

Women and Leadership in The Creative Industries: Symposium Programme

Online Pre-symposium - Tuesday 10th September 2024 (all times are UK time)

[Microsoft Teams link for the pre-symposium on 10th Sept 15.45 – 19.45 BST](#)

Welcome: 15.45

Online Panel 1: 16.00 – 17.45 BST - Chair: Melissa Carr

<p>Matina Magkou</p> <p>Fostering women’s leadership in the European music industry and beyond through affect and networking- the case of Keychange</p>	<p>Kristine Dizon</p> <p>Unveiling the Baton: Female Conductors in Creative Industries Leadership</p>	<p>Joëlle Bissonnette & Viviane Sergi</p> <p>The organising effects of women’s ordinary practices in the Canadian Francophone music sector: reconceptualizing leadership in the creative industries</p>	<p>Dhara Shah & Ruchi Kher Jaggi</p> <p>Unlocking Women Leadership: Harnessing Social Capital, and Value Creation in India’s Creative Industries</p>
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Online Panel 2: 18.00 – 19.45 BST - Chair: Parisa Gilani

<p>Sarah Knox & Sarah Foster-Sproull</p> <p>Thoroughly interchangeable Sarah: Two academic women’s experiences of leadership in the creative arts and industries</p>	<p>Chiara Cocco</p> <p>The ‘ideal worker’ does not bleed: barriers encountered by women on the path to leadership</p>	<p>Olga Kolokytha & Raffaella Gmeiner</p> <p>Women and leadership in the cultural heritage sector: the case of Austria</p>	<p>Amanda Holdsworth</p> <p>CommsMoms: How Working Moms in Creative Industries Have Paved Their Own Leadership Paths</p>
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In Person Symposium – Bournemouth University – Thurs 12th – Fri 13th September 2024

Thursday 12th September

10.00: EB701	Coffee and Registration			
10.30: EB708	Welcome from the organising committee			
11.00: EB701	Panel 1: Overcoming Barriers - Chair: Melanie Gray			
	Marrisa Joseph Hidden Women: The Entrepreneurial Champions of the Victorian Publishing Industry	Mary Ann le Lean Gender parity at executive level: the surprising success story across UK publicly subsidised arts organisations	Helen Grime What She Said; female creative leaders in theatre and performance in Southern England today	Fernanda Sant'ana, Juliana Lobo, Teresa Gouveia e Medéia Veríssimo Empowerment in Cinematic Realms: A Critical Examination of Communication Strategies Employed in the Production of the Portuguese Feminist Film Festival, Porto Femme
12.45: EB701	Lunch			
13.45: EB708	Keynote: Caroline Norbury, CEO Creative UK. Title: 'Cultivating followers and building inclusive leadership'. Chair: Christa van Raalte			
14.30: EB705	Panel 2: Being 'Other' - Chair: Parisa Gilani			
	Nichola Dobson & Lynn H. C. Love Women in Animation and the Creative Industries	Kay Stonham The Women in the Rooms	Kathryn Stamp, Avatâra Ayuso & Rosamaria Cisneros Women leadership and dance – a perception gap	Willemien Sanders, Kirsten van der Holt Men at work, really. Experiences and opportunities for camerawomen in the Netherlands.

14.30: EB702	Panel 3: Motherhood and Care - Chair: Melissa Carr			
	Kate Taylor-Jones Female Leadership and care in the work of film worlds of Tanada Yuki and Ando Momoko.	Tamsyn Dent Divide and rule. Motherhood, care and creative work.	Kate McMillan The Hidden Culture of Parental Discrimination in the Commercial Art World	
16.15: EB701	Coffee			
16.45: EB708	Panel 4: Mid-career and Later Life Challenges - Chair: Melanie Gray			
	Felicity Wilcox Identifying mid-career blocks for women and gender diverse leaders in music	Lucy Brown Leadership in the Shadows: The Role of Television Talent Managers	Deborah Jermyn and Susan Liddy 'Don't ask, don't tell': Menopause and its impacts on work and advancement in the film and TV industries	Judie Gannon & James Cateridge Big and Small Leadership: How Mentoring plays out for Women Leaders in the Creative Industries
19.30	Conference Dinner at the Miramar Hotel			

Friday 13th September				
9.30: EB708	Panel 5: Intersectional Perspectives - Chair: Christa van Raalte			
		Nessa Keddo The mass exodus of senior women of colour in the media industries	Katie Hart “We Were Never Encouraged to Speak Up”: Capital and Community for Female Leaders in the Cultural Sector.	Ann-Christine Simke & Catriona Fallow Leading the Way: Stellar Quines and Intersectional Feminist Working Praxis
10.55: EB701	Coffee			
11.15: EB708	Keynote – Christina Scharff – Kings College London. Title: ‘Gender and Cultural Work: making sense of changes and continuities’ Chair: Melissa Carr			
12.00: EB708	Film + Q&A: Lauren England - Creative Women in Lagos: A documentary film - Chair: Melanie Gray			
13.00: EB701	Lunch			
14.00: EB708	Panel 6: Leading Social Change - Chair: Parisa Gilani			
	Doris Ruth Eikhof, Kevin Guyan, Amanda Coles Visibility matters: Gender equity policies in the UK, German and Canadian film and television industries	Norma Cuadros González Women and green media production: the gender politics of greening Latin American screens	Ilhem Allagui and Abeer Najjar When Women Lead in the Arabian Creative industries	Laura Hamer and Helen Julia Minors Women’s Musical Leadership Online: Exploring and Appraising WMLON, The Women’s Musical Leadership Online Network
15.45: EB708	Plenary			

Abstracts and Biographies

Online Pre-symposium – Panel 1 – Tuesday 16.00-17.45 GMT

Fostering women's leadership in the European music industry and beyond through affect and networking- the case of Keychange - *Matina Magkou*

Despite the growing awareness and evidence highlighting the gender gap within the music industry and the pervasive inequalities concerning the representation, promotion, and working conditions of women in the sector, there is a lack of research exploring the impact of affect and networking on fostering leadership and challenging entrenched norms that disproportionately favour certain individuals over others.

Inspired by the work of Bleijenbergh et al (2021) that examined how women's networks in academia mobilised affect to foster transformative change towards gender equality, we propose to explore a case study in the field of the music industry, Keychange. Since 2018 that it received support from the Creative Europe EU funding, Keychange has evolved into a global movement working towards a total restructure of the music industry in reaching full gender equality. The core activities of Keychange revolve around a talent development programme for women and gender diverse artists and innovators in the music industry and a global Pledge to increase gender diversity within the music industry.

We propose to examine Keychange through the lenses of affect (Fotaki et al, 2017) and networking, understanding networking as a way to mobilise women as a group (Avdelidou-Fisher and Kirton, 2016) and increasing the cohesion between people belonging to marginalised groups, regardless of if this results in a formal network. Our research is based on data reviewed and collected during the external evaluation of the Keychange initiative 2018-2023, including review of background material (funding applications, interim reports, mentoring scheme reports, Pledge reports), focus group with project management team, short interviews with 24 Keychange participants from various cohorts and 11 interviews with Keychange festivals, funders other partners, as well as analysis of evaluation data from surveys to Keychange participants 2020-2021/ 2022 and 2023 and a final external evaluations survey.

Our research reveals that Keychange, through processes of affect, mutual recognition, peer support and empowerment, played a pivotal role in establishing an informal network. Participants reported a strong connection to the initiative, which significantly enhanced their confidence and motivation to advance their careers in the music industry. Furthermore, it empowered them to become more vocal advocates for gender equity within the sector. Whether positioned within "emerging pipeline" (to use the words of the symposium's call) or already established in the sector, Keychange contributed to the enhancement of participants' leadership capacity. This was further underscored by peer recognition, affirming the programme's impact on fostering a supportive community that not only aids individual growth but also amplifies the collective voice advocating for gender equity in the music industry. Furthermore, the Pledge component of Keychange has played a significant role in driving transformative change, confirming that this can only be achieved when both individual and collective agency are

complemented by deliberate efforts to address the systemic issues at the core of the music industry structure.

References:

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Matina Magkou is a researcher, lecturer and consultant in cultural and creative industries, cultural policies and international cultural cooperation. She is an associate researcher at the SIC.Lab Méditerranée laboratory (University Côte d'Azur), where she secured a post-doctoral contract (ANR-15-IDEX-01, UCA-JEDI, 2021-2023) focusing on the creative places in France and internationally. She holds a PhD in Leisure, Communication and Culture from the University of Deusto in Spain. She often works as consultant collaborating with cultural networks and organisations evaluating projects, facilitating learning processes and project managing complex projects. As part of her consulting projects, she has worked for the development of a toolkit for fair cultural relations for EUNIC (2022),

the evaluation of cultural networks (European Theater Convention, ENCATC and Eurozine) and cultural cooperation projects (Keychange, All Around Culture, MUSICAIRE, Culture@WorkAfrica). She is currently Board member of ENCATC (since 2024-25) and co-founder of ΚΟΛΛΕΚΤΙΒΑ for culture and social innovation.

Unveiling the Baton: Female Conductors in Creative Industries Leadership- *Kristine Dizon*

This paper aims to comprehensively explore the under-represented role of female conductors in the creative domain, shedding light on the unique challenges and opportunities they encounter. Despite the increasing diversity within the creative industries, women, particularly women of colour, face significant barriers in ascending to leadership positions. This study delves into the realm of female conductors, a profession predominantly occupied by men, examining the intricate dynamics that contribute to the gendered leadership landscape in creative industries.

The presentation will delve into various aspects, investigating the development, retention, and resilience of women pursuing careers as conductors in creative industries. It will scrutinize how divergent standards and opportunities impact the progress of female conductors, thereby challenging the prevailing myth of meritocracy. The presentation will also address issues such as sexism, sexual harassment, and the critical importance of fostering psychic safety for women in leadership roles, including conductors. Specialization and stereotyping will be discussed to analyse whether women conductors face societal expectations and stereotypes concerning their roles within the orchestral hierarchy.

Employing a multifaceted qualitative approach, this research will incorporate interviews, surveys, and case studies involving female conductors. By collecting firsthand accounts, the study aims to provide a nuanced understanding of the challenges and successes these women experience in their leadership roles.

The paper seeks to contribute valuable insights into the unique challenges faced by female conductors in creative industries, offering recommendations for promoting inclusivity, breaking stereotypes, and fostering an environment conducive to their leadership development. By focusing on female conductors, this paper aims to actively contribute to the broader conversation on women in leadership within the creative industries. Through an exploration of the experiences, barriers, and successes of women in this specific role, the research seeks to advance the dialogue on gender equity in creative leadership.

Kristine Dizon is the Banting Postdoctoral Fellow at Concordia University. She serves as Founder & Director of the Modern Artist Project, Head Teacher of the Music & Language Learning Center, and President of New Works Project with expertise in music, cultural studies, entrepreneurship, and sound studies. Recipient of the Fundação para Ciência e Tecnologia grant, she completed her PhD at the Universidade de Católica Portuguesa for "Remaking: The Reshaping of Sound in Portuguese Musical Comedies." She also holds an advanced professional certificate in Music Theory and Analysis from the Berklee College of Music, a graduate executive certificate in Social Entrepreneurship, Cultural Agency, Community Development, Organization Management, Design Thinking & Educational Leadership from the Global Leaders Institute. As a Fulbright scholar, she completed postgraduate studies at the Escola Superior de Música Artes e Espectáculo.

The organising effects of women's ordinary practices in the Canadian Francophone music sector: reconceptualizing leadership in the creative industries - *Joëlle Bissonnette & Viviane Sergi*

Studies show that women remain under-represented in leadership positions in the creative industries. Factors such as age, motherhood, caring responsibilities, informality and homophily in recruitment practices, lack of female role models and social conventions, just to name a few, act as barriers to leadership positions and may hinder the trajectories of women careers in creative industries (Berridge, 2019; Dodd, 2012; Wing-Fai, Gill and Randle, 2015).

