LEADERSHIP DIVERSITY in the Creative & Cultural Industries

Benchmarking Leadership Diversity in the Cultural and Creative Industry Findings and Recommendations

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SEPTEMBER 2025

Contents

ABOUT 3

ACKNOWLEDGEMENTS 3

FOREWORDS 4

EXECUTIVE SUMMARY 6

RECOMMENDATIONS 8

INTRODUCTION AND METHODOLOGY 9

- KEY WORKFORCE DEMOGRAPHIC STATISTICS
- SECTOR EXPLAINERS
- DATA EXPLAINERS

WHAT DOES LEADERSHIP LOOK LIKE IN THE CULTURAL AND CREATIVE INDUSTRIES? 13

- WOMEN IN LEADERSHIP
- ETHNIC MINORITY LEADERSHIP
- LEADERSHIP AND DISABILITY
- SEXUAL ORIENTATION AND LEADERSHIP
- LEADERSHIP AND CLASS

WHERE CAN WE GO FROM HERE – POSSIBILITIES AND WORK TO DO 28

- SECTORS WHERE WE NEED MORE DATA
- GAPS IN THE DATA

REFERENCES 32

ENDNOTES 35

About

Creative UK is the national membership body for the Cultural and Creative Industries. We exist to champion creativity in its widest form - representing world-leading organisations from sectors as diverse as advertising, animation, architecture, broadcasting, crafts, design, digital, education, fashion, games, heritage, museums, music, performing arts, photography, publishing, theatre, TV, visual art and more. We are an independent not-for-profit, which uses the insight and experience of our members, partners and the businesses we work with to help shape relevant government policy and advocate for meaningful social and economic change right across the UK. Our vision is a world where creativity is valued and recognised as the driving force for our future. We're so passionate about this that we put our money where our mouth is: through own landmark investment funds, we've directly invested millions of pounds into creative businesses over the last decade. Our team is based across the UK, and we work closely with Local and Combined Authorities to support creative talent, whilst delivering hands-on support – spanning business diagnostics, mentoring and investment readiness. Our Filming in England service is a dedicated and bespoke production service to feature film and high-end TV productions looking to film in England, outside of London. **Wearecreative.uk**

Acknowledgements

The benchmark was undertaken using primary research both in the public domain and released to us for the purpose of compiling this report from contributing organisations across the creative and cultural industries who have additionally taken the time to update and check data and our analysis of their work. Special thanks to the ***Advertising Association, Arts Council England, AWA Dance, British Fashion Council, British Film Institute (BFI), British Institute of Interior Design, Creative Diversity Network, Creative Industries Policy & Evidence Centre (Creative PEC), Design Council, Directors UK, Equal Media & Culture Centre for Scotland, Help Musicians, Historic England, Musicians' Union, National Theatre, Publishers Association, ScreenSkills, UKIE, UK Music, and UK Screen Alliance***.

With special thanks also to Amy Tarr, Creative UK Associate Director of Policy & Research.

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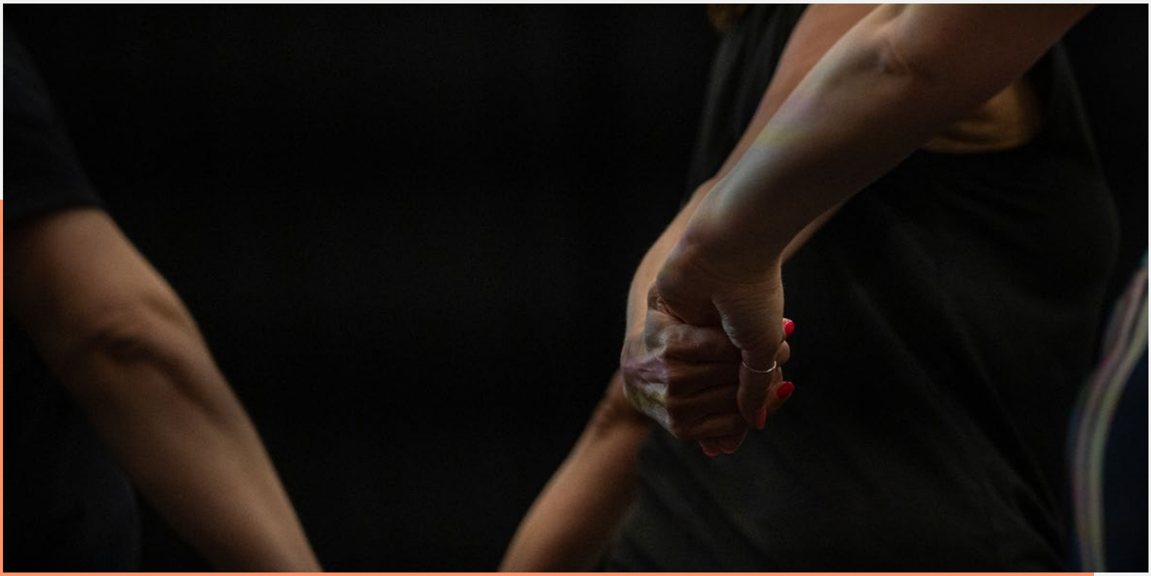


Ref: Journal of Dance & Somatic Practices

Forewords

CAROLINE NORBURY OBE, Chief Executive, Creative UK

Building an inclusive and diverse creative workforce is one of our most important objectives at Creative UK, because it's the foundational basis for our shared future prosperity – economically, socially and culturally.

I know that many share this belief, and yet as this report shows, there is much work still to be done.

The data speaks for itself: 88% of the arts, culture and heritage workforce is White; only 37% of the creative industries workforce are women; just 17% have a disability and working class representation is well below the wider UK economy (22% versus 35.2%).

Many in our sector have been measuring inequality for several years so these statistics are not new to us. However, what we have never had as a sector is benchmarks that can tell a bigger story about how diversity is mapped across team structures – and crucially, how it is reflected in our sector's leadership. This report represents a first step for Creative UK doing exactly this.

For the first time, we have pulled together existing data sets to map out the sector's leadership diversity as a whole: marking a line in the sand from where progress can, and should, be made. While most of the data included in this report has already been shared publicly, it is only in viewing it in the round that the pervasive sense of underrepresentation in creative and cultural sector leadership becomes clear. Decades of evidence have shown that more diverse and more equal communities and businesses are happier, more productive and more prosperous. That's why increasing access and diversity matters so much and I am hopeful that this data will be a catalyst for more meaningful change, as we look to improve the landscape for all.

SARAH GREGORY, Head of EDI, Creative UK

Diversity is not a 'nice to have'. It is essential to the long-term strength, sustainability, and global competitiveness of the UK's cultural and creative industries.

The evidence is clear. The most gender and ethnically diverse led companies are 39% more likely to outperform their competitors in profitability (McKinsey & Company, 2023); companies and teams with greater diversity are 70% more likely to capture new markets (Harvard Business Review, 2013; 2023), and diverse leadership teams are 73% more likely to reap innovation revenues (Boston Consulting Group, 2023).

In the recently launched Creative Industries Sector Plan, the UK Government recognises the importance of diversity for driving economic and social value for both the creative and cultural industries, and the wider economy.

Organisations including Clore Leadership, PRS Foundation, University of the Arts London, Saxton Bamfield, ScreenSkills, and Arts Council England have all advocated for more diverse sector leadership. A recent ManpowerGroup survey found that 56% of Gen Z surveyed would not accept a role in an organisation without diverse leadership (ManpowerGroup, 2023). For a sector reliant on talent, that is an existential warning.

And yet, across the creative industries workforce, diversity has stalled - and in some cases is going backwards. We must collectively work to improve the landscape – and that starts with a clear understanding of the picture as it stands. At Creative UK, we have begun our series of explorations into creative sector leadership, by benchmarking what leadership diversity across the creative and cultural industries (CCIs) looks like now, according to the available evidence.

