elastic Creative  
Whitewall  
Skein  
Tweetiepie Media  
Fortytwo Studios

## **National Cultural Bodies**

Creative Scotland  
Glasgow Life  
Scottish Documentary  
Institute  
Screen Scotland  
BAFTA Scotland Committee  
Scottish Dance Theatre  
Scottish Youth Dance (Ydance)  
Scottish Ballet  
National Theatre Scotland  
Board  
Scottish Youth Theatre  
Federation of Scottish Theatre  
Playwrights' Studio Scotland  
Museum Galleries Scotland  
Visit Scotland  
Historic Environment Scotland  
Board  
National Records of Scotland

National Galleries of Scotland  
National Library of Scotland  
Royal Scottish Academy  
National Museums Scotland  
National Trust for Scotland  
Scottish Opera  
RSNO  
Scottish Chamber Orchestra  
Scottish Music Centre  
National Youth Orchestra of  
Scotland  
Drake Music Scotland  
Scottish Music Industry  
Association  
Royal Conservatoire  
Scottish Ensemble  
Scottish National Jazz  
Orchestra  
NYCOS  
Chamber Music Scotland  
Live Music Now Scotland  
Sistema Scotland  
National Piping Centre  
Scotland  
An Comunn Gàidhealach  
Saltire Society Executive  
board  
Traditional Arts and Culture  
Scotland  
Bòrd na Gàidhlig  
Royal Scottish Country Dance  
Association  
Royal Scottish Highland  
Games Association  
Sports Scotland Board  
Scottish Sports Association  
Publishing Scotland  
Scottish Poetry Library  
Scottish Book Trust  
Craft Scotland

## **Festivals**

EIF  
Edinburgh Intl Book Festival  
EdFringe  
Royal Edinburgh Military  
Tattoo Limited  
Edinburgh Jazz & Blues  
Festival / Carnival  
Royal Scottish Highlands

Games Association  
Edinburgh Science  
Edinburgh International  
Children's Festival  
Scottish Intl Storytelling  
Festival  
Edinburgh Intl Film Festival  
Glasgow Film Festival  
The Royal National Mod (The  
Highland Assoc)  
Push the Boat Out  
DF Concerts and Events  
Pitch  
Wide Days  
Showcase Scotland  
Resonate Scotland  
Kelburn Festival  
Active Events  
Celtic Connections (email)  
Glasgow International Arts  
Festival  
scottish mental health arts  
festival  
Art Night, Dundee  
Dundee Design Festival  
(Agency of None)  
Perth Arts Festival  
Hidden Door Festival  
Glasgow International Comedy  
Festival  
TradFest (Soundhouse  
Organisation)  
Glasgow International Jazz  
Festival  
StAnza Poetry Festival  
Borders Book Festival  
Scottish Traditional Boat  
Festival  
Solas Festival  
Africa in Motion  
Tenement Trail  
Stag and Dagger  
Belladrum Tartan Heart  
Riverside Festival Glasgow  
WatchTower Group: Otherlands  
Paisley Book Festival  
Edinburgh Art Festival  
Aberdeen Jazz Festival  
Dundee Jazz Festival  
Lagavulin Jazz Festival  
Imagine Arts Festival

Celtic Connections  
Beltane Fire Festival  
Spirit of Speyside  
Inverness Music Festival  
Association  
Inverness Fiddlers Rally  
Lochwinnoch Arts Festival  
Niel Gow Festival  
Hawick Reivers Festival  
Shennaghys Jiu  
Edinburgh Intl Harp Festival  
Mull Music Festival  
Glenfarg Folk Festival  
Shetland Folk Festival  
Edinburgh Tradfest, Dun  
Eideann  
Girvan Folk Festival  
Skye Live  
FifeSing  
Kelso Country and Western  
Festival  
SpringGrass Bluegrass Festival  
Strichen Festival  
Knockengoroch World Ceilidh  
Orkney Folk Festival  
HAAL Festival, Portsoy  
The Eden Festival, Moffat  
Arran Folk Festival  
Keith TMSA Festival  
Kilin Music Fest  
Oban Intl Shanty Festival  
Scottish Tra Boat Festival  
Newton Stewart & Minnigaff  
Trad Festival  
Tiree Music Festival  
Hebridean Celtic Festival  
Speyfest  
Trad Singing Weekend,  
Cullerlie  
Belladrum Tartan Heart  
Festival  
Eilean Dorcha Festival  
ButeFest  
Mugstock  
Folk Frenzy Summer School  
Mull of Kintyre Music Festival  
Fresh Ayr Folk Fest  
Glasgow Intl Piping Festival  
Kelso Folk Festival  
Linlithgow Folk Festival  
Ceol Cholas Music Festival

