

[00:00:29.530]

Hello and welcome to On the Engender, Scotland's Feminist Policy podcast, I'm Alex Mumford from Engender and I'm here with my wonderful co-host, Amanda Stanley.

[00:00:37.680]

Hello.

[00:00:38.500] - Alys Mumford

We are delighted to be joined today by the co-chairs of Women in Journalism Scotland, Jan Patience and Catriona McPhee. Hi, Jan and Cat.

[00:00:46.540]

Hi, how are you doing? Hi.

[00:00:48.050] - Alys Mumford

We're really excited for conversation today, all about women in the media in Scotland. But before we get into the detail of that, to kick us off on the right foot, we always like to share something positive at the start of the podcast. So I think I'm just I'm going to kick off first on this one. And normally I try and find something feminist or to do with the work of Engender. But this week, my positive is that my parents got the jag last week. So that's very exciting when, you know people that are finally getting getting the vaccine is very nice and I might be able to see them after after over a year of not seeing them. So, yeah, that's my my very selfish positive this week. Jan, anything anything good you can share with us?

[00:01:31.670] - Jan Patience

Yeah, well it's not kind of news wide, world wide news basis or even the domestic news basis. So my daughter got an unconditional acceptance for university

[00:01:44.830] - Alys Mumford

Amazing!

[00:01:47.200] - Jan Patience

She's delighted. So we're really pleased about that. And it's been a hard year for pupils, school pupils, kids generally, and so it's been a blast of positivity in our house and we're so delighted for her. And she would be annoyed with me for saying on this. [laughter] but she won't be listening to this.

[00:02:07.780] - Alys Mumford

This is the test to find out if she does, isn't it? And Amanda, how about you? Cheer us up!

[00:02:13.630] - Amanda Stanley

It's really boring. And we always say that we're not going to talk about it, but the weather is - not ideal today, but yesterday it was the first day that I had...so where I live just now, I have a stoop at the front. And every every morning in summer, I'd be having a coffee every morning outside on the stoop. And this was the first time yesterday this year that it's been warm enough and bright enough for me to do that. And I just had like a small moment of like, "oh, maybe winter's ending". And then today, today we're back to howling wind and rain [laughter]. So I want to say that the positive is that it's getting lighter later in the morning at long last. But but actually, I now fear - my flatmate reminded me that we did have snow in April a few years ago. And I was like, "that's not what I need right now. What I need is just to be like spring is happening". There's crocuses coming out the ground.

[00:03:03.570] - Alys Mumford

It definitely is happening. My partner likes to give an update of where the sun hits our back green. So we've got like a tenement drying green with really high walls all the way outside, like the Lidl wall and he gives me an update every building like "the sun has hit the first slat on the bench" [laughter] "soon...soon we'll be able to have breakfast out there" It's like a modern sundial, I don't know.

[00:03:35.410] - Amanda Stanley

OK, so today we're talking all about women in Scottish media and we're delighted to have two representatives from Women in Journalism Scotland here. Jan and Cat, can you tell our listeners a little bit about why Women in Journalism needs to exist? Either of you feel free to jump in first?

[00:03:52.330] - Jan Patience

Well, women in journalism started officially at the end of 2016, that's Women in Journalism Scotland. It was actually a kind of a reiteration of a group that existed in the 1990, which Jean Rafferty, an amazing journalist started up. And it was very pretty strong actually in the nineties. But obviously there wasn't the sort of wherewithal to have networks, social media networks and so on, back then, so it required people to have a lot of energy behind it. So late 2016, Shelley Joffe, BBC Scotland's investigations editor, got together with Libby Brooks, Scotland correspondent of The Guardian, and discussed the lack of a group - they were both in touch with Women in Journalism UK. And they said, "well, just fire ahead and start up". So that's exactly what they did. The first meeting was held in the November 2016 and the first minister, Nicola Sturgeon, was a guest - it was very successful with a lot of buzz around it. And it really just went from there and people volunteered to be on the committee. We have meetings and it got off the ground. So since then it's been sort of evolving. But the main core values are to create a network for women journalists to sort of have strength in numbers, to support one another, to provide advice and training, which is what we've been doing for the last well, nearly five years seems to have gone very fast.

[00:05:23.530] - Amanda Stanley

And Cat why does it need to exist? So obviously, we have a bit of history now about the organisation. Why do you feel like it needs to exist in Scotland in the context of the Scottish media as well, specifically?

[00:05:35.720] - Cat McPhee

Well, we still have a gender imbalance when it comes to representation in journalism, much like other industries as well. So you will find that there's very few editors of Scottish titles going back through the history of Scottish newspapers and publications. We have more now, but there's still nowhere near a 50:50 balance. And that extends to bylines and front pages as well, and even down to case studies of people using stories still mostly is still far swayed in the favour of men. And so Women in Journalism's important to try and redress that balance, which is the interests of everyone that we do that, but especially for young women who are coming up through the industry and who should be allowed to have a level playing field for the jobs and the pay that they deserve. So that's kind of what drives us to try and redress that balance. And like I say there's some progress on some fronts. And I think print is a little bit behind broadcast journalism, for example, to try to give women a hand up to level the playing field.

[00:06:42.350] - Jan Patience

Yeah, that has been quite an important factor in Women in Journalism since it began, really, because it's become more and more apparent that there are great yawning chasms between where men and women sit in journalism. And it's partly, as Cat says, print is pretty much behind because it was always male dominated for a variety of reasons. And it's a systemic thing. It's a hard physical industry to be in. And I think women push on you know maybe they sort of stop to have children traditionally - that disadvantages you in journalism, there's no doubt about it. So there are a lot of things that still need to be addressed.