From the data that we have collected here, it is clear to see that across all the sectors included in this research and for all underrepresented demographics, except those identifying as LGB+, **there are significant gaps in leadership diversity across both the creative and cultural sectors that need to be addressed**.

We still don't have the full picture – and this report is just the start. As it stands, there is no single authoritative dataset on leadership diversity across the creative and cultural industries. The data we do have is fragmented, outdated and often inconsistent – making comparison across subsectors or characteristics difficult.

This report is a first step in a series of interventions: a way to lay out where we are starting from and forge a path forward. Further work is needed to address data gaps and inconsistencies which falls outside of the scope of this initial benchmarking study.

Going forward, we must set out what good looks like – by identifying where in the wider economy leadership diversity has been successfully improved, such as the financial sector's work on increasing women's representation on boards. We need to understand what potential pathways towards solving the problem look like – so that we can move forward with lessons learned.

We also intend to deliver a rigorous and detailed analysis of the economic and social benefits of increased leadership diversity specific to the creative sector, along with the cost to UK GDP of inaction.

We're committed to this work because it matters. A recent State of the Nation report by the Creative Industries Policy & Evidence Centre found evidence of significant underrepresentation of Black, Asian and working-class audience members in cultural spaces. This is reflected in the workplace, with these same groups' underrepresentation as leaders and workers in these sectors. If the creative industries were to match the wider economy in terms of working-class representation alone, we'd have 250,000 more working-class workers (Carey et al., 2021), which we would hope would bring with it many more working class leaders.

These are problems we must solve together. It makes not only economic, but strong social and moral sense to better represent and meet the needs and interests of the diverse, multivariant communities from where creativity springs and is enjoyed.

This report represents an important step for us on a long journey to come – and it is my sincere hope that, as we continue to work to find solutions, we start to see much needed change in our sector very soon.

Executive Summary

As the Creative Industries Sector Plan opens new, exciting opportunities for the sector's growth and sustainability across the next ten years; Creative UK recognises the importance of increased diversity and inclusion to achieving this aim.

How can the sector drive greater diversity and reap the benefits this will bring?

Our theory of change proposes that **an increase in the diversity of leadership is the key catalyst for diversifying the sector's workforce**; which in turn will enable more innovation and creativity; making better products and services; expanding audiences and markets; increasing economic and social value; and driving returns on wellbeing across society.

The significant economic value to be added by drawing on diversity as a driver for growth was recognised in the Government's Modern Industrial Strategy 2025, ***"Promoting evidence-based initiatives aimed at improving workforce diversity to support business and economic growth"***. We propose adding to this evidence base in a number of ways including, in future research, by modelling the economic value of improving leadership diversity, alongside suggesting pathways and best practices that can drive the leadership diversity that the sector needs; recognising that most creative and cultural businesses in the UK are constituted as micro and small enterprises, employing less than ten people (93%), rather than large corporate entities to which current thinking on the value of leadership diversity (McKinsey, Boston Consulting Group etc.) may be better applied. How small enterprises can benefit from diversity's potential as a driver for growth needs thorough investigation so that it positively impacts the majority of UK creative businesses. We would welcome industry, academic and/or government exploration of this potential.

To begin this journey of change we need to know where we are starting from. By gathering data on creative and cultural sector leadership diversity, we quickly recognised there were gaps, omissions, inconsistencies and anomalies that mean that the data currently available is incomplete and cannot be cross compared or analysed as a single dataset. We make recommendations for how better diversity data should become a standardised, shared responsibility and resource for the sector.

Despite much anecdotal evidence about the lack of leadership diversity in the creative and cultural industries, with some excellent data in some subsectors, this is the first attempt to take an overview of the sector's leadership diversity as a whole; marking where progress both in greater leadership diversity, and the economic and social benefits this can bring, can be measured. Most of the data included in this report has already been shared publicly; it is only in viewing it together that the true scale of underrepresentation in creative and cultural sector leadership becomes clear.

Where data exists, it shows that ***no diverse demographic other than those identifying as LGB+ has fair, equal representation in creative and cultural sector leadership.***

Working with our members, partners and allies across industry, government and academia, we hope this benchmark will provide opportunities for new narratives, fresh thinking, and purposeful, evidenced interventions that will help the sector to flourish through greater leadership diversity.

Our recommendations for action in response to this benchmark are outlined on the following page.

CONTENTS
REFERENCES

Recommendations

IMPROVE DATA COLLECTION

Funders and sector bodies should support standardised data collection that captures comprehensive leadership diversity data including socio-economic class, desegregated ethnicity data, gender, disability, and sexual orientation data across all subsectors to accurately assess levels of representation, allowing for fair comparison across subsectors and demographics. Diversity data should become a shared responsibility and resource for the sector.

TRACK LEADERSHIP PROGRESSION, NOT JUST WORKFORCE ENTRY

Sector bodies and employers are encouraged to publish data on workforce diversity, with data on progression into senior leadership roles, including board membership, executive posts and creative decision-making positions.

UNDERTAKE AN INDEPENDENT PRACTICE REVIEW OF SECTOR-LED INTERVENTIONS

DCMS could commission an independent review of current interventions aimed at diversifying leadership in the cultural and creative industries, with a focus on their design, reach, evidence of effectiveness, along with any unintended consequences.

BUILD THE ECONOMIC CASE FOR DIVERSE LEADERSHIP

Government, industry and academia would benefit from working in partnership to develop research that quantifies the relationship between inclusive leadership and business outcomes, particularly in areas such as innovation, audience reach and financial sustainability, thus building a strong case to commissioners, funders, and investors.

INTRODUCE LONG-TERM PROGRESSION PIPELINES, NOT JUST ENTRY SCHEMES

Industry should be encouraged and supported to move from short-term talent programmes to long-term progression pathways that build skills, networks, and leadership-readiness, especially for racially diverse, low socioeconomic background, and disabled professionals mid-career.

ESTABLISH A SECTOR-WIDE STRATEGY FOR LEADERSHIP DIVERSITY

The Creative Industries Sector Plan recognises the value of diversity for creative sector growth. The Creative Industries Council should lead on the creation of a shared, cross-sector strategy with cultural bodies, funders and employers to coordinate efforts, agree common metrics and drive systemic change in leadership diversity over the next 5–10 years.

ENSURE PUBLIC INVESTMENT IS CONDITIONAL ON INCLUSIVE GOVERNANCE

DCMS and arm's length bodies could add weight to change by requiring funded organisations to demonstrate inclusive leadership structures and accountability mechanisms as part of grant and investment frameworks.

SUPPORT CULTURALLY COMPETENT LEADERSHIP DEVELOPMENT

Funders and employers could invest in leadership development programmes designed with, and for, people from racially or socioeconomically underrepresented backgrounds, and those with disabilities, recognising that leadership is not a one-size-fits-all model and must reflect a wider range of experiences, value and perspectives.

Introduction and Methodology

The Creative Industries employed 2.41 million people across the UK in 2024 and the Cultural Sector supported 700,000 jobs (DCMS, 2025). The demographic breakdown of these headline figures and how they compare to the wider UK workforce is presented below. A key statistic to note is the substantial presence of the IT, software and computer services sector in these employment figures. This sector was responsible for 1.03 million jobs in 2024, representing 42.7% of Creative Industries employment (DCMS, 2025), and therefore has a significant sway on the demographic makeup of the Creative Industries. It is worth highlighting that while the video games and emerging CreaTech industries are both key constituents of the IT and software sector they only make up a small part of the total employment figures of the sector. Despite this, many creative businesses, particularly in Advertising and Screen Industries may fall within the IT, software, and computer services sector in DCMS's data due to the outdated nature of the current SIC code system. As a result, we do not disaggregate the IT, computer services and software sector from the creative industries workforce demographic statistics we present below.