Anchored in the tradition of post-heroic (Fletcher, 2004), practice-based (Crevani and Endrissat, 2016) and plural leadership (Denis, Langley and Sergi, 2012), our study explores women's conception and practice of leadership in the Canadian Francophone music sector. Based on a larger project conducted from 2020 to 2022 to identify the challenges faced by women working in the Canadian Francophone music industry, our paper rests on the analysis of 600 testimonies obtained through a combination of open-ended questions in a questionnaire, individual interviews and focus groups. Our thematic analysis focused on women's role in the music industry, how they defined and practiced leadership and their perception of what they bring to the industry.

Our analysis reveals that several of our participants tended to engage in activities that they did not label as leadership, but that nonetheless spoke of alternative ways of exercising leadership. These alternative ways are rooted in daily activities and seem rather mundane compared to traditional heroic forms of leadership (like holding a higher management position or sitting on a board of directors). Whether the women of our study held or not such positions, when asked about their exercise of leadership, they all referred to ordinary activities like answering questions and giving advice to the new generation of workers in the industry, sharing the knowledge they have acquired through experience, creating informal associations with people from the same professional body to address problems and imagine solutions for their industry, and creating new places and spaces (e.g. building a festival, transforming a house into a music studio) for improving the creation and broadcasting opportunities for artists from their communities. Often, women minimized the leadership component of these activities; yet, as we will detail, these practices have organising effects that shape and orient their communities, hence testify of leadership. These practices are fragile because in most cases, they rest on women's will, time and energy; in spite of stemming from voluntary work, they are structuring for the music industry. They are based on what these women value: care – for their communities, for relationships and for their language and culture.

Our study contributes to documenting post-heroic and plural forms of leadership. Documenting practices that were not a priori labelled as leadership, but that have organising effects, helps to understand that leadership can be conceived and practiced in a manner that goes beyond sole leaders. In an era of crisis and challenges in the creative industries, these practices are enlightening of the ways to exercise a “leadership that is robust, creative and compassionate” (this CFP), able to create new collectives and communities. Such a conception, distinct from traditional, leader-centric forms of leadership has the potential to shed light on similar

practices in other creative industries, thus leading to a redefinition of leadership in these industries.

Joëlle Bissonnette is Professor of entrepreneurship in the Department of management at ESG UQAM in Montréal, Canada. She holds a doctorate in administration and has also studied management, literature, and communication. Her professional experience as a manager and researcher in the music industry has led her to focus on entrepreneurship in the cultural sector, with a particular interest in linguistic minorities, small communities, and women. She adopts a critical and processual perspective as well as qualitative research methods, working closely with those in the field. Her work has been published in the *Journal of Business Ethics*, *Revue internationale PME*, *Review of Entrepreneurship and Artivate: A Journal of Entrepreneurship in the Arts*, as well as by government bodies.

Viviane Sergi is Professor in Management in the Department of management at ESG UQAM in Montréal, Canada. Her research interests include performativity, project organizing, plural leadership, materiality and the transformation of work. Her recent studies have explored how communication is, in various settings, constitutive of organizational phenomena. She also has a keen interest for methodological issues related to qualitative research. Her work has been published in journals such as *Academy of Management Annals*, *Human Relations*, *Organization Studies*, *Strategic Organization*, *Long Range Planning*, *Qualitative Research in Organizations and Management*, *M@n@gement* and *in ephemera*.

Unlocking Women Leadership: Harnessing Social Capital, and Value Creation in India's Creative Industries - Dhara Shah & Ruchi Kher Jaggi

Women in leadership positions are underrepresented in the creative industries and experience multiple barriers in their working lives, such as high workloads, long or unconventional working hours, and gender-based discrimination. All while grappling with working in a precarious sector. The workplace is organised according to gendered and normative hierarchies (Acker, 1990; Ollilainen, 2020), as such, the notion of the 'ideal worker' is central to the expectations of how women, trans and non-binary people present themselves and behave at work (Acker, 1990).

Historically, women have been seen as embodied workers due to the three Ms - menstruation, menopause and maternity (Grandey et al. 2020). Although there have been efforts to move away from negative views of menstruation, the taboo around periods creates multiple barriers, including career trajectory, to the non-ideal worker who bleeds (Grandey et al., 2020). Menstrual blood is seldom discussed, especially in professional contexts, evidencing that it is still widely considered a 'stigmatized substance' (Johnston-Robledo and Chrisler, 2020).

Studies on the implementation of 'period leave' at work have highlighted how seemingly progressive initiatives have been perpetuating established marginalisation of women, trans and non-binary people who menstruate and/or experience problematic menstruation, by further encouraging the concealment of menstrual blood and the removal of the menstruating body from the work environment (Levitt and Barnack-Tavlaris, 2020; King, 2021). These attitudes perpetuate a medicalised approach to women's health, thus overlooking the social and structural barriers in the workplace which impede women to thrive in their chosen career paths.

This study examines the multifaceted nature of women's career journey into leadership positions, emphasising the interplay between employment, gender-specific health issues, and broader social conditions. We employ the notion of 'blood work', which is the additional labour carried out by women managing their bodies to abide by patriarchal and unattainable professional norms (Sang et al., 2022), to explore the challenges faced by women in the workplace. We assess how 'blood work' is performed by women in the creative industry, a highly competitive sector often characterized by precarity (Scharff, 2016), unmanageable workload and unconventional working patterns. This study aims at addressing the structural barriers to women's full participation at work, which hinder their opportunities for career progression, further increasing inequalities across the sector.

A significant contribution of this research is its focus on the overlooked and stigmatised aspects of women's health, specifically periods, problematic menstruation and perimenopause, and their implications in the context of women's careers and their path to progression. Further, this intersectional study explores how managing menstrual health at work intersects with other factors, including ethnicity, disability, neurodiversity, gender identity and caring responsibilities. By integrating these factors, the research provides a comprehensive view of women's health at work as a spectrum of social conditions experienced differently in the creative industry sector.

***Dhara Shah** is a Research Associate at the Symbiosis Centre for Research in Media and Creative Industries and a doctoral scholar at the Symbiosis Institute of Media and Communication, SIU, India.*

***Ruchi Kher Jaggi** is the Director of the Symbiosis Centre for Research in Media and Creative Industries and Dean of the Faculty of the Media and Communication at the Symbiosis International Deemed University (SIU), India.*

Online Pre-symposium – Panel 2 - Tuesday 18.00 – 19.45 GMT

Thoroughly interchangeable Sarah: Two academic women's experiences of leadership in the creative arts and industries - Sarah Knox & Sarah Foster-Sproull

Same height, same workplace, similar clothes, both dancers, both choreographers, both lecturers of dance, both in leadership roles, and dear friends with exactly the same name, Sarah. It is easy to understand why some people might mistake us, however as entirely different people with unique creative and leadership experiences we are left pondering how we might be viewed as different, as leaders, as artists, as women, within our similar, yet different work contexts. Thoroughly Interchangeable Sarah discusses the double lives we experience as academic leader vs artist, collaborator vs administrator, mother vs teacher and asks whether we can gain respect as leaders when prioritising empathy, kindness, humour, and creativity as a conscious mechanism of leadership.

This research utilises a duo-ethnographic and narrative methodology as a way to exchange and interrogate our experiences of marginalisation, stereotyping, silencing and gatekeeping in the arts and higher education. Encounters with toxic leadership and 'glass doors' slammed shut by the women around us urge us to question how we might find authenticity in our everyday acts of leadership and to continue to conjure the kinds of leadership we do not necessarily see around us. Through engaging with intersectional feminism (Ahmed, 2020; Crenshaw, 2010;

Hooks, 2000; Lorde, 2012), transformational leadership (Bass & Riggio, 2006; Budur, 2020) and horizontal mentorship (VanHaitsma & Ceraso, 2017) we propose a feminist leadership approach centring diversity, inclusion, candour, transparency, and kindness, and discuss some of the challenges and opportunities of prioritising these approaches in our current work environments.

Sarah Foster Sproull is an acclaimed contemporary choreographer working in New Zealand and internationally. She is a Senior Lecturer in Dance Studies at the University of Auckland, and the Artistic Director of Foster Group Dance. Sarah is a Choreographer in Residence at the Royal New Zealand Ballet, Resident Fellow at the Centre for Ballet and the Arts at New York University (2021), and a session choreographer for the New York Choreographic Institute affiliated with the New York City Ballet (2020 & 2023). Sarah is a distinguished graduate of the New Zealand School of Dance and holds a PhD in feminist creative practice.

Sarah Knox is a Senior Lecturer in Dance Studies at the University of Auckland, and holds various academic and international arts leadership roles including with the World Dance Alliance and World Alliance for Arts Education. She is a former professional dancer and holds a PhD in choreography pedagogy.

Women and leadership in the cultural heritage sector: the case of Austria - *Olga Kolokytha & Raffaella Gmeiner*

Our paper discusses the interplay between gender and leadership of cultural heritage institutions using the example of Vienna, a city strongly associated with cultural heritage and elite “high culture”. We focus on some of its most prestigious heritage organisations to identify gender approaches in the leadership of cultural heritage and how they are articulated, in order to highlight different ways with which gender influences the governance of cultural heritage.

We question whether female leadership is more sensitive to social minorities and their manifold presence in the organisation, whether and in what ways does gender affect practices and processes taking place within the organisation and whether female leadership can assist in a more diverse understanding of cultural heritage, or even rethinking the concept of heritage itself. Our proposal is based on a combination of desk research and empirical evidence gathered through expert interviews conducted with female leaders in Austrian heritage institutions. Among the topics highlighted are the interplay between gender and heritage in areas such as everyday management, policymaking and leadership.

Our interviewees argue that being a female leader is an exception in Austria, where women are still under-represented in leadership positions. They do not seem to want to focus on their gender when talking about their position, which they have got because of their outstanding competences that include higher education and exceptional skills and experience in the sector. They mention, however, that female leadership is more caring, emotional, understanding, empathic, and more sensitive to issues related to sexism, racism or other forms of discrimination, and interviews reveal that gender can play a role on aspects of governance of cultural heritage institutions such as everyday management: interviewees say that they place emphasis on characteristics such as, among others, internal diversity, openness and inclusion, as well as inclusion and participation of female artists in exhibitions.

The underrepresentation of female leaders is not a result of some particular characteristics of the cultural and creative sector but reflects the conditions of the wider economy and the power structures of the wider society. Interviews reveal that the cultural heritage sector is still dominated by an androcentric perspective and the lack of female leaders in higher positions can be the result of stereotypes, traditional gender roles, the preference to part-time jobs that can appeal more to women particularly in combination with motherhood, and patriarchal power dynamics.

According to our interviewees female leaders in prestigious cultural heritage institutions can serve as a symbolic representation of gender equality but also as role models for younger generations. They believe that their work can send a message to younger professionals in the cultural heritage sector in the country that through hard work, skills, motivation and ambition, women can reach any position in the sector and can this way motivate them and increase their self-confidence.

Olga Kolokytha is the Academic Director of the MA Music Management and the MA Music for Applied Media at the University for Continuing Education Krems, Austria. Between 2019 and 2023 she was the lead researcher for the University of Vienna in the Horizon2020 project Creative Industries Cultural Economy Production Network- CICERONE- on cultural and creative industries in Europe (project leaders University of Amsterdam), in charge of the research on the cultural heritage sector. She has worked as cultural projects manager around Europe, is a member of ECURES (the European Association of Cultural Researchers), an elected member of the Research Network Sociology of the Arts of the European Sociological Association and a member of the Editorial Board of the journal *City, Culture and Society*. She speaks Greek, English, French, German, Italian and Spanish.