[00:07:31.670] - Alys Mumford

Absolutely, yeah. And one of the things - I can't believe Women in Journalism Scotland's been going on 5 years that's amazing, it's flown by hasn't it, I remember talking about it when it was being formed. And one of the things that is great about Women in Journalism Scotland existing and the work you're doing is that I think often when people talk about women's equality in the media, we talk a lot about the media we consume. And obviously that's really important, we talk about sexist portrayals of women we talk about, you know, sexualization, objectification, poor representations of violence against women. And obviously, what plays into the media that women can consume is who's creating that media. So we're going to focus in this episode on that gender equality within the media that we talked about. And we're going to look at two key pieces of research throughout this

episode. First off, we're going to talk about the research undertaken by Women in Journalism Scotland towards the end of last year, which focused on those experiences of women working in the media in Scotland. It made for a pretty depressing, although unsurprising in lots of ways, reading. Can you tell us a bit more about the research, what you found? Why you decided to do it?

[00:08:36.350] - Cat McPhee

Yeah, depressing's a good word to describe it. When we were going through the results and crunching the numbers, and I have to say it was pretty heartbreaking. A lot of the women were quite candid and very frank about where things stood for them at the moment as as freelancers or journalists working from home (sorry my bairn's trying to talk into the microphone!). So, yeah, it painted a very stark picture. But to just give you a sort of an overview, a bit of a snapshot, it was things like: we found that 18 percent of the women who responded had lost their jobs and that 30 percent felt that the jobs were very insecure and they were likely to lose them within the year. So there was a huge amount of stress and anxiety attached to those feelings of just job insecurity. And almost 40 percent of women freelancers have lost more than half of their commissions, which is a huge chunk of income and of course, freelance work, freelance work is a huge issue predominantly for women, because freelance work offers women the flexibility and the part-time hours that they often have to take to balance childcare, which are again predominantly falls on the women. And so the freelance sector has been hit extremely hard through Covid and that in turn has predominantly hit women. So that was a huge issue as well. So we've had 40 percent of freelancers losing half their income. I mean, how do you live on that? I just don't know. So there was a huge stress coming from that.

[00:10:07.820] - Cat McPhee

The other things that cropped up, there was a lot of abuse directed at journalists - journalists in general, but it seemed to be there was an increase in the sexist abuse directed at women journalists. And sixty one percent said they'd seen abuse increase in the past year. Fifty six have been directly abused while doing their jobs in the media this year. Some of them in person out in the street while working on the pandemic, which is just a horrific thing to have to put up with in your role, and a lot of them said that the mental health implications of being a women and journalist on social media had been a great drain on the mental health, it had been really detrimental for them. And it was making them either not want to go online, or rethink their careers. And then talking about going back to childcare and caring responsibilities of the women that responded to our survey, of which there were 92 - those of them had children under 16. Seventy eight percent of them said that childcare responsibilities had fall to them due to the pandemic, many of them are having to look after children and home-school, whilst also working from home, often in the same room. And they were saying that the stress of this was just immense. It was really hampering their ability to do their job. And of course, we can't compare this directly for men. But if you know that 78 percent of women are taking on the childcare, it's clearly falling far disproportionately on the women. So they're juggling huge roles and caring commitments and extra stress - and less pay for it and taking on extra commitments at work with no compensation. All this is a very bleak picture to the point where half of the women that responded said their mental health had deteriorated to the point that it impacted on their ability to do the job, which you can totally understand when you look at all those figures and all the different factors that have come in in the last year. So, all in all, we've looked at the whole picture from the survey, we just felt that equality in media has been one of the casualties of 2020. It's really regressed unfortunately, and that has detrimental impacts for everyone, but it's terrible - when the media loses its plurality and its diversity of voices, that is reflected back in society. And it's a step backwards for everyone. And it's something that we felt we really need to address and try and highlight. So that's really the survey. That's where it came from. And that's what we took from it.

[00:12:28.950] - Jan Patience

I mean, I think the reaction to Cat as well was quite significant. You know our colleagues - male colleagues - in the media shocked as well and sort of not even knowing what to say about it, because it just..it's so stark.

[00:12:46.320] - Cat McPhee

Absolutely yeah. I mean, men who support the organisation were as appalled as we were by all this and it's left people, it's left a lot of us wondering "what can we do to address this?" What steps can we

take in 2021 to try and claw back some of the hard won gains that have been made, but unfortunately have been lost?

[00:13:05.490] - Jan Patience

Yeah. I mean, I think it's interesting, isn't it, that we launched Women in Journalism Scotland mentoring scheme towards the end of last year, which is something that we've wanted to do for a while and has been asked about it for a while and there was a lot of interest in that. And so that the applications made for, you know, a quiet sort of depressing reading actually, as well, because people, by this period having been the pandemic for seven or eight months at that point and just needing a pal you know? Needing someone who is not within their immediate circle - as a professional pal, if you like, or you know someone who you would normally meet in the course of your work, who would just give you a bit of a talking to and say, well it'll get better, or have you tried this? And so on. So you know That's what - I think everyone's missing that in this day and age but that that, to me, quite sort of I felt quite sad reading through a lot of these because great women all just sitting on their own, working away at home trying to...constant tsunami of depressing news.

[00:14:20.100] - Cat McPhee

Some of the quotes that came in from the ladies that took part : "the number of job losses in the media is worrying, especially cuts to part time positions which are predominantly held by women. I'm not optimistic for the future as I feel there will be many more journalists chasing much fewer jobs and as a freelancer I will be at the end of a very long line with no real support to gain paid employment . If I was a single-parent family, I would seriously consider retraining as things are so precarious. And that was another comment that came up a few times - women saying that had they known the way things were going to be going they wouldn't have gone into journalism or they're seriously thinking about coming out of it.