Key Workforce Demographic Statistics

	Wider UK Workforce[1]	Creative Industries Workforce[2]	Cultural Sector Workforce[3]
Women	48.1%	37.4%	44.6%
Ethnicity (non-white)	15.9%	17.3%	12%
Disability	18.4%	17%	20%
LGB+[1]	3.7%[4]	Unavailable	Unavailable
Working Class/ Less Advantaged Socio-Economic Background[5]	35.2%[6]	22.4%[7]	20.3%[8]

1 This label for non-straight sexual orientations has been used as it directly reflects the terminology used in the presentation of this data by the Office for National Statistics and does not reflect the position taken by Creative UK.

CONTENTS
REFERENCES

Sector Explainers

WHAT ARE THE CREATIVE INDUSTRIES?

The Creative Industries within this report represent those sectors defined by DCMS as constituting the sector (DCMS, 2016), these being:

- Advertising and Marketing
- Architecture
- Crafts
- Design & Designer Fashion
- Film, TV, Video, Radio and Photography
- IT, Software and Computer Services (including Video Games and CreaTech)
- Publishing
- Museums, Galleries and Libraries
- Music, Performing and Visual Arts

Many of these sectors are made up of large sub-sectors, often represented by dedicated trade bodies that collect more granular data – such as UK Music and UKIE (games). Where possible, this report disaggregates the data from industry body and grey literature sources to reflect sector-specific trends in leadership diversity. In doing this, we have gone beyond the DCMS's nine sub-sector groupings and their official definitions to explore variations between creative sub-sectors. For example, this report looks at Music separate to Performing and Visual Arts, which are grouped in the DCMS definition. In addition, we focus specifically on Video Games as a sub-set of the ICT, Software and Computer Services sub-sector both due to the existence of trade body data and its position as a 'Frontier Growth Sector' in the Creative Industries Sector Plan (UK Government, 2025). It is important to note that not all the analysis included in this section uses the same underlying sub-sector definitions, and so data is not directly comparable across sources, but does act to provide valuable reference points to wider representation in the cultural and creative industries, and wider UK, workforces.

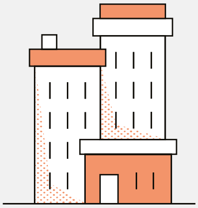
WHAT IS THE CULTURAL SECTOR?

The Cultural Sector has significant overlap with the Creative Industries, and in this report we are using the definition applied by DCMS (DCMS, 2016), where the sector is constituted by:

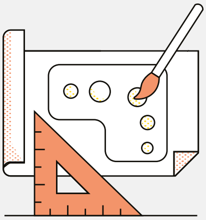
- Crafts
- Film, TV, Video, Radio and Photography
- Museums, Galleries and Libraries
- Music, Performing and Visual Arts

The Cultural Sector is made up of both publicly funded and private organisations, alongside a mix of charities, not-for-profit organisations, and for-profit enterprises, meaning in some instances it is difficult to compare data between two sources looking at the different aspects of the Cultural Sector. Nevertheless, it is still valuable to group these together to demonstrate the differences in diversity that can emerge between these various elements of the Cultural Sector (as highlighted in the Key Data Explainers).

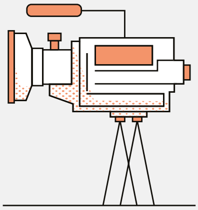
ADVERTISING
& MARKETING



ARCHITECTURE

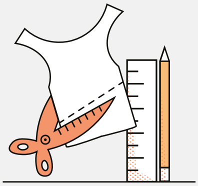


CRAFTS

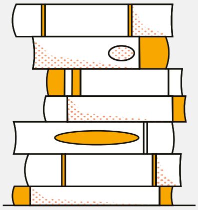


FILM, TV, VIDEO,
RADIO AND PHOTOGRAPHY

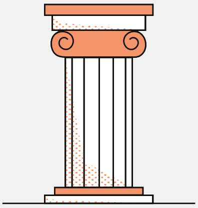
IT, SOFTWARE
& COMPUTER SERVICES
(INCLUDING VIDEO GAMES)



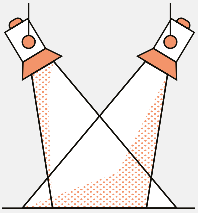
DESIGN &
DESIGNER FASHION



PUBLISHING



MUSEUMS,
GALLERIES
& LIBRARIES



MUSIC,
PERFORMING
& VISUAL ARTS

Key Data Explainers

CULTURAL SECTOR

A large proportion of the data presented in this report for the cultural sector is drawn from Arts Council England (ACE) and their National Portfolio Organisations (NPO) scheme. In total, ACE funded 828 organisations in the 2022-2023 NPO extension year (the latest year for which leadership data is available), and of these 252 were band 2 and 3 organisations (larger organisations who received over £250k per year in funding).

These band two and three organisations must meet stringent diversity objectives set by ACE, as part of the Let's Create strategy particularly the aim is to ensure inclusivity and relevance of the workforce in its NPO organisations (Arts Council England, 2021). Band 1 organisations, though smaller, are also expected to align with these objectives, albeit to a less stringent extent.

As a result, the leadership data collected from their 828 NPOs may overstate progress, as through these interventions Arts Council England are directly and positively impacting the diversity of the workforce and leadership of these organisations. This becomes clear when viewing the ACE data alongside the data produced by the Creative Industries Policy and Evidence Centre (Creative PEC) from 2021 census data. The Creative PEC's approach uses occupation classifications, specifically the category of 'managers and directors of businesses' as a proxy for leadership, given the absence of executive leadership or board-level diversity data at national scale. These contrasting sources, alongside data from devolved nations, are presented and discussed in the sections below to provide a more rounded and realistic picture of leadership diversity in the cultural sector.

CREATIVE LEADERSHIP

A significant amount of the available data on leadership in the creative industries is not directly comparable to other sectors, as it does not consistently reflect executive teams or board composition. This is due, in part, to the unique structure of the creative industries, where leadership extends beyond traditional corporate roles, such as CEOs or Managing Directors. In sectors such as Film, TV & Theatre; for example, Directors and Executive Producers are the key decision-makers and creative leaders at the helm of individual projects.

To reflect this diversity in leadership models, this report includes a broader range of leadership data and defines this category as 'creative leadership' - encompassing both organisational and project-based leadership roles across the cultural and creative industries.

What Does Leadership Look Like in the Cultural and Creative Industries?

Women in Leadership

CULTURAL SECTOR

As highlighted above, there is a clear difference between the Arts Council England leadership diversity data (which is collected and published regularly) and the small amount of data which provides a wider view of cultural sector leadership.

ACE's latest data (22-23 funding year) indicates that 58% of chair and CEO positions are occupied by women, and that they make up 52% of boards (Arts Council England, 2025), suggesting relative gender parity in funded organisations. Importantly, data is also available which is specific to Northern Ireland and Scotland. Research into the data collected by Arts Council Northern Ireland (ACNI) shows that across arts and cultural organisations funded by ACNI in 2020, 59% of board members and 63% of managers were women (FitzGibbon & Been-Noon, 2022). In Scotland, similar research of cultural sector leadership in 2023 has uncovered that across Scottish national cultural bodies 50% of board positions were held by women, while 51% of Scottish museums and galleries were run by women (Equal Media & Culture Centre, 2023).

The Creative PEC's analysis of 2021 census data presents a more mixed picture. **Across the wider cultural sector, women made up just 39.3% of managers and directors** (McAndrew et al., 2024).). A key driver behind the difference in representation is the strategic diversity interventions by ACE which have driven improved representation in its NPOs, while the wider data presented by PEC covers the entirety of the cultural sector most of which is not funded by, or outside the remit of, Arts Council England. For this report, we consider the data presented by Creative PEC as more reflective of the sector overall , providing a more realistic benchmark for monitoring sector-wide progress and underlines the need to extend ACE's effective interventions beyond its funded portfolio.