Raffaella Gmeiner has completed a Master in Communication Science and a Master in Musicology at the University of Vienna and is now writing her PhD thesis at the Department of Music Sociology- University of Music and Performing Arts Vienna, on the impact of digitalisation on the music business and its consequences for the live-music sector. In her research, she has focused on qualitative approaches and investigated the immense gender gap in the Austrian pop music scene. Apart from her academic career she has gained experience as communication manager and journalist in the NGO sector. She has worked as a prae-doc researcher at the University of Vienna at the Horizon2020 project CICERONE, researching on cultural heritage. She also works as a solo and band musician, singer and composer.

The 'ideal worker' does not bleed: barriers encountered by women on the path to leadership - Chiara Cocco

Women in leadership positions are underrepresented in the creative industries and experience multiple barriers in their working lives, such as high workloads, long or unconventional working hours, and gender-based discrimination. All while grappling with working in a precarious sector. The workplace is organised according to gendered and normative hierarchies (Acker, 1990; Ollilainen, 2020) and, as such, the notion of the 'ideal worker' is central to the expectations of how women, trans and non-binary people present themselves and behave at work (Acker, 1990).

Historically, women have been seen as embodied workers due to the three Ms - menstruation, menopause and maternity (Grandey et al. 2020). Although there have been efforts to move away from negative views of menstruation, the taboo around periods creates multiple barriers, including career trajectory, to the non-ideal worker who bleeds (Grandey et al., 2020). Menstrual blood is seldom discussed, especially in professional contexts, evidencing that it is still widely considered a 'stigmatized substance' (Johnston-Robledo and Chrisler, 2020).

Studies on the implementation of 'period leave' at work have highlighted how seemingly progressive initiatives have been perpetuating established marginalisation of women, trans and non-binary people who menstruate and/or experience problematic menstruation, by further encouraging the concealment of menstrual blood and the removal of the menstruating body from the work environment (Levitt and Barnack-Tavlaris, 2020; King, 2021). These attitudes perpetuate a medicalised approach to women's health, thus overlooking the social and structural barriers in the workplace which impede women to thrive in their chosen career paths.

This study examines the multifaceted nature of women's career journey into leadership positions, emphasising the interplay between employment, gender-specific health issues, and broader social conditions. We employ the notion of 'blood work', which is the additional labour carried out by women managing their bodies to abide by patriarchal and unattainable professional norms (Sang et al., 2022), to explore the challenges faced by women in the workplace. We assess how 'blood work' is performed by women in the creative industry, a highly competitive sector often characterized by precarity (Scharff, 2016), unmanageable workload and unconventional working patterns. This study aims at addressing the structural barriers to women's full participation at work, which hinder their opportunities for career progression, further increasing inequalities across the sector.

A significant contribution of this research is its focus on the overlooked and stigmatised aspects of women's health, specifically periods, problematic menstruation and perimenopause, and their implications in the context of women's careers and their path to progression. Further, this intersectional study explores how managing menstrual health at work intersects with other factors, including ethnicity, disability, neurodiversity, gender identity and caring responsibilities. By integrating these factors, the research provides a comprehensive view of women's health at work as a spectrum of social conditions experienced differently in the creative industry sector.

Chiara Cocco holds an MSc in Cultural Resource Management from Heriot-Watt University, and she has recently submitted her PhD thesis on performance and experience in the Festival of Sant'Eufisio in Sardinia, her home country. Chiara has been engaging with EDI issues for over a decade, as she worked in schools supporting disabled and d/Deaf students. She holds 3rd level certificates both in Italian Sign Language (LIS) and British Sign Language (BSL). She is currently a Postdoctoral Research Associate in the UKRI funded Equality, Diversity and Inclusion Caucus (EDICa) at Heriot-Watt University. Her role in the caucus is to explore the relationships between life events and career, by focusing on menstrual health and (peri)menopause in the workplace. Her main concern is to address barriers to inclusion, development, and progression for those who experience problematic menstruation and (peri)menopause in research and innovation careers. Her research interests and expertise also lie in ethnographic methods, particularly autoethnography. Her own experience as a menstruating researcher with caring responsibilities informs her current work with EDICa and drives her commitment to improve inclusion and enable fulfilling and accessible careers for all.

CommsMoms: How Working Moms in Creative Industries Have Paved Their Own Leadership Paths - Amanda Holdsworth

During the pandemic, working mothers were often faced with unprecedented challenges that included working remotely while children were studying at home; disruptions to family schedules; lack of downtime; interruptions to their workdays; and lack of space and time to reflect, plan, and think – all of which can contribute to the perception that working moms could not hold leadership positions in creative industries.

After sociologist Caitlyn Collins spent five years studying parenthood in four wealthy western countries, working mothers are often up against social, societal, and cultural structural challenges that they alone cannot shift (Escalante, 2019). For example, Collins noted that although Sweden is frequently highlighted as a country with a strong support for families, the “ideal of motherhood” adds additional pressure to Swedish women (2019). Contrast that with the United States, of which, Collins stated, “is an outlier among Western Industrialized countries for its lack of support for working mothers” (2019). Collins further posits that there is a cultural conflict for American women between being a devoted worker and one with a strong devotion to her children:

Women who are committed to their careers but take too much time away for their family are thought to violate the work devotion schema, while those who avoid or delegate their familial commitments violate the family devotion schema. The cultural ideal of motherhood is an all-absorbing devotion to her children as the source of her life’s meaning, creativity, and fulfillment (Collins, 2019, p. 14). Although it is recognized that not all female PR practitioners are mothers or caregivers, research on working mothers and/or caregivers should be considered when further exploring causes of burnout and mental health issues.

However, although there were challenges during the pandemic for working mothers in creative fields, many found opportunities: they liked having more flexible schedules. They appreciated not having commutes. They liked the time and space to think and create. They often built their own leadership paths that suited their lifestyles - no longer adapting their lifestyles to their jobs.

Is this a new era for CommsMoms?

***Amanda Holdsworth** is the founder and Vice President, Strategy & Operations of Cultivate & Engage, an agency dedicated to supporting purpose-driven organizations and educational institutions through strategic communications, marketing, branding, public relations, and research services. She also serves part-time on a research team at the University of Michigan’s Marsal Family School of Education focused on community colleges, adult learners, and career and technical education. She earned both a Master of Arts in Strategic Public Relations and a Doctor of Education in Organizational Change and Leadership from the University of Southern California. A former assistant professor, her post-doc research led to the creation of the CultureComm Model which links employee engagement, organizational culture, branding, and talent attraction and retention, and she has presented her findings at conferences around the world. Amanda has appeared in CNN Money, Fast Company, Forbes, Inc., and Parents Magazine.*

Panel 1: Overcoming Barriers – Thursday 11.15 – 13.15

Hidden Women: The Entrepreneurial Champions of the Victorian Publishing Industry - *Marrisa Joseph*

A survey by the Publishers Association in 2020 highlighted that in the UK publishing industry, 55% of executive leadership and senior management roles are held by women. A positive change in an industry which prior to the twentieth century was considered as a gentlemanly profession. Some of the most prolific publishers of the Victorian era – when the industry experienced a boom due to industrialisation – were men. Those in prominent leadership positions including publishers, editors of national newspapers and literary agents were men. They were the gatekeepers to the industry forcing women in many cases to write with masculine tones and adopt masculine pseudonyms in order to be published. In addition, women were barred from the spaces that fostered networking and provided access to opportunities, as often business was done at gentlemen's clubs (Joseph, 2018).

Due to the social conventions of the period, it was more difficult for women to find a route to market for their literary outputs in comparison to their male counterparts. Yet studies have been dismantling the view that publishing was only 'a job for men', as during the Victorian period women were engaged with the culture of professional publishing and active in the industry (Johnstone & Fraser, 2001; Sturrock, 1999; Tuchman, 2012). The challenges faced by women writers and their engagement with publishing has been discussed frequently by literary scholars, yet there are few studies which evaluate how these challenges affected women from a business perspective.

This paper puts forward the question: how were women able to circumvent gender, cultural and social barriers to become professionals and entrepreneurs in the publishing industry? By exploring the genre of domestic writing which included books and articles on cooking, fashion and etiquette, this paper argues that domestic writing allowed women to earn a living by selling their literature; creating a space by which women could carve a professional identity and gain editorial power (Beetham, 2003). Analysing how these contributions were commissioned and sold can bring to the foreground an area of research that is not widely undertaken from a historical business perspective.

In particular, this paper explores the publications of Isabella Mary Beeton (1836 – 1865); Beeton's *Book of Household Management* (1861) and the *English Woman's Domestic Magazine* (1852). It examines how the contributions from writers, the use of advertising and innovations such as the inclusion of dress making patterns pioneered the new format of the middle-class woman's magazine. In addition, this paper explores the professional activities of the Langham Place Group who operated between 1857 – 1866. These women were publishers, writers, printers and investors into literature that pushed forward periodicals and books that furthered the interests of women. Analysing how these publications changed the landscape of publishing formats that women could engage with, brings to the foreground that these women were leaders and an integral part of the Victorian publishing industry. It is important to acknowledge the contribution of these entrepreneurial champions in the history of one of Britain's oldest creative industries.

Marrisa Joseph is Associate Professor of Organisation Studies & Business History at the Henley Business School, and sits on the management board of the Centre for Book Cultures and Publishing at the University of Reading. Marrisa teaches at all levels and specialises in topics on Intellectual Property Management and Management in Media and Creative Industries, due to her experience of working in the publishing industry. Marrisa's research focuses on the formation of business practices in the Victorian publishing industry, in particular examining how socio-cultural influences enable and constrain how individuals made strategic decisions. She has been published in this research area with her book *Victorian Literary Businesses* (2019) and her most recent edited book *The Edinburgh Companion to Women in Publishing 1900 – 2020* (2024). She is currently working on a new book; *Copyright and the Professionalisation of Authorship* (Cambridge University Press).

Gender parity at executive level: the surprising success story across UK publicly subsidised arts organisations - Mary Ann le Lean

Rather than replicating women's well documented under-representation at executive level (Acker, 1990, 2006; Cockburn, 1991; Ibarra, Carter & Silva, 2010, Jewell & Bazeley, 2018), publicly subsidised arts organisations in the UK achieved, as a sector, equal numbers of women and men at executive level by 2018. Since studies of the wider cultural and creative industries (CCI) sector still highlight gender – and other – inequalities (Dodd, 2012; Brook, O'Brien & Taylor, 2020), this CCI sub-sector's apparent success has so far gone unnoticed.

This paper draws on interviews with 63 executives, chairs and head-hunters involved in 134 arts organisations, and provides a deeper understanding of the factors at play in this unusual gender parity, and the remaining intersectional inequalities that persist.

Rather than following the expected patterns of homophilous instrumental networks (Ibarra, 1993), and women being held back within a "network trap" (Bushell, Hoque & Dean, 2020), the UK publicly subsidised arts sector's workforce forms networks made up of men and women. These networks feed into genuinely formal recruitment and selection methods that, alongside increasingly widespread flexible working practices, all seem to have contributed to this sector's gender parity at executive level.

Noting the cautions against conflating white, middle class women's workplace experiences with all women's experiences (Acker, 2011; Lee & Tapia, 2021), this paper also gives voice to the Black, Asian and/or working-class women interviewed, and does not claim the gender parity at executive level across UK publicly subsidised arts organisations as a victory for all women.

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Mary Ann le Lean has a background working in theatres and talent management and has been supporting arts and creative industry SMEs and micro-enterprises as an organisational development consultant since 2006. Her PhD research arose from her curiosity and frustration with gender inequality across the creative industries. As part of Warwick's Industrial Relations Research Unit, she uncovered an unexpected difference in networking patterns and gender outcomes in a seldom studied part of the UK's CCIs by looking into executive appointments (rather than creative roles) in subsidised UK arts organisations. She is now working to link research with practice in her consultancy to support sustained progress towards parity at the intersection of gender, race and class in the arts sector.