[00:14:54.030]

Another one talking about the abuse that women have received. Someone said they felt like there were "armchair misogynists emboldened by world events". Others said they felt that they were "back to the same conversations that we're having in the 1990s and that although the conversations may have progressed, action has really not progressed in any way." "Being the main child care provider, I feel having to take time off to care of my children during lockdown impacted on how I was using the newsroom - instead of doing news when I came back, I was pushed to features and those who had not taken time off were given the bigger stories. And just one more then: "I felt isolated and scared. As a single parent I also had to do all the homeschooling. I felt a heavy burden on me and felt fearful about the future.

[00:15:38.390] - Amanda Stanley

That really highlights the impact that Covid-19 has been having on women in Scotland, but also just the wider problems that have been going on for such a long time. What do you think needs to happen then? What do you think needs to change in terms of support networks? I mean, you'd already mentioned Jan, about even just within the current pandemic and restrictions, even like younger journalists, just not having that support network that they might have had if they were able to be in offices or to be at more networking events. What do you think needs to happen?

[00:16:07.910] - Jan Patience

Well, probably needs to be a joined up approach from employers. I mean, I'm self-employed, so I haven't got an employer to have a joined up approach. But I think it sort of then trickles down to everyone. If there is, sort of, an employer taking a lead in and recognising that that there is...that journalists need to be supported more. Everyone's sitting at home sort of doing the job to the best of their ability, but they're, just sort of anecdotally you know, sort of in newspapers I've worked for, you know, they've not got great tech - they're sitting there they can't take in lots of images to produce a print version and an online version of a newspaper, you know, those sorts of little things like that. And it's just the day to day sort of news and features and newspapers and news broadcasts. It's all just a juggernaut that moves so fast that nobody's got any time to just sit and take a step back. It's quite a difficult culture to deal with, with the pandemic. You know, it's not that it's not perfect for anyone, but...

[00:17:24.500] - Cat McPhee

If I could add in as well - so we asked women at the end of the survey, what would you like to see Women in Journalism Scotland campaigning on, to do on your behalf? And the overwhelming response was equal pay. So 50 years after the equal pay legislation came in, this is still a huge issue. Legislation hasn't been enough to get a guarantee of equal pay. I personally think more now needs to be done. We need to seriously, as a society across - all industries, not just journalism - but we need to seriously rethink how we approach equal pay and achieving that and whether that means regulation, post transparency, there's lots of things that can be discussed in more detail. But it was clear from our survey that that is still the outstanding issue. The overwhelming issue for women in the media and more needs to be done for sure.

[00:18:09.560] - Jan Patience

you know, I think the BBC situation highlighted that for everyone and I think it's a much deeper problem throughout the media with people not knowing what the other person earns. And transparency is not is not a given. And women are less likely to ask for a pay rise. As we discovered last week, didn't we Cat? During a workshop that we did with Women in Journalism, a woman journalist who oversees four hundred people at the BBC said to us: "well, women just don't come and ask for a raise from me, but the guys do. So there's just a problem with that.

[00:18:47.870] - Amanda Stanley

Yeah, most definitely. And I think also I've always kind of hoped that one day they would maybe be this like 'Guild of of Creative Freelancers' in Scotland of women who would be like this is how much I charge for my day rate or this is how much I.." you know this kind of thing, because it is so hidden. And it is something like the lack of transparency, not just within paid employment, such as working at the BBC under contract, but as a freelancer knowing, knowing your worth, I think is something that is not discussed enough either. And I would love to see there be more more work around creating a network that, in which we could have them discussions and be frank.

[00:19:26.490] - Cat McPhee

Yeah I'd be up for that definitely! Yeah, I just wanted to flag up; there's a brilliant initiative - it's an open Googledoc anyone in public can access - it's done by a Twitter account called MediaSalariesUK and basically this is a great initiative to try and bring more transparency to pay negotiations in the media. And hundreds of people have entered their job titles, a rough description of where they work and their roles and then they put in their pay. And it's just a brilliant resource that you can reference to see roughly what everyone else is getting, male or female, and use in your own negotiations to try and level the playing field. So these kind of things are great examples of how people are doing things off their own backs to achieve pay equality. Yeah, absolutely.

[00:20:10.340] - Jan Patience

I think that's a great idea Cat - pay across the board, freelance and employed, it's just not talked about enough. And we should be more sort of, more proactive .as you say, just sort of share practice. I mean, as a freelancer, I've been doing this for a long time, now , and you know you don't - when I get a Commissioning Editor that is dead straight right from the beginning and says "right you'll get this", or, you know "is there any room for negotiation" from my part, that kind of conversation up front is welcomed. And I just had a situation yesterday when I kind of, you know, despite being quite experienced at this, I found myself in a situation where I was going to be writing something for nothing. Do you know and I'm like "No, it doesn't work that way!" Do you know "Oh we're a charity, we don't have a big budget." "Well, I'm not a charity, that piece of work will take me three days to do, you know?"

[00:21:04.630] - Cat McPhee

Mm hmm.

[00:21:05.540] - Jan Patience

So it's a really grey area and I don't know if it's a 'British thing' or a 'Scottish thing'. We don't talk about, or a 'woman thing' - don't talk about money. But we need to start having conversations about money.