FILM, TV AND VIDEO

Film, TV & Video has the most substantial data availability of all the cultural and creative industry subsectors, with several organisations publishing both primary data collected from membership and through industry surveys, and deeper analysis of existing datasets (mostly annual population survey data). **For off-screen creative leadership roles in TV, Creative Diversity Network's 2025 Diamond 7.5 report shows 49.3% were held by women between August and December 2024**, this compares to 55.5% of non-senior roles (Creative Diversity Network, 2025). **Directors UK found that women made up only 32.9% of UK-based directors in 2024**, through research utilising their membership, and on average they earned £10,000 less per year (Directors UK, 2025).

> **Directors UK found that women made up only 32.9% of UK-based directors in 2024**

UK Screen Alliance have collected data on women in leadership within the VFX, Animation and Post-Production sectors, and while this data is now relatively dated being from 2019, it provides a useful benchmark. They found that **44%, 42% and 64% of senior management roles were occupied by women in**

CONTENTS

REFERENCES

VFX, Animation, and Post-Production respectively (UK Screen Alliance, 2019). The British Film Institute (BFI) provide data for their funded projects, and in the 2023 to 2024 funding year an average of 55% of creative leadership positions within these projects were women (British Film Institute, 2024). However, this figure is likely skewed by BFI's internal targets for gender representation within funding allocation and may not reflect broader industry norms but suggests that their targeting is effective.

ScreenSkills 2024 survey of the wider screen industries revealed that 41% of executive or corporate positions, and 44% of senior level positions were occupied by women (ScreenSkills, 2024). This compares to 57% of mid-level positions and 55% of entry-level positions being held by women (ScreenSkills, 2024).

Taken together, these data points show that gender representation in leadership is improving, but parity has not yet been achieved. As in the cultural sector, targeted funding criteria, such as BFI's gender balanced commissioning, appears to lift women leadership figures, underscoring the impact of strategic intervention. The BFI data clearly demonstrates this, with a 10% increase in women in leadership representation between the 2018/19 and 2023/24 funding years (British Film Institute, 2024).

MUSIC

A similar picture emerges in music, where available data suggests women remain underrepresented in senior roles, particularly within corporate and commercial leadership. UK Music's workforce diversity survey undertaken in 2024 found that women held 48.3% of senior roles, while representing 52.4% and 61.5% of mid-level and entry-level positions respectively (UK Music, 2024). While these figures appear promising, the overrepresentation of women in their survey sample (53.1% versus 43.1% being men) illustrates that in fact **women remain underrepresented in leadership roles within the Music industry** (UK Music, 2024).

> **UK Music's data shows women remain underrepresented in leadership roles within the Music industry**

The 2023 Musicians' Census adds important context to this discovery. **The proportion of musicians who are women who have been earning a living through music for over 30 years is significantly less compared to male musicians – 20% compared to 30%** (Help Musicians & Musicians' Union, 2024a). This is despite the data showing that the proportion of women and men musicians earning a living from music for between 1 and 30 years was closely matched (Help Musicians & Musicians' Union, 2024a). This data shows that women are underrepresented within what can be thought of as the creative leadership of the Music industry, long standing musicians with significant experience.

This mismatch between womens' presence in the sector as a whole and their limited advancement into leadership and creative leadership positions, suggests persistent glass ceilings in the creative, commercial and corporate areas of the sector. While some improvements are evident, the data points to a continued need for action to address gender disparities at the top.

VIDEO GAMES

UKIE provides the only source of leadership data for the video games industry. As a trade body, its census data provides a valuable benchmark, with the most recent data collected in 2021. Through this research **UKIE uncovered that women occupied 21% of Director/CEO roles and 30% of managerial roles**, while more broadly accounting for 31% of their survey respondents (Taylor,

Ref: Creative Access - Ogilvy- Borderless Mentoring

2022). Not only does this data show that women leadership representation is below wider industry representation within the Video Games industry, it also illustrates that women's representation both in leadership and the workforce is significantly below the levels seen in the wider Creative Industries (37.4% of sector workforce being women). This indicates work still needs to be done to encourage gender-based leadership diversity in the video games industry, particularly pressing considering that women make up roughly half of all those who play video games (Media Agency Group, 2024).

> **UKIE uncovered that women occupied 21% of Director/CEO roles and 30% of managerial roles**

ADVERTISING

Leadership data for the advertising sector is primarily drawn from All In, a cross-industry research initiative led by the Advertising Association, the IPA and ISBA. It runs a wide-reaching biennial survey of the sector, with the latest available data being for 2025. **This survey reveals that 46% of advertising businesses C-suite employees are women**, and wider industry representation stands at 40% (All In Census, 2025). This data is reflective of the headway the sector is making on gender representation at leadership level, as the figures are notably better than wider Creative Industries work force statistics (37.4%).

PUBLISHING

The Publishers Association has collected leadership data for the publishing sector, with this being the sole source of data. Their 2022 survey showed that representation of women in executive leadership and senior management roles was 60% (Publishers Association, 2023). This is significantly above both the UK and Creative Industries workforce figures, and illustrates the significant positive developments in the sector around women's representation.

CONTENTS

REFERENCES

DESIGN & FASHION

Gender representation data in the design and fashion sector is less comprehensive and drawn from a mix of smaller surveys and population-level data. **The British Fashion Council's 2024 report found that women make up 39% of executive teams** (British Fashion Council et al., 2024).

The Design Council conducted an analysis using ONS statistics from 2020 to reveal that women only make up 25% of managerial roles across the sector, with this acting as a proxy for leadership due to a lack of exact data, yet they hold 63% of non-managerial roles (Design Council, 2022).

This disparity underscores the need for improved data collection and greater transparency on leadership diversity across both design and fashion. Whilst these figures offer an initial indication of where gaps exist, there is scope to build a more complete picture of representation at leadership level across the sector.

VISUAL AND PERFORMING ARTS

Leadership data availability within the visual and performing arts sector is limited, particularly for the visual arts, where no centralised dataset currently exists. The National Theatre, AWA Dance, and the Equal Media & Culture Centre do provide some insight for the performing arts in England and Scotland. **Within the National Theatre, women made up 50% of writing roles and 36% of director roles in 2022** (National Theatre, 2022). For the dance sector, research commissioned by AWA showed that in 2025 organisations where a sole individual occupied the CEO and/or Artistic Directors positions women represented 50% and 31.7% of these positions (AWA Dance, 2025). In dance organisations with shared roles for CEO and/or Artistic Director, women held 80.6% and 61.8% of these positions, respectively, and in the organisations in their research 61.8% of board member were women (AWA Dance, 2025). The figures presented by AWA are only for dance organisations that received public funding, such as through Arts Councils. In Scotland, work by the Equal Media & Culture Centre has uncovered that in 2023 women held only 40% of leadership positions in Scottish theatres, but 58% of positions in dance organisations (Equal Media & Culture Centre, 2023).

The wider cultural sector statistics offered by Creative PEC and Arts Council England are useful in assessing this sector; however, to properly understand leadership across the entirety of the visual and performing arts addressing this specific data gap is necessary. The research conducted by AWA and the Equal Media & Culture Centre should serve as a foundation for this further investigation and data collection, expanded to include non-publicly funded organisations.