What She Said: female creative leaders in theatre and performance in Southern England today - Helen Grime

This paper will focus on women in creative leadership in theatre and performing arts in the South of England in the C21st, using interviews with a number of significant female artists in the region. Through a series of conversations, we will explore what leadership looks and feels like for these pioneering women in their work and consider how they have experienced changes in attitudes and the wider landscape over their careers.

The story of women's involvement in theatre and performance is one of limitation and silencing: variously banned from the stage or permitted to play roles written for them by male writers, the position of creative women has frequently been marginalised and contested. Despite this, women have striven to have their creative voices heard and the twentieth century saw a huge shift in attitudes. Exciting work from playwrights who supported the suffragette cause offered an inspiring example of female creative talent taking centre-stage and choosing their own words. But the pace of change is frustratingly slow in some respects. The first original play

written by a woman was performed on the main stage of the National Theatre in 2008. And Michael Billington's list of 101 best plays published in 2015 featured only a handful by women.

In the last decade we have seen female artistic directors at The Globe and the Royal Shakespeare Company. The publication of *Running the Room*, a volume celebrating female theatre directors was published in November 2023. The author, Rosemary Waugh said 'Why did I write a book about women theatre directors? Because it didn't exist'. The following month, the next artistic director of the National Theatre, Indhu Rubasingham was announced the first who was not a 'posh white man' (Arifa Akbar, in *The Guardian*). Women are being recognised as creative leaders and appointed to some of the most prestigious jobs in the world of theatre and performance. Notwithstanding this development female-led venues and ventures remain categorised as diverse or minority representation, which speaks much about the 'normal' state of affairs. This paper will have a local focus on grassroots creative practice in the South of England and draw on conversations with artists and creatives who are leaders in performance making and whose creative work is often connected to and embedded within their communities. Creative Leaders from the world of theatre and performance who have agreed to be interviewed include Lorna Rees artistic director of Gobbledegook Theatre, Catherine Church artistic director of Platform 4, Noel Jones and Harriet Morris joint artistic directors of The Nutshell, Charlotte Hall artistic director of The Point and Hannah Jones Engagement Producer at Play to the Crowd.

Helen Grime is Senior Lecturer in Drama, Theatre and Performance. She studied Drama and Theatre studies as an undergraduate at the University of London. Since when she worked in publishing (at Penguin Books), for Literary Management (at the Orange Tree Theatre in Richmond), as a script advisor (to writers including Simon Messingham and Susanna Jones) and in fringe theatre as a performer and producer (for companies Tremor Cordis and Centre Forward). She completed her PhD in 2008 and has been teaching in Higher Education for 20 years. In conjunction with local theatre company Platform 4, Helen established The Tempest Club a collaborative performance project which ran for a decade bringing students, graduates, and professionals together to read and perform Shakespeare's plays. She has curated celebratory performance events for International Women's Day, served as an expert judge in playwriting competitions and worked as a consultant and collaborator on performance projects.

Empowerment in Cinematic Realms: A Critical Examination of Communication Strategies Employed in the Production of the Portuguese Feminist Film Festival, Porto Femme - *Fernanda Sant'ana, Juliana Lobo, Teresa Gouveia e Medéia Veríssimo*

The foundational works of researchers such as Claire Johnston (1973), Laura Mulvey (1975), and Mary Ann Doane (1987) provide the basis for a contemplative inquiry into the visibility and representation of women in cinema and audiovisual production. Stemming from feminist critiques in the 1970s, which engaged in multifaceted theoretical dialogues involving semiotics, psychoanalysis, and representation theories, profound questions emerged regarding the portrayal and position of 'women' in cinema. During this era, many women assumed roles as filmmakers and advocates for cinema as a political tool (Debord, 1997; Maria, 2015; Veiga, 2017). Simultaneously, festivals dedicated to the feminine sphere emerged, such as the inaugural significant events in North America in 1972 (New York) and 1973 (Montreal). In

Europe, the Festival International de Films de Femmes, established in 1978 and still held in Créteil, France, became a pioneering endeavour promoting a renewed feminist cinematic consciousness (Kuhn & Radstone, 1994). Subsequently, the exploration of the interplay between cinema, audiovisuals, and gender has evolved with nuanced perspectives, particularly concerning the intersectionality of social markers such as race, class, sexuality, and origin, transcending conventional stereotypes, including the binary construct of femininity/masculinity and a universalized concept of womanhood.

Statistically, by 2012, a mere 55 women's film festivals had been conducted globally (Pereira, 2012). Among these, 45% took place in the United States, and 62% were held in the Americas. Europe hosted fifteen festivals of this nature, with five in Asia, one in Oceania, and none in Africa (Pereira, 2012). Considering the scenario, this study seeks to examine the involvement of female leadership in organizing feminist film festivals, specifically by analysing the communication strategies utilized to impact audience engagement and advocate for gender equality within the film industry. Through a comprehensive review of literature and documentary sources, coupled with data gathered via participant observation and semi-structured interviews, the study provides insights into the involvement of women in the production and organization of feminist film festivals. Particular emphasis is placed on the Porto Femme - International Film Festival case study, a festival hosted in Porto, Portugal, since 2018. As preliminary results, regarding Porto Femme – International Film Festival, the main communication strategies employed by the festival's producers to strengthen audience participation and promote gender equality include curating films for female-focused film festivals in Europe and Latin America; utilizing digital platforms, particularly Instagram, for communication; engaging with the community and organizing collateral activities, such as the Femme Sessions involving film screenings and discussions; and forming alliances with other events of a similar nature and government institutions to support the cause. However, despite the growing discourse surrounding this issue, a notable feminine invisibility persists in leadership positions related to the organization of film festivals over the decades. This phenomenon, deserving of further analysis, underscores the ongoing need for research initiatives that foster discussion and reflection on the challenges faced by women working in the cultural and creative industries.

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Fernanda Sant'ana has a degree in Social Communication and is a Masters student in Applied Communication at the School of Education of the Polytechnic Institute of Viseu;

Juliana Lobo is a guest adjunct professor at the School of Education of the Polytechnic Institute of Viseu and the Higher Institute of Information and Administration Sciences. She is a collaborating researcher at Digimedia, linked to the University of Aveiro;

Teresa Gouveia is an adjunct professor at the School of Education of the Polytechnic Institute of Viseu;

Medéia Veríssimo is an Assistant Professor and Coordinator of the Degree in Tourism at Universidade Portucalense, Portugal.

Panel 2: Being 'Other' – Thursday 14.00 – 15.45 ([parallel panel])

Women in Animation and the Creative Industries - Nichola Dobson & Lynn H. C. Love

The lack of women in leadership positions in the creative industries, and more specifically in animation and games is not a new topic, with the US based non-profit organisation 'Women in Animation' founded in 1995 and Animated Women UK in 2013, however despite high levels of female identifying students in higher and further education (usually around 2/3 female or more) over the past 34 years, only 6.5% of UK's animated series have been created, written and directed by women (Kennedy-Parr, 2020). Whilst there is a wealth of talented female directors working in short form animation (60% in 2018), this does not translate into feature, with only 3% in the role of Director even though many early career women in animation aspire to reach this level, there is a cap in the pipeline (Smith et al, 2019)

Educational institutions and Animation organizations offer initiatives, mentoring and support for women of all positions to try to increase the representation and visibility of women in these industries and create a more equitable workforce. At the same time, animation studies, through initiatives like the 'Women in Animation Special Interest Group' at the Society for Animation Studies tries to increase the visibility of female animators, both historic and contemporary from an academic perspective. These are positive steps but are still yet to square the disparity between the dominant female classes and the destinations in industry (or lack of history).

A larger task than this paper can handle, it will instead focus on addressing a gap in knowledge in relation to the Scottish Animation landscape by conducting surveys and interviews focussing upon industry and educational institutions. The surveys will consider the demographics of the

small and large companies in terms of overall workforce, and role seniority. It will also consider what is going on in education at foundational and higher educational institutions. Analysis of historical data will be undertaken and complemented by interviews with practitioners with the potential to act as role models and early careers animators to present a snapshot of the contemporary landscape, its challenges and potential. The paper will utilize this data to offer pathways to further research and potential steps to tackle inequality within the fast-changing landscape in the creative industries and the education initiatives which work alongside.

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Nichola Dobson is a Senior Lecturer in Animation at Edinburgh College of Art. Founding editor of *Animation Studies* (2006 - 2011) and *Animation Studies 2.0* (2012- present), she has published on animation, television genre and fan fiction, including *Norman McLaren: Between the Frames* (2018) for Bloomsbury and *Historical Dictionary of Animation and Cartoons, Volume 2* (2020) for Scarecrow Press. She is currently working on the *Routledge Companion to Animation* with Paul Taberham. She was President of the Society for Animation Studies between 2015 and 2019. She is currently the Director of the Animation Research Network Scotland.

Lynn Love is a senior lecturer in Computer Arts at Abertay University, a game designer and a member of the Royal Society of Edinburgh's Young Academy of Scotland. As part of Abertay Game Lab, she creates analogue and digital experiences that examine the use of play to bring people together and has exhibited work at DiGRA, CHI, BBC Click Live, V&A Dundee and Edinburgh International Fringe. She is interested in play contexts for video games, having undertaken studies around video game design, curation and player participation in alternative festivals and indie game nights and is a director of *Now Play This*. Lynn is also interested in widening participation, equality, diversity and inclusion and is exploring this in her practical and theoretical work and through her associate position at *Play:Disrupt*

The Women in the Rooms - Kay Stonham

The Women in the Rooms explores how two groups of women on either side of a key process in TV and radio production function in a space from which they have been traditionally all but excluded. Focusing on the lived experience of comedy writers and the gatekeepers who commission TV and radio comedy, this paper uses Bourdieu's concepts of capital, habitus and field, and a new concept of interconnecting comedy 'Rooms' to explore how privileged entry and progression in the comedy industry has ensured the replication of the tastes and dispositions of a somatic norm of white, middle-class, males (O'Brien et al, 2020). Women describe how they feel othered, devalued, silenced and at times unsafe in the physical and metaphorical 'rooms'

through which aspirant comedy writers must pass and which successful writers inhabit. Working class women and women of colour describe experiencing multiplying patterns of disadvantage in these overwhelmingly white, male and middle-class spaces. Historically, patterns of informal hiring, unpaid labour and lack of support for parents or carers, combined with hidden career paths and self-replicating cliques in decision making positions have rendered a career in TV and radio comedy writing in Britain the preserve of a chosen few. Research by the Writers' Guild of Great Britain in 2018 revealed only 11% of TV sit-coms were wholly written by women so this paper presents narratives from women on the front line of the battle for equal representation in the Creative and Cultural Industries (CCIs). Meanwhile women in leadership roles in broadcasting or production companies superficially appear to be able to effect change for women writers. But at 42% in TV and 36% in radio (Ofcom, 2023) women are still underrepresented at senior management level and in this study describe their own challenges with entrenched attitudes based on class or educational privilege within their organisations. Industry schemes and initiatives have proved disappointing in retaining women in the TV industry who are leaving in disproportionate numbers (Ofcom 2023). The Women in the Rooms offers no immediate magical solution but offers an insight into the cultural practices that shore up inequality in TV and radio and advocates for the power of grass roots organisations to challenge entrenched inequality, construct alternative networking and ally systems and finally empower the Women in the Rooms.