[00:21:20.230] - Alys Mumford

And I think that that contributes you know, it ties in with the precarity that you were talking about. So, you know, people are scared - we know that women are not treated as well as men when they do ask for a raise. And that can actually often lead to being refused or being sort of dismissed across lots of different sectors. But also, I think with with journalism and the media, there's - we haven't talked about it much - but there's also a huge sort of lack of diversity in other areas, including class, including race. And I think it plays into this idea that you should do quite a lot of work for free to get your sort of foot on the ladder to, you know, to work these ridiculous hours to try and build a portfolio and things. Which is just not feasible for people if you don't have another income, or other people to support you. So I think that's really interesting how those things all sort of tie in together. One thing I was I was going to ask, we talked about Covid and obviously the impact it's having on women freelancers, women in the media. I wondered if there was anything that has come out of Covid and the sort of new way of working that has actually been beneficial - that we would want to retain once, once the world's back to normal. Is there anything that that can be built upon and learnt on for how this can be more accessible for women?

[00:22:40.990] - Jan Patience

Well I think, Cat and I have discussed this before, that actually even within Women in Journalism as an organisation, it was very central belt heavy, prior to this time last year. And Cat very gamefully joined in meetings on her phone and things when we had meetings in a physical place, the old Herald building. But now, we've been holding events on Zoo, we've got people coming in from Shetland, from Stranraer to...it's just. The committee has changed because you've got people from all over Scotland, I think that whole - the world has closed down, but it's opened up, I think, in terms of how you reach out and how you connect with people. And that's been a good thing.

[00:23:27.520] - Cat McPhee

I think the rise of Zoom has actually been great for broadcasters in terms of choosing people to be talking heads on the news and as experts. A lot of woman are constrained by childcare or other caring responsibilities, or just not living in the central belt I guess is an issue for some people - taking away those barriers via Zoom has meant lots more people are able to take up those invitations for interviews. So I think that's been a plus.

[00:23:56.140] - Jan Patience

I agree. I think if you just think about your television of an evening, if you getting the Covid, sort of, update and Linda Bauld, Jillian Evans - two very capable health professionals who are never off the screen. And that is an absolutely brilliant thing because before it would have been blokes who managed to get to the studio, you know, but they can do it in the house. I think it's great.

[00:24:18.550] - Cat McPhee

Yeah, to give you an example, actually. So my background is in broadcast news and the statistic that we usually use to show the imbalance - for every ten women that you ask to appear on the news. You only have to invite one man to get a 'yes', and that's absolutely true. And that's because - it's hard for broadcaster to get a gender balance for that reason - although many of my colleagues try really hard to do it. So there's a lot more barriers for women - the big one being confidence. I suppose the other thing - take away having to go into the studio, the intimidation of it all - people feel more comfortable in their homes, it's a neutral ground - all these things have allowed more women to say yes interview. So I hope that some of the continues post-Covid.

[00:25:02.110] - Amanda Stanley

As part of this episode on media representation, Alys took some time to catch up with fellow Engender colleague Miranda Barty-Taylor, who's also the development officer for Gender Equal Media Scotland, to discuss her research on overrepresentation of men at the Scottish Press Awards.

[00:25:18.610] - Alys Mumford

I'm here virtually with Miranda Barty-Taylor, who is the Development Officer for Gender Equal Media Scotland. Hi Miranda.

[00:25:26.260] - Miranda Barty-Taylor
Hello!

[00:25:27.280]

Thanks very much for joining us on this episode on the Engender. We've spoken elsewhere on the podcast with representation of Women in Journalism Scotland, and you're here Miranda from Gender Equal Media Scotland, which regular listeners of the podcast will know a little bit about already. But essentially for the past six months you've been meeting people, conducting research, exploring the general state of women's equality or lack thereof in the media, which sounds very fun, probably also quite depressing. Can you briefly tell us what you've what you've been up to over those six months?

[00:25:59.870] - Miranda Barty-Taylor

Yeah, sure. I mean, it has been a lot of fun, and I've talked to a lot of really interesting people. It's also been quite, quite eye-opening, I guess. It's - I don't know how much listeners already know about the role - but essentially it's come out of a National Advisory Council for Women and Girls recommendation that Scotland should have its own resourced media body, the purpose of which should be sort of monitor sexist and harmful media content, but also work more generally towards gender and other forms of equality in Scottish media and also the kind of creative and cultural organisations as a whole. So GEMS (Gender Equal Media Scotland), which is I don't know, is it a collective? A coalition? Sort of has a group of interested academics, media professionals and other women sector organisations working together, and they were awarded funding for this role, my role, which is based in Engender, to undertake a piece of development work over a year to really look critically and provide an evidence base for how a 'women in media body' could potentially function and operate. Yes. So I've been focussing on the current status quo in Scotland. So how media and culture institutions are currently operating and what systems they may already have in place to increase equality and diversity in their in their workforces and crucially, what's being done elsewhere in the world that's been successful. So looking at initiatives in other countries and sort of doing a global review of gender equality initiatives to see what works. And then out all of that, I'm trying to create a theory of change. So basically just trying to create linearity from the chaos and trying to gain a clear understanding of what works, what doesn't, and how we can implement something Scottish-specific that improves diversity and equality in a meaningful and substantive way. And towards the end of this year, I'll be providing a set of recommendations to Scottish Government on what model or models might work best for Scotland.

[00:27:54.930] - Alys Mumford

Amazing, and the Gender Equal Media Scotland coalition of organisations has been around for a few years. And what's really exciting about this role, I think, is that it tries to bring all this together. Linearity from chaos is just a great strapline in general, isn't it?

[00:28:09.950] - Miranda Barty-Taylor

It is - no pressure, though.