Ethnic Minority Leadership

CULTURAL SECTOR

The data currently available for ethnic minority representation within the cultural sector is primarily from the same sources outlined above, with Arts Council England and Creative PEC offering a narrow and wider view respectively. Historic England has collected data on broader seniority within the wider heritage sector which encompasses Museums, Galleries and Libraries. **For Arts Council NPOs (22-23 funding year), 17% of chairs and 20% of CEOs were from ethnic minority backgrounds**, and they made up 24% of boards (Arts Council England, 2025). In contrast, the data presented by the Creative PEC shows just 9.8% of managers and directors were from ethnic minority backgrounds across the entire cultural sector (McAndrew et al., 2024). Similarly, **Historic England's data indicates that merely 6% of those occupying higher level managerial, administrative and professional occupations** (this is a proxy for leadership similar to the data presented by PEC), in what they term the heritage sector (which is encompassed primarily by museums, galleries and libraries), **are from an ethnic minority** (Historic England, 2024). Data for the cultural sector in Northern Ireland and Scotland paints a similar picture. In Northern Ireland, research of ACNI data shows that only 3% of managers and 1% of board members of ACNI funded organisations were from an ethnic minority in 2020 (FitzGibbon & Been-Noon, 2022). Meanwhile, the data collated by the Equal Media & Culture Centre shows that in Scottish national cultural bodies only 7% of board positions were held by a person from an ethnic minority, and just 5% of leaders in Scottish museums and galleries were from an ethnic minority (Equal Media & Culture Centre, 2023).

Analysis by the Creative PEC shows just 9.8% of managers and directors are from ethnic minority backgrounds across the entire cultural sector

As this data shows there is a significant difference in the proportion of ethnic minorities in leadership positions between the Arts Council England funded organisations and the wider cultural sector, with the latter figures in line with broader cultural sector ethnic minority representation. This links back to the discussions above regarding the need to examine not only a narrow portion of the cultural sectors leadership representation, as this can skew conclusions made due to the grant qualifying criteria implemented by funding bodies. Similar to women's representation, it is clear that the qualifying criteria used by funding bodies does have a positive impact on the ethnic diversity of the leaders supported and engaged. The Arts Council England data aptly illustrates the impact of these interventions, which have been a focus of the organisation over the last ten years including the 2021 Let's Create Strategy, with ethnic minority CEO representation doubling between the 2018/19 and 2022/23 funding years (Arts Council England, 2021; 2025).

FILM, TV AND VIDEO

Film and TV is a sector which has a relatively rich selection of data, with multiple organisations providing ethnic minority representation data across a selection of roles. **Creative Diversity Networks Diamond 7.5 report shows that ethnic minorities**

CONTENTS

REFERENCES

occupied 13% of off-screen TV leadership roles in the last third of 2024, versus 14.5% of non-senior roles (Creative Diversity Network, 2025).

Directors UK found a very similar proportion of UK-based directors were from ethnic minority backgrounds, at 11.5% in 2024, and on average they earned around £5,000 less than white directors (Directors UK, 2025). ScreenSkills' research of the entire screen-sector in 2024 showed another very similar figure, with **12% of executive or corporate roles being held by ethnic minorities, alongside 9% of senior-level roles** (ScreenSkills, 2024). In comparison, ScreenSkills' data also showed that people from ethnic minorities occupied 17% of mid-level positions and 23% of entry-level roles (ScreenSkills, 2024).

> **ScreenSkills' data indicates that just 12% of executive or corporate roles were held by ethnic minorities in 2024**

Interestingly, BFI present very different statistics, with on average 34% of writers, producers and directors of funded projects being from an ethnic minority background, in 2024 (British Film Institute, 2024). These figures should be read in the context of BFI funding priorities, which include ringfenced targets for representation. As a result, whilst these datasets show important progress within funded programmes, with a near doubling of ethnic minority representation in BFI funded projects between the 2018/19 and 2023/24 funding years, they are not necessarily representative of the broader workforce across the screen sector (British Film Institute, 2024).

UK Screen Alliance data from 2019 showed that only 7%, 8% and 11% of senior management in VFX, Animation, and Post-production were from ethnic minority backgrounds (UK Screen Alliance, 2019). More recent workforce-level data is limited but available indicators suggest that change has been gradual. Importantly, all of these figures are well below both the wider creative and UK workforce figures of 17.3% and 15.9% respectively. It is important to note that within the aggregation of ethnicity data, even lower levels of leadership representation from individual ethnic groups can be hidden. For instance, the data from Creative Diversity Networks Diamond 7.5 report illustrates that **Black, South and East Asian leaders within the TV industry make up only 2.6% and 3.7% respectively of all senior positions despite constituting 4.4% and 8.0% of the UK workforce** (Creative Diversity Network, 2025; DCMS, 2025).

MUSIC

UK Music is currently the only organisation systematically collecting and publishing leadership diversity figures for the music industry – but this is not necessarily an issue due to breadth of their reach. The data collected in 2024 through UK Music's workforce diversity survey has an

Ref: Glastonbury Rumshack

overrepresentation from London and the South East (82.2% of respondents). This means the proportion of ethnic minorities in leadership roles is notably higher than the wider UK creative industries workforce, standing at 22.1% of senior roles, with even higher figures in mid- and entry-level roles, 23% and 32.5% respectively (UK Music 2024). The Musicians' Census ran by Help Musicians and the Musicians' Union provides useful data that can serve as a proxy for creative leadership in the music industry, and these are less positive. **Of all the ethnic minority background musicians surveyed, only 12% had been earning as a musician for over 30 years**, whilst the overall figure for musicians earning for over 30 years was 25%, illustrating a significant imbalance in career development and sustainability (Help Musicians & Musicians' Union, 2024b).

VIDEO GAMES

UKIE is the primary source of leadership data when looking at ethnicity. Through their 2021 industry census survey, they found that **those from an ethnic minority background held only 6% of Director/CEO positions, and 10% of managerial positions** (Taylor, 2022). Those from ethnic minority backgrounds accounted for 10% of the survey sample, showing that underrepresentation across the industry is notable when compared to the Creative Industries workforce more broadly (17.3%), this is directly reflected in the leadership statistics. It is important to note that this data was not made available in their 2022 report, UKIE provided us with the survey data needed to present these figures.

ADVERTISING

The All in Census initiative is the primary data source for the advertising industry, with strong industry participation. In their 2025 survey, they found that **11% of C-suite positions were occupied by people from ethnic minorities**, and this is notably lower than the broader representation of ethnic minorities within the industry as a whole, which stood at 18% (All In, 2025). Alongside this, yet again the leadership figures are markedly below the wider creative industries workforce figures for ethnic minority representation (17.3%) and wider workforce (15.9%).

Just 11% of C-suite positions were occupied by people from ethnic minorities in the 2025 Advertising All In Survey

DESIGN & FASHION

The British Institute of Interior Design, the British Fashion Council and the Design Council all have conducted some work which has generated data for ethnic minority leadership representation, though the robustness of the data varies. **The British Institute of Interior Design conducted a survey in 2024, which showed that 16.4% of respondents in their sample occupying senior roles or heads of studio's were from ethnic minority backgrounds** (BIID, 2024).

The British Fashion council's 2023 research of a select group of fashion businesses found that people of colour (British Fashion council's preferred terminology when exploring ethnic minority representation in the sector) held 9% of executive positions (British Fashion Council et al., 2024).