***Kay Stonham** is a practitioner, academic and activist. Areas of interest: equity, diversity, and inclusion in the TV and radio industries. A successful comedy writer/performer, Kay gained an MA in Screenwriting for Film and Television at Royal Holloway University, delivered talks and workshops in Brazil, Panama, at the Zagreb and London Film Festivals, and the London Screenwriting Festival, taught screenwriting at Worcester and Bournemouth Universities and guest lectured at the LFA, NFTS and City University. In 2024 she completed her PhD 'Reading the Rooms' at Liverpool Edge Hill, revealing systemic inequalities through examining the lived experiences of two groups of TV and radio workers on either side of the comedy commissioning process. In 2019 she co-founded Female Pilot Club to develop women comedy writers through showcases, podcasts, and script development programmes. In 2022 FPC joined UKTV in an initiative to find new comedies foregrounding female characters over 45.*

Women leadership and dance – a perception gap - Kathryn Stamp, Avatâra Ayuso & Rosamaria Cisneros

There is an urgent need to expand on insights gained from the arts, specifically dance, to understand leadership practices and realities for freelance dance artists working in the UK. Previously, the intersection between ballet and leadership has been explored which showed that leadership institutes, training women for future roles as artistic directors or choreographers, would be one way to help women dancers achieve leadership positions (De-Frank Cole and Nicholson 2016). Paper co-author Cisneros (2023) has also explored parenting feminist discourse and lived experiences and charismatic leadership (Conger & Kanungo 1988) to explore women in dance leadership positions within the UK Higher Education system and the dance sector. This is the grounding upon which this paper presentation will build.

This paper will unpack a project run by AWA DANCE, a dance charity based in the UK, and takes the following statement from organisation Data2x as a departing point: "inclusive data is at the heart of creating a fair and equitable society—and it is more than numbers and statistics; it's about ensuring that every person is seen, heard, and counted." (Baptista, 2024). AWA DANCE aligns with this mission and in 2023 pioneered research on Gender Balance in the UK Dance Sector, with the Centre for Dance Research at Coventry University. The 6-month research project used anecdotal experience as an impetus, and the pilot found, through qualitative and quantitative research methods, that there was a near 50/50 split in top leadership positions in the UK dance sector for the period 2021-22, but this was not how it was perceived by many working in the sector. Responding to a subsequent lived experience survey, women in the dance sector expressed a desire to share their lived experiences of leadership to challenge the perception gap between hard data and subjective narratives. Two lines of inquiry were identified as essential to understanding women's perception of the industry and leadership: language used in the sector (both in professional and education contexts) and reasons for the data perception gap. This paper expands on the research methods and findings, exploring challenges to women achieving leadership positions (from patriarchal set up of UK society to workplace culture) and concludes by proposing actionable steps for fostering confidence and leadership skills in girls through dance, advocating for a shift in mindset and incorporating participant-led facilitation.

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Kathryn Stamp is a dance researcher and educator, specialising in inclusive dance, dance education and dance and health. She is Assistant Professor at the Centre for Dance Research (C-DaRE) at Coventry University after completing her PhD there in 2020. She is Co-Chair of the Society for Dance Research, a Board member for Dance HE and Editorial Manager for the *Journal of Dance and Somatic Practices*. She recently published *Ethical Agility in Dance: Rethinking Technique in British Dance* co-edited with Noyale Colin and Catherine Seago (Routledge, 2023) and has a forthcoming book *Dancing* co-written with Colin as part of an Arts and Health book series (Emerald Press, 2024). Kathryn is passionate about dance education and, since completing her PGCE in Secondary Education (Dance) in 2012, has worked at several Further and Higher Education institutions. She is Ambassador for AWA DANCE (Advancing Women's Aspirations with Dance) and a We Are Epic advisory board member.

Avatâra Ayuso is an award-winning choreographer, Artistic Director of AVA DANCE COMPANY, a cultural leader and activist in the dance world. She is also the founder and director of the charity AWA DANCE (Advancing Women's Aspirations with Dance). Avatâra founded AVA DANCE COMPANY in 2008 developing relationships with artists from different cultures and artistic disciplines. Her artistic practice aims to overcome eurocentrism, by promoting cultural exchanges among artists. In her most recent projects, she has collaborated with artists from Burkina Faso, Japan, Senegal, Chile, Taiwan, Morocco and Nunavut (Canadian Arctic) among other countries. In 2021 Avatâra undertook a Clore fellowship placement with the United Nations Foundation Global affiliate Girl UP ALC (America Latina y el Caribe). Avatâra has published several articles on her research and creative practice across the years.

Rosamaria Kostic Cisneros is a dancer and choreographer, Dance Historian and Critic, Roma Scholar, Sociologist, Flamenco Historian and Peace Activist who has a Master's degree in Dance History and Criticism from UNM-Albuquerque (USA). Her PhD is in Sociology with a focus on Roma women, intersectionality, dialogic feminism and communicative methodologies. Rosamaria is a professional dancer, choreographer, curator and qualified teacher, who has lived and danced in various parts of the world and collaborated with many Flamenco greats and other leaders in the Dance field. She is a researcher at the Centre for Dance Research (C-DaRE) at Coventry University and brings conceptual grounding in debates around decolonising dance, archives and practice research.

Men at work, really. Experiences and opportunities for camerawomen in the Netherlands - Willemien Sanders, Kirsten van der Holt

A cameraman is male, a female cameraperson is the deviation. Research confirms that throughout Europe, camerawomen are facing barriers in ascending to the leadership position of director of photography (DOP), with men occupying approximately 90% of all directors of photography positions (Eurimages 2019, Simone 2023, Zappe-Heller et al. 2018;). In the Netherlands, the numbers are more or less the same for the 2011-2020 period (Sanders 2022). An even higher gap was noted in Australia, and it was discovered that men mostly wanted to work with men (Jones et al. 2024). Women can work as cameramen if they behave like one through the process of emasculation (Weinstein 2016): women modelling like men for success.

Given the patriarchal nature of our European societies and the fact that DOPs are responsible for, amongst others, the visualisation of human beings on popular media screens, this enormous gender imbalance asks for further research, to excavate what is causing this gap, and to gain insight into how to close it. That is why, with the foundation Vrouwen in Beeld (Women in the Picture) and in close collaboration with the Netherlands Society of Cinematographers (NSC) we are conducting follow-up qualitative research. Specifically, this research aims to yield further insight into the perspectives and experiences of Dutch camerawomen. We want to know how camerawomen experience their path to the leadership position of DOP, or lack thereof. We conducted three focus group interviews with 6-8 camerawomen each and invited them to discuss their experiences, with a focus on their motivation and ambitions, their positive and negative experiences during their education, and the opportunities they get as professionals.

Our initial results suggest that camerawomen are treated differently than cameramen and that the idea of the ideal worker as male impacts women negatively. Although younger generations

experience somewhat fewer barriers to start working as camerawomen after film school, the set strongly has a male working culture. This means that camera women either need to feel comfortable working in this way or need to adapt to it. Also, combining work as a DOP with a family life in a satisfactory way is near impossible for many, implicitly forcing them to remain 'stuck' in the position of focus puller at best. Family situations, age, and genre are factors that impact the pipeline of becoming (or not becoming) a DOP. In our presentation, we will further elaborate on these and other findings.

This research, combined with four other projects developed in close cooperation with professional associations, aims to discuss the perspectives and experiences of female professionals in the Dutch film and television sector and to start and deepen the public discussion towards change for a more inclusive environment.

Willemien Sanders is a researcher at the Department of Media and Culture Studies at Utrecht University. Her research interests include but are not limited to documentary film, film and television production, and digital humanities / data studies with a focus on questions of ethics, production cultures, and gender. Her PhD thesis investigated ethics in documentary filmmaking. She participated in the SiFTI project, which investigated production cultures in successful private film and television production companies in Norway, Denmark, the United Kingdom, and the Netherlands. Her current research, in collaboration with the foundation Vrouwen in Beeld and various professional associations, focusses on gender in the Dutch film and television sector.

Kirsten van der Holt is a researcher at the Department of Media and Culture Studies at Utrecht University. She recently graduated from the Research Master in Media Studies at the University of Amsterdam, with a focus on film. In her master's thesis, she did a feminist revisionist reading of *Christiane F. – Wir Kinder vom Bahnhof Zoo* (Edel 1981). Her research interests are film, feminism, identity politics, and structural power imbalances in society.

Panel 3: Motherhood and Care – Thursday 14.00 – 15.45 (parallel panel)

Female Leadership and care in the work of film worlds of Tanada Yuki and Ando Momoko - Kate Taylor-Jones

This presentation is about the films of two women directors from Japan, Ando Momoko and Tanada Yuki. This paper will focus on their working practises as an alternative mode to those of the dominant studio system in Japan. The Japanese Film industry has been significantly influenced by normative gender roles that have shaped the individual behaviours of film industry leaders and contributing to the overall culture of the Japanese studio system as entrenched in inequality. I will explore how examining their work via a lens of care opens up new dimensions on how we chart and engage with the work of female filmmakers and their leadership in the industry. I agree with Tronto that "care becomes a kind of lens through which broad and macro-scale decisions and judgements become linked to specific lives and experiences (Tronto 130–1).

Ethical leadership is rooted in principles of fairness, equity, careful or caring conduct, and integrity. Issues such as inequitable opportunities in directorial leadership, disparities in

promotions and distribution, and the uncaring behaviour of certain industry figures and institutions have obstructed the progress of women, preventing them from advancing on equal footing with their male counterparts inside the Japanese industry. In the work of Ando and Tanada, we can see that viewing film and its practices via a lens of care asks us to consider how these women are leading in new and innovative ways in an industry. This article has two core questions: firstly, how is a sense of care important to our reading and understanding of female-centric film leadership? Secondly, when we chart the values that the production team and director hold with respect to wider notions of care, what impacts can that have on our reading of a film text and its creation?

*Kate Taylor-Jones is Professor of East Asian Cinema in the School of East Asian Studies, University of Sheffield. She is co-editor of *International Cinema and the Girl* (Palgrave Macmillan, 2015) and *Prostitution and Sex Work in Global Cinema: New Takes on Fallen Women* (Palgrave Macmillan, 2017) and has published widely in a variety of fields. Her last monograph *Divine Work: Japanese Colonial Cinema and its Legacy* was published by Bloomsbury Press in 2017 and she is editor-in-chief of *The East Asian Journal of Popular Culture*. Her current project – *Ninagawa Mika, Miyake Kyoko and Ando Momoko: Shōjo Dreams and Unruly Idols* will be published by Edinburgh University Press.*

Divide and rule. Motherhood, care and creative work - Tamsyn Dent

This paper explores a challenge for the future pipeline of women leaders in the creative workplace by focusing on an absent institutional ethos of care and a failed understanding of the universal need for a supportive care environment. Building on a range of data from research projects concerned with questions of care and caregiving in relation to creative work across the UKs creative industries, the paper discusses neoliberalism as a social form of governance for workers in the creative industries, creating an ideology that places caregiving as an individualised and competitive practice rather than an interdependent and collective responsibility. Much has been written about the psychological impact of neoliberalism as fostering an individualised and competitive attitude to all aspects of subjective living (Brown 2003; Orgad & Gill 2022) and my paper demonstrates how market driven discourses around care and care practices not only places an amplified expectation on women and particularly mothers as the normative caregiver but sets caregivers against each other. Adding to this, are tensions between mothers and non-mothers within the context of creative labour markets that have emerged following organisational applications of 'doing diversity' (Ahmed & Swan 2006). The paper demonstrates how such divisions emerge out of institutionalised inequality regimes within creative labour markets, drawing on work by Joan Acker (2006), Sara Ahmed (2012) and Lydia Hayes (2017) to explore the interactions between caregiving, equal opportunities legislation and creative work. It calls for leadership models based on a universal understanding of care as an interdependent, collective responsibility.