[00:28:11.072] - Alys Mumford

We hear great examples for example the Geena Davis institute in the US. We talk about things like the #passthetic project, like these sort of initiatives that do what they do, and do it really well. But something to bring it together and actually try and figure out a way forward, because so often with these things, you can talk around the problem. That idea of meaningful change is super important, obviously, but with with the media particularly. I think that's a huge challenge. Like it's something that, often is often the first things that people encounter in their sort of feminist journey I suppose. It's like, "oh, the media really seems to hate women" or "I can't see anyone that looks like me on the news", all these sorts of things. So it's a big old piece of work. What are some of the major issues you've found in sort of trying to figure out gender equality in the media?

[00:28:59.240] - Miranda Barty-Taylor

Yeah, it is. It's it's such a vast thing the media, isn't it? Media culture and creative industries. It's huge. And that's partly why creating coherence out of a way forward is so important. I guess some of the

major issues would be; the first one is looking at regulation and how much regulation works or doesn't work in different contexts. And obviously, legislative change is such a powerful tool for change and creating things in black and white there, but it's not always an ideal road to go down, and particularly in terms of media and particularly in terms of journalism, but across the board it's really not ideal in many ways. So part of what I'm looking at is what power's there in non-legislative measures to try to effect change and other issues that, you know, again, such a vast collective of different organisations and institutions. So how different media and art forms operate differently is important to think about. So they're at different stages of understanding about gender equality and also there's such different cultural practices within each sector. So say, for example, interview journalism or the world of gaming or physical theatre, you know, there's not really one size fits all solution. So understanding how each each of the sectors relates on its own and interrelates with other sectors is important.

[00:30:17.000] - Alys Mumford

Yeah, I suppose I mean, with that just you know, the word media is so vast and all encompassing, maybe even more so when we're in lockdown you know like everything becomes comms, right? So everything we have - we have citizen journalism, we have all these different things. I'm reminded of the poll that went round, went viral in a newspaper which said about which industries were valued and art came up with the least sort of 'useful for the world' artform. And the you know, the response to it was like: "well, an artist designed the infographics you used to illustrate this, an artist came up with the idea for the newspaper you're printing it in, you know and all these different ways that that plays, and I think the media is another one like that. How do you really define what's included in media and what isn't, in 2021?"

[00:31:02.220] - Alys Mumford

It's so difficult, isn't it? And certainly I think we've all realised that the kind of the other side of the coin in terms of value is that when we are also disconnected from each other in a lockdown like we are now, how much we rely on different kinds of media just to connect with each other and make life meaningful. So unpicking the the gender equality practises and policies behind how these media sectors work is therefore even more important because gender equality is being affected by Covid-19 and everything that's coming out of that. So just even more pertinent to do this research now, I think, you know, and there are different - there's so many different obstacles and that's part of the problem is that, you know, you obviously have the cultural, attitudinal, behavioural stuff going on and then that affects so many different things. You've got, you know, recruitment pipelines, there's lack of funding incentives to kind of prompt proactive gender equality initiatives. Those that are there don't always have sort of accountability structures or schemes to make sure that those are delivered. There's governance structures, issues with like lack of feminist decision makers who are like embedding, embedding gender equality into their policies and practises and really making sure that gender competence and gender awareness are built into every stage of media production, which is really, really needed. But then I guess specific today, we're talking about journalism, aren't we? I mean, that's that's the form of media that's sort of the the name of the day. There are initiatives going on in journalism, there brilliant stuff going on it like #passthetic. And obviously Women in Journalism Scotland who you've already talked to. And what they're doing is so important because part of what I'm doing is trying to unpick the relationship between the content that is produced by media and creative and cultural institutions and also the workforce itself behind the scenes. And gender equality in both of these things is equally important. But how they fit together as a jigsaw is is really complicated. And so the work that these organisations do highlight that that - how to diversify the workforce and then diversify the content that's produced.

[00:33:07.650] - Alys Mumford

It sounds positive. It sounds like that, you know, you've talked about a couple of initiatives that exist. And, you know, like certainly from from the outside looking in, it does seem like, you know, there's more, things are noticed more when it's, when a media outlet does do something horrifically sexist. You know, there is maybe a bit more recognition, more light at the end of the tunnel? What's your impression of where the industry is and how we can change it?

[00:33:30.660] - Miranda Barty-Taylor

I think that's right. I think there has been a shift of awareness raising, particularly out of obviously the #MeToo movement in the last sort of three to five years of just general awareness. And indeed, social media has helped to connect. It has, you know, huge problems within that specific to gender equality in and of itself. But one of the positives is that it allows us to share examples of both good and bad and therefore raise awareness about what's happening in the media that's being produced across the world, not just in the UK. So that's that's been really positive indeed. All the conversations I've had so far - with people within the media, but also outside of it, too, I've been talking to academics, I've been talking to campaigners on the on the front line trying to increase gender equality. And I've been really positive. It's almost as if, like, you know, this is so long overdue. And despite everything else is going on, there is sort of energy to spare to try and change things and create sort of radical creative solutions to how gender media is approached in Scotland from the top down. So that has been really positive. I think that there is there is definite hope. Yes.

[00:34:35.010] - Alys Mumford

So from, sort of, of hopeful and places keen to change, we're going to pivot, seamlessly to something that maybe isn't changing as quickly as it should. And we're going to look at bit of research, which was really the prompt thing for us to do this episode, that you've been doing on the, you've been doing some number crunching about the Scottish Press Awards. So can you tell us about that?