Perth Accordion and Fiddle  
Festival  
Scots Fiddle Festival  
Ul-Versal Hame Festival,  
Aberdeen  
Innerleithen Music Festival  
Marymass Folk Festival  
Jura Music Festival  
Big Tent Festival, Fife  
Blas Festival  
Ceolas  
FluteFling  
Piping Live!  
Scottish Intl Storytelling  
Festival  
Solas Festival  
TMSA Keith Festival  
Mendelssohn on Mull  
Oban Winter Festival  
Celtic Media Festival  
Up Helly Aa

## **Museums, Galleries, Libraries, Heritage**

Museum Galleries Scotland  
Historic Environment Scotland  
Board  
National Records of Scotland  
National Galleries of Scotland  
National Library of Scotland  
National Museums Scotland  
National Trust for Scotland  
Kelvingrove  
Riverside  
GOMA  
The Burrell Collection  
Mitchell Library  
McManus Gallery, Dundee  
V&A Dundee  
Dynamic Earth  
Glasgow Science Centre  
Hunterian  
Aberdeen Art Galleries and  
Museums  
Edinburgh Museums and  
Gallery  
Inverness Museum and Art  
Gallery  
Cooper Gallery Dundee  
Perth Museum and Art Gallery

Royal Glasgow Institute of Fine Art  
 Royal Scottish Academy  
 Scottish Book Trust  
 Discovery Point Dundee  
 Shetland Museum and Archives  
 Edinburgh Museums  
 Stirling Smith Art Gallery and Museum  
 Dovecot Studios Edinburgh  
 Glencoe Museum  
 National Galleries of Scotland  
 Museum Galleries Scotland  
 East Ayrshire Leisure  
 Fruitmarket Gallery  
 Dumfries and Galloway Culture  
 Pier Arts Centre Orkney  
 Sharmanka Kinetic Theatre  
 An Lanntair  
 Angus Alive Museums and Galleries  
 Scottish Borders Council Head of Culture  
 Jupiter Artland  
 The Scottish Gallery  
 Centre for Contemporary Arts  
 Dundee Contemporary Arts  
 Eden Court Highlands

## Theatre and Dance

Aberdeen Arts Centre  
 P and J Live, Aberdeen  
 Adam Smith Theatre  
 Aros Centre, Skye  
 Alhambra, Dunfermline  
 Assembly Theatre Roxy, Edinburgh  
 Beacon Arts Centre  
 Barrfields Theatre Largs  
 Biggar Puppet Theatre  
 Birnam Arts Ltd  
 Brunton, Musselburgh  
 Byre, St Andrew's  
 C venues  
 Centre for Contemporary Arts  
 Dundee Contemporary Arts  
 Eden Court Highlands  
 Festival Theatre, Edinburgh

Kings Theatre  
 The Studio, Ed  
 Catstrand, Dalry  
 Scottish Event Campus  
 Citizen's Theatre Glasgow  
 DUNDEE REP THEATRE & SCOTTISH DANCE THEATRE EXECUTIVE  
 Edinburgh Playhouse  
 Eastgate  
 Gaiety Theatre  
 Shetland Arts; The Garrison  
 Glasgow City Halls/Concert Halls  
 Aberdeen Performing Arts/His Majesty's Theatre  
 Kings Theatre and Theatre Royal, Glasgow  
 An Lanntair Stornoway  
 Macrobert, Stirling  
 An Tobar and Mull Theatre  
 Oran Mor  
 Pavilion Theatre  
 Perth Theatre and Concert Hall  
 Pitlochry Festival Theatre  
 The Pleasance, Edinburgh  
 The Queens Hall Edinburgh  
 Reconnect Regal Theatre, Bathgate  
 The Royal Conservatoire  
 Royal Lyceum Theatre  
 Edinburgh  
 The Stand, Glasgow  
 The Stand, Edinburgh  
 Theatre Royal, Dumfries  
 Tivoli Theatre, Aberdeen  
 Tramway and DIG  
 Traverse Theatre  
 Tron Theatre  
 Underbelly  
 Usher Hall  
 Borderline Theatre Company  
 National Theatre Scotland  
 Board  
 Scottish Youth Theatre  
 Federation of Scottish Theatre  
 Playwrights' Studio Scotland  
 Vanishing Point  
 Dogstar Theatre  
 Dance Base