The paper demonstrates how tensions and divisions that emerge between different groups women and/or caregivers is problematic for the pipeline of future women in leaders in the creative workforce and can be understood as a challenge for current creative leaders. The paper draws on data from three different research projects undertaken from 2014 to 2023. Each research project explores different aspects of the relationship between caregiving and creative labour. From interviews with women working in the creative industries discussing the impact of

motherhood on their careers, to mapping the care policies provided by creative institutions, I reflect on how discourses of individualism and flexibility mask structural and institutionalised labour practices that reduce care to a singular activity, that of motherhood. Expanding the concept of care to a practice performed and required by all, one that is universally experienced, shifts the weighted burden of care away from its normalised gendered and maternal focus.

Following Ahmed (2012) the paper considers a phenomenological approach to re-thinking the ethos of care within the institutionalised practices of creative labour across the UK's creative industries. It ends with reference to models of inclusive leadership within creative sectors where workplace policies have been implemented that recognise and support multiple caregiving practices. Such examples exist even in precarious and project-based creative labour markets. In doing so, the paper argues that the institutionalised policies that have focused on individual forms of care practice have successes in creating barriers and divisions between creative workers, thus reinforcing a status quo of leadership.

Tamsyn Dent is a Lecturer in Cultural Work based in the Department for Culture, Media and Creative Industries (CMCI), King's College London. Her research interests are on the cultures and structures of work in creative economies with a particular interest in the relationship between systemic inequalities and employment legislation. She has a particular interest in examining questions of access, inclusion and sustainability within creative labour markets from the global to the local level.

The Hidden Culture of Parental Discrimination in the Commercial Art World - Kate McMillan

This presentation explores the hidden culture of discrimination against people who chose to become parents whilst working in the commercial art world. The findings have been developed in response to an anonymous survey that was distributed to people working in the sector that focused on parental leave. The research provides a detailed analysis of the London art world to give specific focus to the conditions in the UK and to understand how the commercial sector responds to statutory requirements. Importantly, it identifies a gap in the literature, which to date, predominantly explores discrimination against women artists, and senior, often high-profile public sector directors. This research captures the job roles of sales staff, marketing, and PR personnel, administrators, and curators. Our research found that the career progression of new parents suffered significantly. Respondents reported that the industry is marred with both implicit and explicit expectations that oftentimes result in workers needing to choose between their career and being a parent or being 'managed' out of their roles through illegal practices such as pay reductions, lack of access to promotions while on leave and the harbouring resentment in the workplace by not providing maternity cover for absent colleagues.

Kate McMillan is Reader in Creative Practice at King's College, London. Previously she has worked at the University of Creative Arts, Farnham; Coventry University; Ruskin School of Art, Oxford University and Curtin University, Australia. Her art practice and written research engages with histories connected to colonial violence and women's knowledges, as well as inequalities in the contemporary art world. She was the annual author of 'Representation of Female Artists in Britain' commissioned by the Freeland Foundation from 2017-2020, as well as various other academic publications that consider gender inequality in the visual arts.

Panel 4: Mid-career and Later Life Challenges – Thursday 16.15 – 18.00

Identifying mid-career blocks for women and gender diverse leaders in music - *Felicity Wilcox*

Widespread gender inequity in the music industry remains unresolved today. Women and gender diverse people have traditionally encountered and continue to face significant barriers to their participation, inclusion, recognition, career progression and longevity as music creators: all factors that position a person for leadership in their field. Recent studies reveal the disproportionately low representation of female composers, songwriters, and producers: the result of centuries of discrimination, oversight, and exclusion by music education systems, cultures, and industries. Despite being over half the world's population, across musical genres, women are consistently represented as tokens: around or less than 15% of those whose music is performed or played (Raine & Strong 2019).

Dr Felicity Wilcox, an acclaimed Australian composer and researcher of gender in music conducted a survey of female and gender diverse music creators to better understand why such marked gaps in representation exist. With gender diverse sociologist Dr Barrie Shannon, she co-authored the Women and Minority Genders in Music report, published in September 2023, which presents new, primary data about the lived experience of over 200 music creators in Australia and Aotearoa/New Zealand, followed by analysis and recommendations to the music industries in those countries. Data from this study confirms that there is a 'matrix of barriers' to career success and wellbeing for women and gender diverse music creators (Wilcox & Shannon 2023). This matrix is highly resistant to rupture and is persistent across career trajectories, with its points interconnected and differently angled for each individual. Two of the most commonly cited barriers were 'gendered care work' and 'age' - barriers that directly impact upon mid-career women and their capacity to ascend to leadership roles late-career. In turn, the lack of women in leadership roles in the music industry was found to be a significant deterrent for younger women wishing to enter the industry and pursue careers in music.

In this paper Dr Wilcox will relate her findings from the Women and Minority Genders in Music report through the lens of her lived experience, to reveal how some key career obstacles for women are applicable within the music industry. For example: how music creators who are primary carers often struggle to navigate a hostile industry culture due to a lack of infrastructure and regulation; how ageing represents a significant disadvantage for women and gender diverse music creators due to sexist stereotypes and tropes; how limiting internal narratives proliferate among women and gender diverse composers due to a prevailing 'boys' club' culture and paucity of alternative role models; and how disadvantage is intersectional. Regarding the latter, the study revealed that women and gender diverse people who are working-class, regional/rural, Indigenous, POC, trans, primary carers, older, or disabled experience sexism and marginalisation in unique ways that demand specific analysis and tailored interventions. The paper will conclude by sharing some of the report's recommendations to address such structural, gendered disadvantage that blocks the pathway for female and gender diverse leadership in music.

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Wilcox, F. and Shannon, B. 2023. *Women and Minority Genders in Music. Understanding the Matrix of Barriers for female and gender diverse music creators*. Sydney: University of Technology Sydney.

Felicity Wilcox has been described as 'one of Australia's most versatile and prolific composers' (Limelight 2023). She has received commissions for many leading ensembles, was composer and Assistant Music Director for the 2000 Paralympic Games in Sydney, and has composed the soundtracks for over 60 screen productions. She was Chair and co-founder of the Gender Equity Committee of the Australian Guild of Screen Composers (2016-2020); served on the Gender Equity and Diversity Working Group of the International Council of Music Creators (CIAM) from 2019-20; and as Advisory Committee member of the Australian Women in Music Mentorship initiative (2019-21). Felicity is a Senior Lecturer in Music and Sound Design at the University of Technology Sydney and Chief Investigator on the Emergence research project funded by the Australian Research Council to examine gender in music via a new contemporary opera. Recent publications include *Women's Music for the Screen-Diverse Narratives in Sound* (2022) and the *Women and Minority Genders in Music report* (2023).

Leadership in the Shadows: The Role of Television Talent Managers - Lucy Brown

In the fast-paced world of television production, talent managers and talent executives play a crucial but often overlooked role in recruiting behind-the-scenes personnel. Despite their significance within television, this role is under researched in media and production studies. This presentation homes in on the leadership dynamics within the role of talent managers in the British television landscape in relation to technological shifts, the pursuit of diversity, and the challenges faced by a largely freelance workforce.

Women often abandon their television industry jobs once they hit mid-career (Cobb and Williams, 2019, Dent, 2016, Wallis et al 2020) yet television talent managers are predominantly women, many of whom have caregiving responsibilities. What is it about this role that enables women to retain their careers in the sector? While talent management is commonly thought of as administrative, this presentation will argue that talent managers are creative leaders. It draws on in-depth interviews and trade press analysis to uncover the often unnoticed leadership practices of television talent managers. It sheds light on specific leadership aspects stemming from their unique position, acting as brokers between the business and editorial sides of TV production.

The assertion here is that talent managers, frequently industry veterans with impressive CVs working at high-level jobs within production as producers and directors, go beyond mere administrative duties. Instead, they emerge as crucial contributors within the screen industries, actively involved in the creative process. The exploration delves into the details of the talent manager's role, emphasising how they establish relationships with hiring managers and the individuals they are tasked to 'find,' from entry level through to top tier senior positions.

This presentation examines the challenges and opportunities for a predominantly female workforce undertaking this role as well as offering a deeper understanding of the nuanced leadership dynamics within television talent management.

Lucy Brown is Professor of Film and Television Practice at the University of Westminster. She is an academic leader and practitioner. She is the founder of Women in Screen and the Trailblazing Women On and Off Screen conference. She sits on the Editorial Board for Representology, The Journal of Media and Diversity and is an Executive Board member of the National Association for Higher Education in the Moving Image (NAHEMI). Her film and television projects have screened internationally. She is co-author The TV Studio Production Handbook (Bloomsbury Academic) and is currently co-editing a book on collaborative creativity in film and television for Routledge.

'Don't ask, don't tell': Menopause and its impacts on work and advancement in the film and TV industries - Deborah Jermyn and Susan Liddy

In recent years, a steady rise in representations of menopause in film, TV and other media has emerged, seeming evidence of a new era of greater cultural awareness and candour regarding what has in the UK at least been termed 'the menopausal turn' (Jermyn, 2023), even a 'menopause revolution' (e.g. Nokes, 2022). Less evident, indeed almost absent, in discussion and research has been attention to the impact of menopause on those working in production roles in the film & TV industries. Elsewhere, since 2023 the Advertising and Communications industries have had recourse to the WACL Menopause Policy Document (WACL, 2023); and in 2019 Channel 4 launched 'the UK media industry's first dedicated menopause policy' (Channel 4, 2020). But currently, with few exceptions (e.g. Liddy, 2023: 83-84) there still exists an absence of attention to how menopause impacts those working in creative production and practitioner roles in the screen industries.

What is apparent, however, is that older women are underrepresented in these workplaces. Skillset research in 2010 found that '51% of women are aged 35 or over compared with 64% of men. Even adjusting for increased levels of female new entrants in recent years, women have been leaving the industry before or during middle age' (2010: 5); while in 2021, OFCOM found that in the UK, 'Only 16% of women in the TV workforce are aged 50+' (2021:4). While there is seemingly a growing awareness in these industries of the importance of fostering diversity in retention (ibid), the potential impact of menopause in the retention of older women remains insufficiently examined (note: the 2010 Skillset report, entitled, 'Women in the Creative Media Industries', does not contain the word 'menopause').

In October 2023, having presented on menopause and the screen industries on the 'WIFTI: In search of inclusivity – Spotlight on age' panel convened by Susan Liddy at the 2023 WIFTI Summit, Deborah Jermyn met with members of US-based, older women directors' collective, 'Greater Later'. While mindful not to conflate differences across different national contexts in relation to 'the menopause revolution', the conversation had there forms one of the prompts for this paper; asked if they had come across any kind of menopause policy in their professional life, one woman replied simply: 'Don't ask. Don't tell.'

Drawing on a small-scale pilot of qualitative interviews with older women screen practitioners in both the US and Ireland, then, in this paper we seek to collect and centre the experiences of professionals who have experienced/are experiencing menopause while working in these industries. How, if at all, do they believe menopause is impacting/impacted their working practices, and advancement; what attitudes towards or awareness of menopause have they encountered; and how might we use their testimonies as a starting point to inform calls for greater equity for ageing women professionals who are all too often prematurely 'aged out' of these industries?