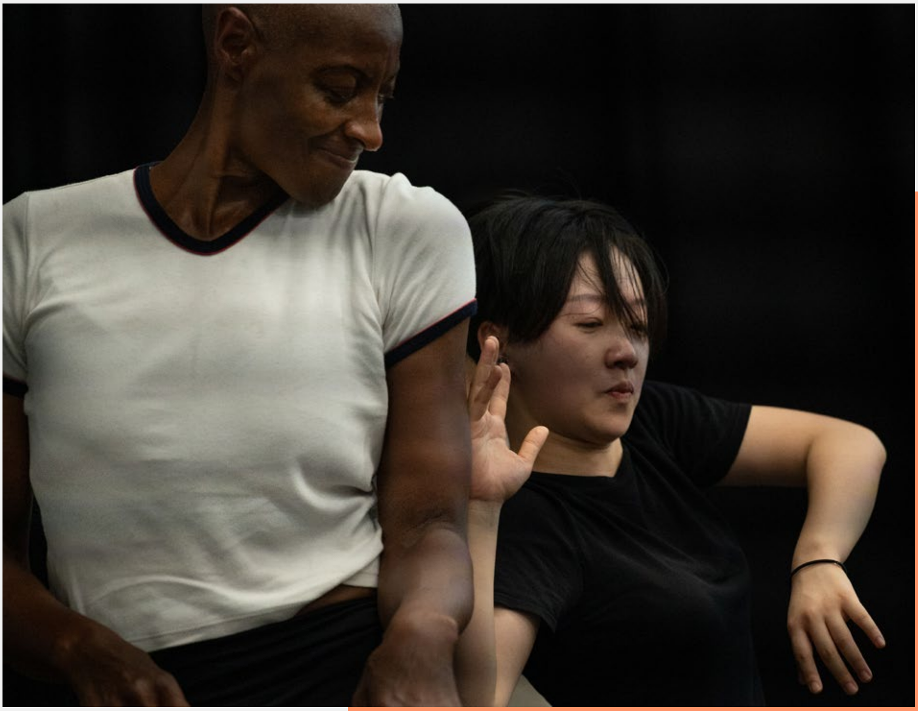
Moving to a wider view of the design sector, **the Design Council's 2020 analysis of ONS data revealed that 12% of managers within the sector were from ethnic minorities**, compared to 14% of the wider design workforce. While this data set does not focus specifically on executive leadership, it offers useful insights into broader patterns of seniority and progression across the sector (Design Council, 2022). Taken alongside other studies, these figures remain below both the

CONTENTS
REFERENCES

UK average and the wider creative workforce benchmark, underlining the ongoing need to strengthen representation and improve pathways into leadership roles for people from ethnically diverse backgrounds in the design and fashion industries.

VISUAL AND PERFORMING ARTS

The National Theatre and Equal Media and Culture Centre provide a detailed organisation-level breakdown of leadership representation in the visual and performing arts sector. Figures published by **the National Theatre show that in 2022, 35% of living writers and 29% of directors were from ethnic minority backgrounds** (National Theatre, 2022). These figures are reflective of the more diverse demographics of London compared to the wider UK, and yet even considering this are **below the representation of ethnic minorities in the capital, which stood at 46.2% in the 2021 census** (UK Government, 2022). The statistics published by the Equal Media and Culture Centre show that only 2% of Scottish theatres, theatre companies and venues are run by someone from an ethnic minority (Equal Media and Culture Centre, 2023). It is important to note that broader sector data on ethnic minority leadership in the visual and performing arts is primarily captured through Arts Council England's monitoring of its funded organisations. However, this data often reflects only publicly funded institutions and may not fully represent the independent or commercial performing and visual arts landscape. Creative PEC and Arts Council England offer a useful benchmark, but more granular, subsector specific data remains limited.



Ref: Journal of Dance & Somatic Practices

Leadership and Disability

CULTURAL SECTOR

Looking at disability representation within cultural sector leadership, again, the key data sources are provided by Arts Council England, and Creative PEC. **Within Arts Council NPOs, 15% of chairs and 13% of CEOs were people with a disability**, and those with a disability held 12% of board positions in these organisations, within the 2022-2023 funding year (Arts Council England, 2025). These figures are significantly higher than those presented by the **Creative PECs analysis of 2021 census data, which revealed that only 7.7% of managers and directors in the cultural sector were disabled people** (McAndrew et al., 2024). Both of these sets of figures, and particularly those presented by Creative PEC are well below disability representation in the wider UK workforce which stands at 18.4%, and even more so compared to the cultural sector workforce of 20%. Further work needs to be done to map, in more detail, disability representation across the entirety of cultural sector leadership to understand where key barriers to opportunity lie.

FILM, TV AND VIDEO

The Creative Diversity Network, Directors UK, BFI and ScreenSkills have all produced data on disability representation across the Film & TV sector, making it again an exemplar for tracking key metrics around leadership diversity. **The Creative Diversity Networks 7.5 Diamond report shows that in the last four months of 2024 8.1% of senior off-screen TV roles were occupied by those with a disability**, alongside 10.5% of non-senior roles (Creative Diversity Network, 2025). Research conducted by **Directors UK paints a very similar picture, with their data showing that, in 2024, 6.5% of UK based directors were those with a disability**, and earned £10,000 less per year than those who did not (Directors UK, 2025). Similar to women's and ethnic minority representation, the BFI provides data for its funded projects and these figures differ quite significantly from those above, with disabled people representing 20% of the creative leadership in these funded projects (British Film Institute, 2024). This figure is not unfounded as **ScreenSkills' 2024 research of the wider Film & TV sector revealed that of those in executive or corporate roles 22% were disabled, and a further 17% occupied senior-level roles** (ScreenSkills, 2025). This compares to those with disabilities holding 21% and 32% of mid-level and entry-level roles according to ScreenSkills' data (ScreenSkills, 2025). The stark difference in the data presented here is interesting, illustrating that the TV sub-sector has much to do to boost disabled representation in senior roles, and that disabled people are facing barriers to directorial roles, but that more widely the sector is moving in the right direction. This can be seen most clearly when comparing the ScreenSkills and BFI figures to the wider UK workforce, and the Creative Industries workforce, disability representation which stand at 18.4% and 17%, respectively.

CDNs 2025 Diamond report shows only 8.1% of off-screen senior roles are held those with a disability

VIDEO GAMES

For the video games industry body, UKIE has collected disability representation data through its 2022 Games Industry Census, this data is not freely available within its report. UKIE provided data from this survey which showed that **only 4% of Directors/ CEOs and 3% of managerial staff were people with a disability** (Taylor, 2022). These leadership figures are reflective of the survey sample that UKIE collected in 2021 (4% of respondents identified as disabled); this is substantially below the wider presence of those with disabilities within the UK and Creative industries workforce (18.4% and 17% respectively) showing the industry has much to do to increase access and participation.

ADVERTISING

All In, again, is the sole source of data for disability representation in the advertising sector leadership, with this industry wide survey acting as a highly valuable source for understanding. Their most recent **research in 2025 has uncovered that of those in C-suite positions, only 9% were held by people who had a disability**, alongside showing that industry wide representation stood at 12% (All In, 2025). Concerningly, these leadership figures are not only below sector-wide representation, but also the proportion of disabled people seen within both the UK economically active population, and Creative Industry workforce. This indicates challenges still exist for those with disabilities to access the opportunities they need to reach leadership positions.

MUSIC

Leadership data on disability representation within the music industry is limited. UK Music's 2024 diversity report did not include statistics specific to disabled leadership, and while not relevant to this report it is worthwhile highlighting they do collect these statistics for the industry more broadly (UK Music, 2024). Help Musicians and Musicians' Union through their 2023 Musicians' census have collected data which gives a partial insight, particularly from the perspective of creative, rather than organisational, leadership. What they uncovered is promising, with **26% of disabled musicians having earned from their work for over 30 years, compared to 25% of all respondents** to their survey (Help Musicians & Musicians' Union, 2024c). Despite this positive story, further data is needed to understand disability representation within commercial/ corporate leadership within the music industry, so we can pinpoint key challenges and barriers.

Ref: Glastonbury Rumshack

Sexual Orientation and Leadership

In a similar vein as the data around disability, the availability of leadership data related to sexual orientation is highly uneven with certain sectors providing a much better picture than others.