[00:34:55.810] - Miranda Barty-Taylor

Sure, yeah. So the Scottish Press Awards are super important. They're held annually and they're sort of widely considered to be the place where you get recognised for your work in the journalism sector. And I think it was actually you and I that were talking about it a lot just at the end of last year. I mean, I was looking at some of the patterns from the 2020 nominations, which are put out publicly every year, on the short list and just noticing some patterns and trends. And we were like, "oh, let's maybe dig into this a little bit further and see what was happening over the last five years or so". And in terms of gender equality, the press awards, the Scottish Press Awards are really important because one of the ways that you you increase gender equality is to increase the visibility of high profile women, often with like seniority and expertise in their field. And you increase their visibility, you, obviously they become role models for younger journalists moving up within organisations, and so you widen the funnel to the top, so, you know, award schemes like Scottish Press Awards are really important to examine and look at how they're doing in terms of gender equality. And I know that gender equality is on there and equality in general is kind of on their radar and because of what they've done in the last few years. But unfortunately, it's just not moving particularly fast. So what I did was I found the short lists for the last five years or so and I started a spreadsheet, (I love a good spreadsheet) and started doing a bit of analysis. I should say at this point that women in journalism have gotten more super helpful with this. And Rhiannon Davies had some background figures as well, which was was really good. And unfortunately, the nominations each year still show a very clear gender imbalance and despite a few initiatives to try and improve this. So in 2020, for example, 26 percent of the names shortlisted were women, which is not great. And it's unfortunately that is the best it's been. So we were at 15 percent in 2016, so we've gone up 11 percent since then. But still, unfortunately, men are three times more likely to be shortlisted for an award at the Scottish Press Awards than women.

[00:37:01.170] - Alys Mumford

Wow

[00:37:02.280] - Miranda Barty-Taylor

Yep, which is just not not great. And also the, when I was looking at kind of other protected characteristics, so from 2016 to 2020, there are only two women of colour at all have ever been shortlisted. Yeah, unfortunately, they're still incredibly male, pale and stale. I don't know if I got that in the right order [laughter]

[00:37:23.400] - Alys Mumford

Obviously that is horrible stat like, all those stats you mentioned. And it's also important to think of doing that, you know, the fact that you looked at more than one year because otherwise it could just be like, oh my goodness, in 2020, only twenty six were women, but adds a whole other layer to the stat that it's like: "and that's the highest it's ever been!" Yeah.

[00:37:45.690] - Miranda Barty-Taylor

That's what's so important about doing this kind of like longitudinal research is you get the patterns, you are able to see whether there's been like a general increase, which there has been, but it's been quite a small increase (or not) and across the different categories as well.

[00:37:57.520] - Alys Mumford

So what we, I mean what we normally see with with anything like this, where we talk about men's over-representation in something, particularly in creative or sort of outward-facing industries, we always hear "well the the women don't put themselves forward, and you know they should just have more confidence", which we and listeners know is...

[00:38:14.880] - Miranda Barty-Taylor

Yes. just fix women!

[00:38:18.870] - Alys Mumford

Exactly. What are, what would you say are the key factors for (other than the patriarchy) that we are seeing this lack of equality in the awards?

[00:38:28.650] - Miranda Barty-Taylor

I mean, it is complicated and nothing, you know, there's a lot of different factors at play here. And it's not up to one person or, you know, to change things. But changes could be made. One of the key issues is that the entry process is problematic. So it is a self entry process. Speaking of women putting themselves forward in the first place, so women do have to, well everybody has to to enter themselves. You might be entered by your editor or be supported to to enter by an editor. But given that more women tend to be freelancers, they're less likely to have that sort of support system in place. So, yeah, it's problematic that just in practical terms - you've got to kind of pull together a portfolio of work, I think, there's an entry fee and you know there's an application form, but also turning from the practical; there's just this conflict, I guess, which, you know, speaks to a kind of sociological understanding of how gender works and is constructed in society. So there's a double bind here. And you can either conform to the norms of journalism, right? Which is to self promote and like put yourself forward for stuff and increase your visibility. Or you can conform to the norms of femininity where you're supposed to be humble and not be competitive or seek recognition for your achievements. And, you know, neither is correct and neither is incorrect. But the fact remains that women have to navigate this in ways that their male colleagues just don't have to consider.

[00:39:53.290] - Alys Mumford

And with the added element that, you know, once you start putting your name out there and try and build the profile, you are more of a target for sexual abuse, harassment, even just people thinking you're just a bossy, bossy woman that you know, going back to the gender norms, but also just yeah, the risks for women that are required to do this for that job that we've talked about previously in the podcast.

[00:40:13.470] - Miranda Barty-Taylor

Yeah, there is just this expectation more and more that women have to have you know, they have to be on Twitter. They have to be active on social media. They have to be you know, the line is blurred between their professional selves and their private selves. They lay themselves open to much more abuse and direct attention that they may not wish to have. Yeah, the implications are vast and far reaching. So having to navigate all of that and and self promote is, you know, comes very naturally some women. And it comes very naturally to some men. And it doesn't come naturally to both, you know, women and men and people of all genders, but certainly the overlap is such that it's more difficult generally for women than men to do that. And yeah, I mean, there are other factors as well. The the judging process is in two sections. So you, for the for the short list. So the first section is that you enter yourself and you provide a portfolio of your work in a certain category. And then the second section is that a judging panel then selects a short list which is published every year. And these were the short lists that I was I was examining and what I found, when I was doing the analysis that there's two practises happening behind the scenes which are systematically disadvantaging women. So the

first is that there is a replication of the same journalists, regardless of gender, selected each year for the same categories. So you just see the same names creeping up year, year on year. And the second is that there is a duplication of journalists within the year shortlisted for multiple awards. So I should say at this point that I'm in no way saying that people do not deserve to win multiple times or for multiple awards or multiple years at all. I'm not I'm not commenting on that at all. But I am saying is that these practises overall essentially reduce the number of spots available to be on the short list. So in maintaining these practises, unfortunately, the outcome of that is that new and emerging talent just doesn't manage to to get through. And, you know, yeah, it could be fine to have somebody winning several awards over several years, but this should be the exception and not the norm. And at the moment it's the norm.