***Deborah Jermyn** is an Associate Professor in the Department of Arts, Humanities & Social Sciences at the University of Roehampton, where she specialises in feminist film and media studies. She is author/editor of 11 books and has published widely on representations of ageing femininities in the media. Currently she is Co-I on the 2024-25 AHRC Research Network, 'MAUSI Net: Menopause Activism in the UK, Sweden and India'.*

***Susan Liddy** is Assistant Professor in the Department of Media and Communication Studies MIC, University of Limerick. She is editor/co-editor of books on the Irish and International film industries, older women in the screen industries and mothers/motherhood on screen and behind the camera. She has co-authored industry reports for the Broadcasting Authority of Ireland, Raising Films Ireland and Screen Ireland. She is Chair of Women in Film and Television Ireland and President of Women in Film and Television International.*

Big and Small Leadership: How Mentoring plays out for Women Leaders in the Creative Industries - Judie Gannon & James Cateridge

In this paper, we will explore how mentoring is used in the Creative Industries to not only develop women but also as a mechanism for demonstrating leadership. Mentoring is widely understood as a form of helping relationship that supports career and psychosocial outcomes (Stokes et al., 2021). It can take various forms; as a formal or informal arrangement, and through a variety of mediums (Stokes et al., 2021; Cateridge et al., forthcoming). In recent years, mentoring has been touted as a potentially important intervention in remedying inequality in organisations and wider society (Gannon, 2021) due to its ability to offer targeted support to those with fewer social connections or role models in their chosen sectors. Formal mentoring initiatives have evolved in recent years to play critical parts in addressing disadvantages in specific settings and workplaces, and are widely deployed in the Creative Industries (CIs) to attract new entrants and support their development, assist in critical transitions (between education and work) and understand career challenges in specific sectors (Cartridge et al., forthcoming). However, the literature also recognises the dark side of mentoring where toxic relationships can emerge and participants' long-term security and wellbeing can be compromised (Brown & Montoya, 2020; Washington & Cox, 2016).

Our paper draws on a study in the Creative Industries conducted in 2022, focused on formal mentoring initiatives. The investigation was undertaken with industry partners Creative UK, to understand the scale and nature of formal mentoring across creative sectors, using a secondary data collection phase followed by a survey with additional interviews with selected respondents. The broad results demonstrated that enhancing diversity was a core purpose

across the majority of schemes; - gender as a focus, women and non-binary, specifically concerning mentoring for leadership, career progression, returning to work and entrepreneurial support.

In the paper, we will share insights on the CIs mentoring schemes targeted toward supporting women and leadership. Specific examples include schemes; aimed at women senior leaders, workplace returners, key career transition points, and early career entry and development, where leadership is still expected to be demonstrated. While it is unsurprising that mentoring is used in the CIs, the way mentoring schemes are organised in some sectors indicates specific adaptations due to the issues associated with precarity in the CIs. While the majority of mentoring schemes focus on the dyadic relationship, mentor and mentee, our research identified that mentoring schemes often extended beyond the dyadic incorporating mixed participant events, group activities and networking opportunities. The challenges faced by the CIs during and post the Covid-19 pandemic (Khylstova et al., 2022), further emphasised the value of reconnecting to networks essential for employment opportunities in sectors that experience high levels of precarity in the CIs (Cateridge et al., forthcoming).

Our paper will also build upon the contention of Dodd (2012) that leadership cannot be reduced to a hierarchical role. Evidence from our study showed a significant number of mentoring schemes in the CIs had been initiated by women to address specific development needs beyond gender diversity. Women were evident in leadership roles in mentoring initiatives, as mentoring champions and scheme founders and leaders, recognising specific struggles and challenges of developing successful careers in the CIs. These roles were based upon ambitions to enhance diversity and inclusivity representation in sectors where they had gained success. This aspect of our study highlights how women leaders in the CIs may demonstrate their leadership skills, not only through hierarchical roles, or mentors but as initiators of mentoring schemes. As such our paper offers new ways of conceptualising mentoring as offering forms

***James Cateridge** is a senior lecturer in Film at Oxford Brookes University. His teaching and research interests focus on media tourism, film policy and mentoring in the Creative Industries. He is the network lead for the Creative Industries Research and Innovation Network.*

***Judie Gannon** is the director of doctoral programmes at Oxford Brookes Business School. Her research focuses on mentoring and coaching and their deployment to alleviate social disadvantage and inequality.*

Panel 5: Intersectional Perspectives - Friday 9.20 – 10.45

The mass exodus of senior women of colour in the media industries - *Nessa Keddo*

Several events over the past decade have pressured the media industries to not only improve its on screen representations of diversity, but to diversify their workforces. These moments include calls to improve gender equality from the #MeToo movement, pressures of racial diversity from #OscarsSoWhite, and the digital uprising of the #BlackLivesMatter movement following the murder of George Floyd in 2020. These moments have not only forced media organisations to consider diversifying their workforces, but to improve the diversity of their senior management, who have direct control and agency over creative and strategic decision making. Inevitably, this

dense period of time saw the immediate influx of job openings for c-suite staff, with job titles such as Chief Diversity Officer, Head of Diversity and Inclusion, and many of the like. The industry was praised for its swift round of employment for these positions, which were predominantly filled by senior women of colour with track records of transforming organisations and proven dedication to diversity and inclusion (D&I). These roles had the remit to be transformative of not only creative outputs, but restructuring and reimagining organisational approaches to anti-racism, social justice and inclusion.

Whilst this was seen by many as a period of transformation, the industry has seen a gradual exit of senior women of colour from these positions. This ranges from redundancies, voluntary exits and restructuring leading to roles being either absorbed with other positions or discarded altogether. Many studies in recent years focus on leadership in the cultural and creative industries related to gender (Dodd, 2012; Boda, 2019; Eikhof, 2017; Mallia, 2019), race (Stein, 2019; Hartley and Wen, 2015; Wang and Richardson, 2021) and their various intersections with class (Marsh, 2020). Through 16 semi-structured interviews, this paper examines the experiences of women of colour who have recently left senior positions in leading media organisations, with their roles initially created following the events of 2020. Drawing on media and cultural studies theories of racial capital and race-making (Gray, 1995; 2015; Saha and van Lente, 2022; Saha, 2020), the paper analyses the conflicts, limitations and lack of agency faced by senior women of colour during their employment. It argues that whilst some organisations may have initially had genuine intent on transformative change in working practices, production and organisational matters, they were unable to commit to strategic ideas proposed by these senior managers for various reasons. Ultimately, the paper shows the consistent conflict between social justice and commercial interests, where the commodified labour of women of colour is at stake.

Nessa Keddo is a Senior Lecturer in Culture, Media and Creative Industries at King's College London. Her primary research explores the experiences Black and racialised workers in the promotional industries, particularly in the fields of advertising, the influencer landscape and algorithmic cultures. She is co-author of *Race and Racism in the Cultural and Creative Industries* (2024), analysing the business case for diversity across the fields. She is also co-investigator of AHRC funded project *Transforming the Gap: Inclusive Digital Arts and Humanities Research Skills*, which includes a series of co-designed workshops with underrepresented and marginalised researchers for improving inclusive practice. Dr Keddo has run several events bringing policy makers, academics and industry experts together to critically interrogate diversity practice across the creative industries.

“We Were Never Encouraged to Speak Up”: Capital and Community for Female Leaders in the Cultural Sector - Katie Hart

This paper will advocate for the importance of considering social class in our discussions about gender inequality in the cultural sector. Drawing on findings from my doctoral thesis, which focused on Scottish women's cultural leadership, I will argue that social class remains key to intersectional analysis of women's experiences because of the continued dominance of middle-class voices in the theatre sector. This paper is based on interviews I carried out with female leaders in Scottish theatre and will consider these conversations in relation to theories of social

and cultural capital. In doing so, I will argue three things. Firstly, I will demonstrate that university and drama school degree programmes are often built on the implicit assumption that students are middle-class or have access to types of capital which are less accessible to working-class students. This assumption shapes the university experience, and often contributes to the exclusion of working-class students. Networks and communities found in spaces such as university or drama school can play a key role in an individual's professional network, and so I will then move on to argue that the emphasis on informal networking in the sector is disadvantaging working class women and potentially limiting their opportunities for leadership. Finally, I will focus on working class women who are holding leadership positions in the sector, asking how their social class shapes their experiences as leaders and informs their practice. It is my hope that this paper will demonstrate the importance of intersectional approaches to gender inequality in the specific context of the cultural sector, and that class remains a crucial factor in women's experiences. Whilst the success of middle-class, white women is often taken as indicative of wider progress in the industry, this paper will demonstrate that systemic inequalities persist within the sector and working-class women's experiences should be understood as distinct from their middle-class counterparts.

Katie Hart completed her PhD in Theatre Studies at the University of Glasgow, where she also teaches Theatre Studies and Creative Arts and Industries. Her work has previously been presented at various conferences including Glasgow Theatre Seminar, TaPRA and the CSSD/British Academy's Different Stages Showcase.

Leading the Way: Stellar Quines and Intersectional Feminist Working Praxis - Ann-Christine Simke & Catriona Fallow

This paper will explore the notion of 'leading' institutional change in a specific creative ecology by focusing on Stellar Quines, Scotland's foremost intersectional feminist theatre company dedicated to promoting performance's role in ensuring gender justice for all. Now in its 30th year, Stellar Quines is at a pivotal moment in the organisation's development as it prepares to establish a permanent base in Kirkcaldy, Fife, and radically reappraise its creative and working practices to centre on community engagement and co-creation.

Stellar Quines is already leading the way in intersectional theatre practice and community-led working practices as an explicitly learning organisation. Their work is as much concerned with producing work for a diverse range of audiences as well as engaging in feminist activism. In terms of infrastructural change and female leadership in governance, they have developed a board pioneer programme that other companies are using to introduce more female representation on boards, they have commissioned reports on female leadership in the theatre industry in Scotland, and they have successfully introduced a range of masterclasses for women in technical roles in the theatre industry.

Building on scholarship on community arts practice, gender justice, and feminists' networks (see Aston 2016; McAvinchey 2016; 2020; Rudakoff 2021) and in conversation with Sarah Ahmed's critique of institutional "non-performatives" (Ahmed, 2012), this paper will reflect on the evolution of Stellar Quines' working practices and leadership models in order to propose

potential new directions for community-led, intersectional feminist working models for arts-based initiatives and enterprise.

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Ann-Christine Simke is a Lecturer in Performance at the University of the West of Scotland. Her work has been published in Theatre Research International, Global Performance Studies and Contemporary Theatre Review. She is currently under contract for a co-authored (with Anika Marschall) book on intersectional theatre practices and is lead investigator on the RSE-funded research project Towards Racial Literacy in European Theatre.

Catriona Fallow is Lecturer in Performance at the University of the West of Scotland. Her work has been published in Studies in Theatre and Performance, Modern Drama and Early Theatre, and she has co-edited and contributed to Harold Pinter: Stages, Networks, Collaborations (2021) for Bloomsbury Methuen's Engage series. She has also contributed a chapter on the Royal Court and the #MeToo movement for Performing #MeToo: How Not to Look Away (Intellect Books, 2021).

Film presentation with Q&A – Friday 12.00 – 13.00

Creative Women in Lagos: A documentary film - Lauren England

"Creative Women in Lagos" is a research-led documentary directed and produced by Dr Lauren England, Dr Eka Ikpe, and Professor Roberta Comunian at King's College London in partnership with Terra Kulture, Tribe XX Lab, Ituen Basi and Wy Art Foundation.

The film explores the dynamic world of women entrepreneurs shaping the creative landscape of Lagos, Nigeria. Through the lens of renowned figures including Bolanle Austen-Peters, Ituen Basse, Chief Dr Nike, Emalohi Iruobe, and Professor Peju Layiwola, and featuring voices from a new network of creative entrepreneurs, the documentary addresses both the challenges and triumphs of these women. From theatre to fashion, visual arts to leadership roles, the film explores how these women not only break social and professional barriers, but also redefine the narrative of female contribution in the creative industries. As the film explores their entrepreneurial journeys, it sheds light on the innovations emanating from the heart of Lagos. It also highlights opportunities for inclusive creative economy development in Nigeria through three key areas of policy intervention: finance, education and knowledge sharing platforms.

Women's work, expertise and challenges are often underacknowledged in Nigeria and beyond; there are currently limited platforms and mechanisms of support that enable women's empowerment in creative industries and how their work can support their business development (and wider economic growth) but also contribute towards gender equality. This collaborative research project used a creative format – documentary film – and built on both academic research and local partner knowledge to generate and share new insights about the experiences of creative women entrepreneurs in Lagos. Associated with the project, a new network of women creative entrepreneurs in Lagos was established. The network brings together intergenerational women entrepreneurs working across the creative industries and provides a platform for knowledge sharing, peer support and creative economy advocacy.