Articulation - Physical Theatre  
 Birds of Paradise Theatre  
 Irish Dance Village  
 Barrowland Ballet  
 Scottish Youth Dance (Ydance)  
 Scottish Dance Theatre  
 Scottish Ballet  
 Independence  
 Company Chordelia  
 Shaper Caper  
 Curious Seed

## Film Production

Screen Scotland  
 NFTS Scotland  
 Film City Glasgow  
 Scottish Documentary Institute  
 TRC Media  
 Glasgow Film  
 Screen Academy Scotland  
 Eden Court Highlands  
 Dundee Contemporary Arts  
 STV Creative  
 20/20 Productions  
 IWC Media  
 Metro Ecosse  
 Production Attic  
 Mallinson Television  
 Productions  
 Sigma Films  
 Hopscotch Films  
 Blazing Griffin  
 Synchronicity Films  
 Raise the Roof Productions  
 The Comedy Unit

## Music Bodies

Scottish Opera  
 RSNO  
 Scottish Chamber Orchestra  
 Scottish Music Centre  
 National Youth Orchestra of Scotland  
 Drake Music Scotland  
 Scottish Music Industry Association  
 Royal Conservatoire  
 Scottish Ensemble  
 Scottish National Jazz Orchestra

NYCOS  
Chamber Music Scotland  
Live Music Now Scotland  
Sistema Scotland  
National Piping Centre  
Scotland

Tradition  
Scots Language Centre  
Bòrd na Gàidhlig

## **National Choirs/ Orchestras/Bands**

Scottish Opera  
RSNO  
RSNO Chorus Director  
Scottish Chamber Orchestra  
SCO Chorus  
BBC Scottish Symphony  
Orchestra  
Dunedin Consort  
NYCOS  
National Youth Pipe Band of  
Scotland  
Reid Consort  
Scottish National Jazz  
Orchestra  
Scottish Ballet Orchestra

## **Trad/Folk Organisations and Companies**

Hands Up for Trad  
Trad Music Trust  
Feisean Nan Gaidheal  
The Living Tradition  
Atlas Arts  
Aiseirigh  
Traditional Music and Song  
Assoc of Scotland  
TRACS  
Traditional Music Form  
National Piping Centre  
Scotland  
An Comunn Gàidhealach  
Saltire Society Executive  
board  
Scottish StoryTelling Centre  
Royal Scottish Country  
Dance Association  
Royal Scottish Highland  
Games Association  
Scottish Culture and

## Appendix 2: Methodology

We collected data for public and private organisations and companies in Scotland, specifically their boards and their chief executive/director. The total number of board positions was recorded alongside the race and sex of board members, and percentages calculated. Data was gathered between April and June 2023 and may have changed in the interim. There are a number of limitations to the data-collection.

Binary coding (man/woman) was used depending on gender cues like name, pronouns and clothing. Where gender identity was explicitly stated in a profile, this was reflected in the coding, with non-binary and trans people coded separately. Coding for race was also binary (white/people of colour) due to the low representation from the global majority across the data set. To code race we relied on visual cues for physical characteristics, but acknowledge this is not a full-proof method, and there may be more self-identifying people of colour in leadership roles than reflected in the report.

Only Scottish-based companies and organisations were included (with the exception of newspaper boards) in response to the urgent need for more Scottish-specific data. Clearly Scottish culture is also influenced by media and cultural output created elsewhere in the UK, as well as abroad, so this paper cannot speak to the impact of leadership elsewhere.

Where information on organisational boards was not available, emails were sent to establish accuracy of data, or otherwise not included.

Decisions on which bodies to include were informed by experts from each sector, along with help from ChatGPT lists based on size, industry presence and expertise. All AI generated information was verified by a person.

Some organisations or companies were coded twice according to their categorisation (e.g. as a national cultural body and also as a gallery).

Volunteer organisations were not included, nor were organisations run by Councils or Leisure Trusts, except where specified in the report.

As far as possible, only companies with more than six staff were included, unless otherwise stated.

Gender or race-oriented organisations were not included in analysis – such as the Glasgow Women’s Library, Stellar Quines, Scottish Women in Sport, Fringe of Colour Films etc. - as the functional focus of these bodies would inaccurately skew the results.

If you believe an organisation is missing and should be included in future papers, please let us know at:

[media@engender.org.uk](mailto:media@engender.org.uk)

With grateful thanks for input and verification to:

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