[00:42:22.890] - Alys Mumford

And I think that there's the practical, yes there's a spot less for people. But also the idea of 'you can't be what you can't see'. And if you look at the previous winners and it's all the most high profile names and everyone, yeah, people winning the same awards year on year. And I imagine most people just be like, "well, I don't have a shot, I'm not going to put myself forward" especially as it's quite a lot of work to do.

[00:42:50.080] - Miranda Barty-Taylor

Yeah, I mean, there's not much point putting in all that work and putting together a portfolio and applying, if you think, "oh, well, in the short list there's going to be the same five names as last year and perhaps a different one will win". And, you know, I'm not saying it's as bad as that in every category and every year, but certainly the degree of duplication and repetition is is problematic.

[00:43:07.230] - Alys Mumford

You know, lots of focus recently has been on - after #Oscarssowhite and things - on the fact that now to get your film nominated for an Oscar, you need a huge amount of money and resources behind it. It's not just the panel of judges watch the film. It's that you have to you know, you send all these goody bags and you really have to push the film in a way that indie productions, non-Western productions can't do in the same way. So it's although we're talking about the Scottish Press Awards, it's presumably a pretty systemic issue whenever we look at these ideas of awards in all their different guises.

[00:43:39.900] - Miranda Barty-Taylor

I think that's right. I think there's definitely practises going on behind the scenes that I wouldn't necessarily even be privy to. I mean, all I was looking at was the data, but there's certainly, I'm sure, politics going on and indeed systemic issues going on beyond the framing of the just the shortlist themselves, which can be replicated across many different awards, as you say, including the Oscars and the Golden Globes. I mean, another issue that that speaks to all these kinds of awards is the is the categories and award categories in awards scheme, such as the Oscars and the Golden Globes have also been kind of critiqued. And I would say that they should also be critiqued at the Scottish Press Awards, I should say, at the top of this, that they have been improved and certainly even just for the 2021 awards, there's a few new ones, which is really, really good. And and I'm hoping that that will make a difference. I'm sure that people from Women in Journalism probably are able to speak to this better than me. But the categories overall, unfortunately, were pretty archaic and masculinist at the Scottish Press Awards, there's still like this, entrenched areas of gendered segregation on the news where men do politics and sport and women do lifestyle. And and this idea is seen in the choice of categories over the last few years. So as an example, there are four different sports awards at the Scottish Press Awards and there's one Combined Arts and Entertainment Award. And I know that this has been raised as an issue. I mean, you just cannot put writing about Joan Eardley and then writing about Kim Kardashian in the same category, like that just doesn't work. So these categories heavily favour male-coded interest.

[00:45:21.480] - Alys Mumford

And still, I mean, you mentioned #MeToo earlier, you know, for a long time - and Professor Karen Boyle who's a partner of GEMS talks about this - they were 'entertainment' stories because they were, you know, it was about film directors, it was about Hollywood. If you've done a blistering piece of

investigative journalism about #MeToo, but it features a Hollywood star, you know, are you put into that category. So I think there's problems all over the shop with the way we sort of categorise and code views in general.

[00:45:51.960] - Miranda Barty-Taylor

Absolutely, yeah. And what's important here is that the Scottish Press Awards, they set the tone. So, you know, you know, when you're writing a piece now, whether you might be entering it into one category or another. And so, you know that the categories should really be reflecting a version of journalism in Scotland, I think, which aspires to represent the interests of the whole country. And up till now, they reflected a sort of a masculinist version of, I think, what the news used to look like, which is, you know, unfortunate like it could. But as I say, there have been improvements. The 2021 awards categories have been released. And they look... The arts and entertainment is still lumped together in one, but other than that, it's it does look a bit better. So here's hoping that that will make a change.

[00:46:36.210] - Alys Mumford

You know, we've zones in this one thing, because they're the numbers there to crunch. But it presumably does reflect a lot of the things we know or would assume around male-dominated journalism.

[00:46:46.980] - Miranda Barty-Taylor

Yeah, I think that's right. I think if you if you zoom out from the numbers for a moment, then the reason that this is so interesting is that I guess a lot of the time in feminist discourse and in the women's sector, we talk about patriarchal structures which uphold sexism. And the patriarchal is the sort of abstract concept of systemic power, right? But here what we see in the data from from the nominations for the Scottish Press Awards, we can see through the analysis exactly how these practises, which are being used each year, are unfortunately preventing more women and indeed queer, disabled, women of colour journalists from filtering through and getting the recognition they deserve. So we can see patriarchy in action here. And it's not just an abstract concept, but it's actually it's actually laid out in front of us. I think what's super interesting, one of the most interesting findings, I thought was that when you look at the category of young journalist of the year, it's the only award that is gender balanced. So, like there were 24 journalists ever nominated for this award over the last few years, and 12 are women and 12 men. So where are all these women going? They're there in the Young Journalist Award and then they're just not filtering up into the kind of more prestigious categories

[00:47:58.200] - Alys Mumford

I was chatting, on that particular finding I was chatting to another colleague of ours and they were saying "oh well that's, you know, optimistic. So hopefully in a few years it will, the balance will continue". And I was like "That's not how it works, you know, my assumption is that half of those women that are appointed get out of journalism because it's a toxic environment in many ways. And we see that with the legal profession, you know, with more women than men graduating, but after a few years disappearing, because of all those systemic barriers. So I think yeah, I think that is a really interesting stat. And yeah, I suppose there's an optimistic way of looking at and pessimistic way of looking at it.