Collectively, the team have been working on creative economy development in Africa since 2019. Their work increasingly uses creative formats (video, podcasts, exhibitions) to critically discuss key issues regarding sustainable, inclusive creative economy development, engage policymakers and present research to new audiences. KCL is also part of a wider ARUA and The Guild Africa-Europe Cluster of Research Excellence in Creative Economies.

Lauren England is a Lecturer in Creative Economies in the Department of Culture, Media and Creative Industries at King's College London. Lauren was the Director and Executive Producer for the documentary film.

Eka Ikpe is Director and Reader in Development Economics in Africa at the African Leadership Centre at King's College London. Eka was a Producer of the documentary film.

Roberta Comunian is Professor of Creative Economies in the Department of Culture, Media and Creative Industries at King's College London. Roberta was a Producer of the documentary film.

Panel 6: Leading Social Change – Friday 14.00 – 15.45

Visibility matters: Gender equity policies in the UK, German and Canadian film and television industries - Doris Ruth Eikhof, Kevin Guyan, Amanda Coles

The film & TV industries continue to find themselves in an ambivalent place in regard to gender equity. While women are well represented across these industries generally (e.g. CDN, 2022) and over-represented in areas such as wardrobe and make-up (Follows and Kreager 2016) or as Heads of Production (CDN, 2022), gender-balanced representation remains elusive in creative leadership positions (e.g. CDN 2023; Loist et al. 2024). Industry and policy attention towards gender equity has clearly grown. In particular in the wake of the Weinstein scandal and #MeToo movement in film, the number of gender equity policies has grown (Loist et al. 2024). As the Call for Papers for this conference summarises, evidence of women leaving film & TV careers rather than leading film & TV industries is mounting.

In the fight for better gender equity, the idea of visibility plays a key role. Across advocacy and industry practice, versions of 'You can't be it if you can't see it' abound (e.g. Geena Davis Institute on Gender in Media, 2016). Academic research has emphasised that only what is visible is actionable for change (e.g. Eikhof et al., 2019) and that questioning invisibilities often implies questioning existing power structures (e.g. Cobb, 2020). In these discourses, visibility is generally

imagined as positive, beneficial. However, as our paper will argue, that in the context of advancing gender equity, visibility works in much more ambiguous ways. In fact, drawing on critical and feminist scholarship on data, EDI and policy suggests that an unqualified account of visibility as 'positive' or 'benign' in gender equity policy making and implementation may work against the very goals these policies, research and practice set out to achieve.

Drawing on findings from a large, internationally comparative study, this paper will (1) explore how gender equity policies seek to address the under-representation of women in leadership positions and (2) what currently constrains the effectiveness of gender equity policy with regards to women in leadership positions.

The paper's empirical foundation is a three-year study of gender equity policy in the UK, Germany and Canada. For this project we researched more than 400 gender equity policies published 2003-2021 and spoke with 34 industry experts in the three jurisdictions. Our paper will draw on the interviews and an in-depth analysis of the 90 most central policies to explore how visibility works in gender equity policy and how these workings might be taken into account to design more effective gender equity policy, in the screen industries and beyond.

***Doris Ruth Eikhof** is Professor of Cultural Economy & Policy at the University of Glasgow. She researches diversity and inclusion in the cultural economy. She has led 20+ projects for and with the ESRC, AHRC, Creative Diversity Network, BFI, ScreenSkills, BAFTA, Creative Scotland, Creative Industries Council and others.*

***Kevin Guyan** is Chancellor's Fellow at the University of Edinburgh Business School. He is author of *Queer Data: Using Gender, Sex and Sexuality Data for Action* (Bloomsbury, 2022). Between 2021 and 2024, Kevin was the Research Fellow on an international project investigating gender equity policies in the film and TV industry (University of Glasgow).*

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Women and green media production: the gender politics of greening Latin American screens - Norma Cuadros González

American countries, despite political will and empirical efforts (Swart, 2023; Colombian Film Commission, 2021), face a dearth of in-depth information that hampers a comprehensive understanding of environmentally sustainable practices currently adopted and to how extend gender is intertwined with such practices.

The proposed study will not only provide valuable insights into the gender dynamics of environmental practices within the industry but also offer potential pathways for enhancing gender-inclusive and environmentally sustainable approaches in audiovisual production.

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When Women Lead in the Arabian Creative industries - Ilhem Allagui and Abeer Najjar

Arab women are making strides in the business world; however, they often have to operate in the shadow of men due to deeply ingrained patriarchal traditions, particularly in the Arabian Gulf countries. Unfortunately, the MENA region still has a long way to go in achieving gender parity, as evidenced by the Global Gender Parity Report 2023. The United Arab Emirates (UAE) and Bahrain are the countries that have made the most progress towards gender equality. In the UAE, the government has implemented policies to promote diversity and enforce women's leadership. For instance, on March 15, 2021, the UAE government introduced a quota system requiring public companies to have a certain percentage of women on their boards of directors (Khan, 2023).

Thanks to education and cultural changes, women in Gulf Cooperation Countries (GCC) now have access to managerial leadership roles, though not without challenges: Women leaders are often perceived as less competent than men when they enter male-dominated industries, and they may have limited access to professional networks such as majlis or diwaniya, forums that are typically frequented by men (Kirat, 2018; Salameh Ayanian and EL Hage, 2017). Their involvement in and integration with the creative industries is not well-known, except for prominent cases of female leaders in museums (such as the Al-Thani and Al-Qassimi royal families in Qatar and the UAE that have appointed their daughters to lead the national museums). However, it is in Saudi Arabia where most of the transformations in the creative and innovative industries are occurring: more and more women are engaged in media, fashion, arts, tech, marketing, and other creative industries (Kaur, 2023).

Supported by leadership theories and gender, such as social role theory (ex. Eagly, 1987, 2012, 2019) and grounded in the socio-cultural context of the Arabian Gulf countries, this study aims to investigate how gender influences leadership behaviour in the creative industries. The study will use Eagly's (2018) Labyrinth of Leadership, which is relevant to the experiences of Arab women who have faced numerous historical hurdles and challenges, including religion, culture, and patriarchy. Furthermore, the research will employ intersectionality studies to demonstrate that leadership is impacted by other factors besides gender, such as race, ethnicity, education, class, or age. Naomi Sakr's (2007) works on gender and media policy will also be considered, which discusses the underlying structural and systemic challenges that hinder women's leadership roles in the MENA region.

The study will use a qualitative research methodological approach, including interviews and case studies of successful leaders in the creative industries; this research will be informed by leadership practices in the creative industries. The study will analyze several case studies, including the case of the Saudi leader and entrepreneur Jumana Al Rashed, the first Saudi women CEO of the media group SRMG, a mega publishing house; Caroline Faraj, Vice-President and editor-in-chief of CNN Arabia, and Buthaina Kazem, the founder of Cinema Akil, the first art independent cinema house in the UAE.

This study fills a gap in gender studies in the creative industries in the Global South and contributes to de-Westernized literature on leadership roles and gender.

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Women's Musical Leadership Online: Exploring and Appraising WMLON, The Women's Musical Leadership Online Network - Laura Hamer and Helen Julia Minors

Musical leadership, across many musical genres, remains male dominated. Musical leadership itself is often constructed as residing in male authority figures, quintessentially exemplified in classical music through the maestro conductor. This 'maestro myth' (as Norman Lebrecht characterised it, 1997) has been perpetuated since the mid-nineteenth century through the 'maestro writing tradition' of male conductors from Berlioz (1843) and Wagner (1869), through Stokowski (1944), Furtwängler (1953), and Boult (1963), to Boulez (2003).

This paper shifts the spotlight to considering women's musical leadership and explores the both the impetuses of the founding of the Women's Musical Leadership Online Network (WMLON) and its findings. WMLON was an AHRC-funded research network co-led by the authors which explored women's musical leadership in the contemporary music industries and within music education and interrogated the role which mentorship plays in developing women's leadership potential. WMLON ran between January 2022 and Spring 2024 and organised a series of online workshops exploring various aspects of women's musical leadership within the music industries and music education, offered a mentorship scheme to early career women music scholars and industry practitioners, and culminated in the Second International Conference on Women and/in Musical Leadership in November 2023.

Founded by the authors following the success of the first International Conference on Women and/in Musical Leadership at Senate House London in March 2019, WMLON sought to develop emergent work exploring women's musical leadership, including Rhiannon Mathias's (ed.) 'The Routledge Handbook of Women's Work in Music' (London: Routledge, 2022) and Iva Nenić and Linda Cimardi's (ed.) 'Women's Leadership in Music: Modes, Legacies, Alliances' (Bielefeld: transcript Verlag, 2023). WMLON also speaks in dialogue with the authors' co-edited 'The Routledge Companion to Women and Musical Leadership: The Nineteenth Century and Beyond' (New York: Routledge, 2024).

With the dual aim of both researching women's musical leadership and acting as a support network for women musical leaders and potential leaders, WMLON interrogated the current context of women in musical leadership with a specific focus on three areas: women in the music industries, women in educational leadership, and women leading contemporary musical practices. WMLON asserts that women's approaches to leadership are often different to those of men and calls for women to take ownership of this difference as a positive. Women are more likely to take part in 'transformational' training and are often 'more participatory, democratic and

interpersonally sensitive' as leaders (Rhode, 2019). This paper acknowledges that there are feminist ways of knowing-doing and interrogates the need for women to have mentors, training, and support to break 'glass-ceilings'.

This paper will present an overview of the shared themes which emerged from all WMLON events. This is notable as each event had a diverse bespoke theme, ranging from classical music to popular music and music technology to music education, and yet the emerging themes were consistent. Themes included maintaining funding and sustaining projects over a long period of time; the voluntary and hidden labour of how gender-equity work falls on few shoulders; and the personal toil and sacrifice of those involved. We will give detailed examples in the paper. After surveying the emerging themes, the co-authors propose three initial findings which are the basis of WMLON's second book. These include: tips for sustainable funding; guidance for continuous peer-mentoring; and models of collaborative practice.

Helen Julia Minors is Professor and Head of the School of Arts at York St John University. She was previously School Head of Performing Arts and Associate Professor of Music at Kingston University London. She is founder and co-chair of EDI Music Studies Network. Recent publications include: *Artistic Research in Performance Through Collaboration*, edited with Martin Blain (Palgrave 2020) and *Paul Dukas: Legacies of a French Musician*, co-edited with Laura Watson (Routledge, 2019), as well as chapters in *Opera and Translation* (John Benjamins, 2020), and articles in *Tibon* (2021), *London Review of Education* (2019, 2017) and entries in the *Cambridge Stravinsky Encyclopedia* (2021). She is currently co-editing, with Laura Hamer, *The Routledge Companion to Women's Musical Leadership: The Nineteenth Century and Beyond* and is CI of the AHRC-funded *Women's Musical Leadership Online Network* with Laura Hamer.

Laura Hamer is a Senior Lecturer in Music and Director of Student Support (Arts and Humanities) at The Open University. Her research specialism lies in Women in Music. Her books include *Female Composers, Conductors, Performers: Musiciennes of Interwar France, 1919-1939* (Routledge, 2018), *The Cambridge Companion to Women in Music since 1900* (Cambridge University Press, 2021, as editor), *The Routledge Companion to Women and Musical Leadership: The Nineteenth Century and Beyond* (Routledge, 2024, co-edited with Helen Julia Minors), and *Bandleader Mrs Mary Hamer and Her Boys: Popular Music and Dance Cultures in Interwar Liverpool* (Cambridge University Press, 2024, co-written with Mike Brocken). She is currently preparing a monograph on Lili Boulanger for Routledge (expected 2025). She is the principal investigator of the AHRC-funded *Women's Musical Leadership Online Network*.