CULTURAL SECTOR

In the cultural sector, data availability follows the same patterns as above, with Arts Council England and Creative PEC providing the key sources of statistics. **The Arts Council report revealed that within their NPOs 15% of chairs and 14% of CEOs identified as LGBTQAI+,** while these individuals made up 13% of boards in the 2022-2023 funding year (Arts Council England, 2025). These figures are again substantially higher than the statistics offered by **Creative PECs report based on 2021 census data, which showed that across the Cultural Sector 4.19% of managers and directors identified as non-straight** (McAndrew et al., 2024). This leadership representation data is interesting because it shows a significant overrepresentation within Arts Council England funded organisations compared to available wider workforce figures (around 3.7% identified as LGB+) but is relatively reflective of other sectors in the Cultural and Creative Industries, as is shown below.

FILM, TV & VIDEO

Creative Diversity Network, Directors UK, BFI and ScreenSkills have all collected and published data showing what sexual orientation in leadership representation looks like across the sector, again showing that the Film, TV and Video sector is by far the most advanced with their leadership diversity reporting. Creative Diversity Networks 7.5 Diamond report revealed that between August and December 2024 **16.6% of senior off-screen television roles were held by those identifying as LGB+**, alongside 19.9% of non-senior roles (Creative Diversity Network, 2025). Directors UK commissioned research showed that **non-straight people represented 15.1% of UK-based directors in 2024**, and while this figure is not as high as that found by CDN it is still considerably higher than the UK workforce statistic of 3.7% (Directors UK, 2025). The figure for non-straight creative leadership representation provided by BFI for their 2023-2024 funded projects is even higher, standing at an average of 29% (British Film Institute, 2024). Lastly, **ScreenSkills' research which encompassed the entire sector is equally positive, with those identifying as LGBT holding 15% of executive or corporate positions, and 15% of senior-level positions** (ScreenSkills, 2025). Interestingly ScreenSkills' data also showed that people identifying as LGBT occupied 27% of mid-level roles and 40% of entry/early-level roles, indicating a large overrepresentation in the sector in comparison to the wider UK workforce (ScreenSkills, 2025).

> **LGBT representation in executive or corporate positions is strong in the Screen sector, holding 15% of roles, according to ScreenSkills**

ADVERTISING

For the Advertising sector, All In provides the sole source of leadership data related to sexual orientation, and as highlighted previously this is an industry wide highly robust and valuable data set. **From the 2025 survey and report, they have shown that C-suite representation for those identifying as LGB+ stands at 10%**, slightly below the 12% broader sector representation their data revealed (All In, 2025). These figures are both significantly higher than the representation of LGB+ people within the wider workforce, over double and triple respectively.

CONTENTS

REFERENCES

16% of those in senior positions in the UK Music Industry survey identified as LGBTQIA+

MUSIC

For the Music sector UK Music have collected data on leadership and sexual orientation, it was not published in their main report but provided through a data release (UK Music, 2025). Their **survey data showed that 16% of those in senior positions identified as LGBTQIA+,** with even higher levels of representation in mid and entry level roles, 18% and 28% respectively (UK Music, 2025).

Similarly to the other sectors discussed above, these figures are substantially higher than wider LGB+ representation in the UK workforce. In addition, the Musicians' Census provides an insight into the creative leadership within the music industry. **Only 10% of musicians identifying as LGBTQ+ had been earning through their work for over 30 years**, and only 12% for between 20-30 years, in 2023, compared to a wider average of 25% and 20% respectively (Help Musicians & Musicians' Union, 2024d). This significant gap is indicative of key barriers; further data is needed to build an understanding of the obstacles to progression indicated by this data.

Leadership and Class

Socio-economic background, or class, in comparison to the other five demographic characteristics discussed above has seen far less attention, particularly from the perspective of leadership, and because of this the data availability is scarce.

CULTURAL SECTOR

For the cultural sector, only Arts Council England provides class-focused data, even then, it is only for board make-up of its funded NPOs, with their reporting not including data on CEOs or chairs. The figures they provide are a valuable starting point for further research, as they reveal that 21% of board members across these organisations (in the 2022-23 funding year) were from less advantaged (working class) backgrounds (Arts Council England, 2025). This figure is reached by combining the figures for those whose parents had technical and craft, or routine or semi routine manual or service occupations, alongside those whose parents were short-term or long-term unemployed. [1] Notably, the figure for the funded cultural sector is significantly below the current representation of working-class people in the UK workforce of 35.2%. Worthy of note is Arts Council England's continued efforts to collect socio-economic background data, with an expansion beyond boards to the entire workforce for their NPO organisations, with this data due to be published by ACE in due course.

> **only 17.3% of UK based directors were from working class backgrounds**

FILM, TV AND VIDEO

Class data related to leadership is again provided by a number of organisations within the Film, TV and Video sector, namely Directors UK, BFI and ScreenSkills. The research commissioned by Directors UK in 2024 revealed that **only 17.3% of UK based directors were from working class backgrounds** (Directors UK, 2025). Like the data offered by Arts Council England, it is disaggregated and this figure was reached by combining the same set of occupations.[2] The figure the **BFI provides for its 2023-24 funded projects is very similar, with on average 18% of writers, producers and directors being from a working class background** (British Film Institute, 2024). Finally, ScreenSkills' workforce composition research offers some insight into class based leadership diversity, but less detail than for other demographic characteristics, as they don't provide class statistics for executive/ corporate, or senior level roles. Instead, the most approximate figure they provide is for editorial positions, which we are treating as a proxy for creative leadership, and 26% of people in these positions were working class (ScreenSkills, 2025). All of these figures are well below the national representation of working class people in the workforce illustrating there is still much to do to foster opportunities for those from less advantaged backgrounds.

VIDEO GAMES

UKIE is the primary source of leadership demographic data for the video games industry, drawing on findings from their 2022 Games Industry Census. While these figures are not presented in their report, the data they

1 This is in line with both, how government departments aggregate socio-economic classifications, and how the social mobility commission advises to categorise responses (see Social Mobility Commission. (2021). Simplifying how employers measure socio-economic background: An accompanying report to new guidance. Available at: **https://www.gov.uk/government/publications/understanding-a-workforces-socio-economic-background-for-change/simplifying-how-employers-measure-socio-economic-background-an-accompanying-report-to-new-guidance#annex-b-analysis-of-workforce-in-england-by-socio-economic-background**)

2 Ibid.

provided to us from their survey (conducted in 2021) showed that **only 10% of Directors/ CEOs and 12% of Managerial staff were from a working class background**. This is relatively reflective of the broader survey sample, with 12% stating they were from a working class/less advantaged socio-economic background. Nevertheless, these figures a substantially below the 35.2% and 22% representation of those with working class backgrounds in the UK and Creative Industries workforces, respectively.

ADVERTISING

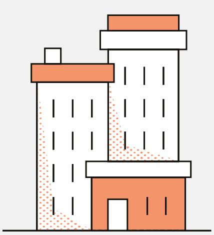
The All In survey collects data on socio-economic background and class representation within the advertising sector, including for leadership roles. While this data is not currently available through their All In Census Key Findings report (All In, 2025), they have provided the data they collected from the All In survey to us, which shows that 17% of C-suite level roles are held by those from working class backgrounds. This is slightly lower than broader working class representation in the sector which stood at 19% in the 2025 report (All In, 2025), but which is still significantly below the broader UK workforce figure of 35.2%.

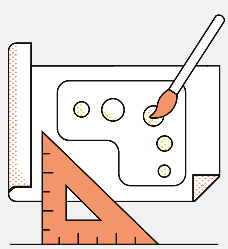
CREATIVE INDUSTRIES

For the wider Creative Industries, the Creative PEC produced a study in 2021 focused on social mobility in the sector, using labour force survey data from 2019 and 2020. It found that **only 21% of those in managerial positions across the Creative Industries were from working class backgrounds** (Carey et al., 2021). Due to the design of the labour force survey, there is no direct data for executive or creative leadership, so we have used the figures for the managerial occupation classification as a proxy for leadership in the sector. While these figures are now somewhat dated, they still provide a valuable insight into class diversity within creative sector leadership. Importantly, this report provides figures for class diversity across the entire Creative Industries workforce, alongside its sub-sectors. The 2019 data showed that 27% of the wider creative workforce came from a working class background (Carey et al., 2021), with this representing the Social Mobility Council's benchmark for the sector. Disappointingly, DCMS's analysis of 2023 labour force survey data showed this figure has since dropped to 22.4% (DCMS, 2024). This drop likely reflects a broader decline in working class representation within the sector's workforce and leadership. These figures paint a stark picture of working class underrepresentation across all sectors in the creative industries versus the wider UK workforce.

Sectors with No Leadership Diversity Data

- Architecture
- Createch
- Crafts





Ref: Power Up

Where Can We Go From Here – Possibilities and Work To Do

Sectors Where We Need More Data

CULTURAL SECTOR OUTSIDE OF ARTS COUNCIL ENGLAND NPOS

To better understand the demographic shape and diversity of cultural sector we need data which stretches outside of the comparatively well-funded organisations of the Arts Council England NPO programme. We particularly need data which gives us insight into the Performing and Visual Arts sector (including commercial and non-commercial Theatre), alongside Museums, Galleries & Libraries. This is vital as a better understanding of what creative and executive leadership looks like in these organisations – which often straddle the line between publicly and privately funded, and serve as a basis from which the Creative Industries thrives – would allow the sector to implement more targeted and impactful interventions to ensure greater diversity and therefore provide opportunities for participation and create new avenues for innovation and growth.

PUBLISHING

The publishing sector, while collecting a broad and valuable range of demographic data for the wider workforce, currently only collects leadership data relating to gender. The trade bodies representing the sector should build on their success and the valuable work they have already undertaken in collecting wider industry data, expanding this to include more data directly linked to leadership diversity. This would enable leadership representation and the important progress in the sector to be more thoroughly monitored and championed.

DESIGN & FASHION

The industries that sit within the Design and Fashion sector while providing promising data in some areas, others are in need of a more robust evidence base and data set. Current data on gender and ethnicity while useful is relatively out of date (up to five years old) and there is currently no available data on disability, sexual orientation or socio-economic background representation within the sectors leadership. The trade bodies which represent the sector should build on their existing, and highly valuable, work to ensure a deeper and up to date availability of key demographic data as to allow progress to be tracked and championed. Encouragingly, the Design Council is currently in the process of scoping its next research report and the availability of the sectors current demographic data.

MUSIC

The music industry while providing valuable data on ethnicity, gender and sexual orientation falls short for disability and class, despite collecting significant industry wide data for the latter two demographic categories. UK Music can build on its great work, existing statistics, and position as the collective voice of the UK music industry by incorporating these two key aspects of leadership diversity into their future research and data publications, just as they have done within their broader workforce data collection.

VIDEO GAMES

The video game sector is in a similar position. UKIE has collected highly valuable data on the gender, ethnicity, disability and socio-economic background within the sector's leadership. A key goal for the sector could be to ensure it has up to date data which is publicly available, to allow businesses and the sector more widely to easily track its progress. This is vital as the first step to implementing change and creating positive impact from greater diversity at the top, is to understand where the sector is starting.

CONTENTS

REFERENCES

Gaps in the Data

ETHNICITY – DETAILED DATA IS LIGHT IN SOME SECTORS, AND NON-EXISTENT IN OTHERS

Data which shows what ethnic minority leadership in the Creative Industries looks like is widely available, with 16 of the 28 reports and data releases we viewed offering valuable statistics. There are a few key gaps which need to be filled. Obtaining this data is vital, as the statistics presented here have shown how representation varies widely across the sectors which are tracking this important aspect of Cultural and Creative Industries leadership, which is often well below levels seen in the wider workforce. If all parts of the sector are to fully understand how their workforce diversity is affecting their ability to grow, innovate and generate socio-economic impact, and what they can do to improve opportunities and knock down barriers to progression, gathering data on what ethnic minority leadership representation looks like, be that executive or creative, is a fundamental necessity.

The collection and reporting of ethnicity data needs to be sufficiently granular to allow the varying experiences of different ethnic minority groups to be surfaced. Creative Diversity Network's Diamond data for the television industry for example shows that Black, South and East Asian leaders are particularly underrepresented within the overall underrepresentation of ethnic minority leaders.

DISABILITY – SECTORAL DATA NEEDS SIGNIFICANTLY IMPROVING

Disability data availability is currently highly subsector dependent. The Film & TV and Advertising sectors collect high quality statistics, and Arts Council England collect valuable data for the wider cultural sector through their NPOs. Apart from this, there is a clear lack of leadership-centred disability data, with the majority of creative sectors either not collecting this information or not making it publicly available – despite large strides in gender and ethnicity reporting. The creative industries as a collective need to focus their efforts to obtain this data, particularly those sectors not mentioned above. Understanding what disabled leadership looks like is a first vital step to ensuring barriers to leadership positions throughout the CCIs are removed or minimised for those with disabilities.

SEXUAL ORIENTATION – FURTHER WORK IS REQUIRED ACROSS SECTORS

Only 10 of the 28 reports we collated had statistics for sexual orientation representation within sector leadership, this represents a clear gap in the data which needs to be filled. In an almost identical situation to the data picture related to disability, the Film & TV and Advertising sectors collect regular high-quality statistics directly from the sector workforce, and Arts Council England collect valuable data for the wider cultural sector through their NPO's. Except for this, data on sexual orientation is significantly lacking and to better understand what representation looks like and see how it differs across sectors this needs to be addressed. This is particularly important considering the vast difference in figures presented above between Film, TV and Video, Advertising and then within the cultural sector, illustrating that the experience of each sector differs dramatically so having sector-specific data is vital to enable targeted responses to inclusion and representation.

SOCIO-ECONOMIC BACKGROUND – A DATA BLACK HOLE

Of all 28 reports and data releases we collated only six had any concrete statistics linking socio-economic background to creative industry leadership, with Film & TV and Video Games the only specific sub-sectors having data available. Work by ACE has given us a broad look at the cultural sector from this perspective, and with their currently ongoing collection of a wider pool of socio-economic background data will expand this view in the near future. Alongside this, Creative PEC's use of LFS data gives us an idea of what creative sector leadership looks like but only through a proxy of managerial occupations. This clearly demonstrates a need to collect socio-economic background data far more widely so the industry can understand what working class leadership looks like. In doing so, it will give them the tools and insights to more robustly address the structural issues which exist around working-class individuals' ability to reach leadership positions in the Creative & Cultural Industries, which current data indicates.

Ref: Power Up

CONTENTS

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Endnotes

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6 Figure shows proportion of employed people from working class backgrounds in July-September 2023 Labour Force Survey, excluding those with an unknown background. This figure has been taken from the economic estimates produced by DCMS which includes national statistics, to ensure comparability. DCMS. (2024). DCMS Sector Economic Estimates, Employment, Socio-economic Background/Social Mobility, July to September 2023. Available at: **https://assets.publishing.service.gov.uk/media/66f2d66c7da73f17177640cd/DCMS_sectors_Economic_Estimates__Employment__Labour_Force_Survey__July_to_September_2016_to_2023.ods**

7 Figure show proportion of employed people from working class backgrounds in July-September 2023 Labour Force Survey, excluding those with an unknown background – DCMS. (2024). DCMS Sector Economic Estimates, Employment, Socio-economic Background/Social Mobility, July to September 2023. Available at: **https://assets.publishing.service.gov.uk/media/66f2d66c7da73f17177640cd/DCMS_sectors_Economic_Estimates__Employment__Labour_Force_Survey__July_to_September_2016_to_2023.ods**

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