[00:48:29.400] - Miranda Barty-Taylor

Yeah, I mean, it's great that young women and indeed young men are being attracted to the journalism sector. We need fresh, new, young voices. It's brilliant. But when you see the same couple of names being nominated for this category, like three or four years in a row, and then suddenly they disappear and they don't they don't appear in any of them. They never appear again. So where are they? Where are they going? So, yeah, it is it is problematic. But it's interesting to delve into the kind of the numbers.

[00:48:56.130] - Alys Mumford

One thing about the numbers and having these really concrete like, "well, this is an issue, he categories are an issue, the entry fee's an issue" means that you can take practical steps to change it. So, for example, we're speaking elsewhere in the podcast with Women in Journalism Scotland, and

they created the Nicola Barry Award for the Scottish Press Awards to try and mitigate some of this overrepresentation, so a women's award, as you said, that the [intelligible] have been changed again there's work to try and help women journalists with the fee, or asking the editors to put them forward for an award, because, you know, most of them are men who may not think of their female employees when the email comes around to nominate. So, I mean, that's, again, a positive that by changing some of those tangible things, it can then have a knock on effect in the rest of the industry.

[00:49:43.950] - Miranda Barty-Taylor

Yeah, that's right. I think that's right. Then there's so many things that could be done to to have that knock on effect. One thing, for example, would be - and this is what other countries have done - is they've created an award for gender equal reporting. So, you know, if the Scottish Newspaper Society, who runs the Scottish Press Awards wanted to be a little bit daring, they could create an award for gender equal reporting, which rewards publicly rewards either individuals or indeed publications for setting a new tone for the language that's used, the visuals that are selected and the content that is produced and which would be, you know, really welcomed in the sector because because representation like this, it really matters. The awards really matter. There's just no no doubt about it. All the studies about gender equality in the media suggests that you need a critical mass of women in decision-making roles to make better policies, you know, encourage a more diverse workforce, encourage new, younger, you know, different, different kinds of voices into the sector. But how do you widen this funnel? How. You get more women to the top, one of the ways you do that is you highlight the visibility of the role models who are receiving public recognition. The women are out there. The problem here is not that there are not enough women working in journalism. That's not the problem. You need to highlight the voices that are already doing incredible work. So that's one of the reasons that, you know, the awards really matter. Another is that, as you've said yourself, you know, it sets an example for others to see themselves rewarded and then apply, rise through the ranks. You know, if you can see it, you can be. Is the Geena Davis Institute's tagline. And it's absolutely right. And so the awards are visibility in and of themselves. And then we go back to this this circular model where if you create diversity in journalists, then you get greater diversity of content. And it's not that's not just ideologically better. It also actually makes better business sense. I mean, all the financial models suggest if you have more diverse content, you will attract greater readership, greater viewership.

[00:51:40.670] - Alys Mumford

Yeah I mean in a way, it's a very self-serving project you're doing Miranda, because you just want to read better stuff, you want to watch better stuff. "I'm sick of white men dictating what I can watch"

[00:51:49.730] - Miranda Barty-Taylor

[Laughter] Give me better content!]

[00:51:52.100] - Alys Mumford

Yeah, amazing. Thanks so much for running through that and sharing those findings. As you say that the short list of due out soon for the 2021 awards.

[00:52:01.900] - Miranda Barty-Taylor

Yes. Yeah. So we'll wait with anticipation to see what they looked like.

[00:52:06.380] - Alys Mumford

Exciting. And you get to update your beloved spreadsheet. So amazing. So we're going to we're going to wrap up here, but just let me know if there's any exciting things happening for Gender Equal Media Scotland or your role in the coming months for our listeners might want to hear about.

[00:52:24.890] - Miranda Barty-Taylor

We've got a few things in the pipeline. One is a roundtable, which is going to happen in the next couple of months, bringing together voices from across media sectors to talk about kind of obstacles that are in place, but also solutions to those obstacles. And we also have an independent piece of research, an invitation to tender out for this research at the moment. It'll be a bit more targeted, and the idea is to hear from more marginalised women who are working in media. So racialized women of colour, trans women, non binary folks, disabled women, queer women, single mothers. What I really

want to ensure is that any recommendations that are made at the end of this year reflect like the intersectional experiences of women across the Scottish media landscape. So it's really intersectionality is embedded into that. So that's the idea, is that this piece of research will we'll talk to women working already in media or sort of trying to get into the media sector and understand their perspectives a bit better. So that's that invitation to tender is out right now. So if you're a researcher listening to this, please go and check out our invitation to tender and see if it's something you'd be interested in applying for.

[00:53:30.350] - Amanda Stanley

Thank you so much to Miranda for taking the time to update us on her work with GEMS. And we will, of course, pop a link in the show notes to that invitation to tender for researchers that she mentioned just at the end there. Now back to our conversation with the co-chairs of Women in Journalism Scotland, Jan Patience and Catriona McPhee to discuss more about how it feels to be a woman in the industry.

[00:53:50.240] - Jan Patience

You only need to, in the days when you could walk into a room full of people, walk into that room full of journalists and invited guests. And what you hear is a low male hum of voices, male voices. There are women there, obviously, but it just feels like there's testosterone kind of coming out every little event in the room. All the guys pumped up the whole thinking they're going to notice it too much and stuff like that. So I hadn't, I'd never entered the press awards til I got involved with Women in Journalism because I just didn't think about it. I don't know why. I'm freelance. You had to pay. It's a bit of a footer. But I've entered now twice and I didn't get nominated. And for me I'm like "I'm not doing it again". But then I get persuaded to do it. But partly it's just a very unequal playing ground. Generally, they have now introduced other categories. But my particular category, Arts and Entertainment, arts and entertainment's vast. And if you got more work for a newspaper, if you're working staff, you've got more pieces to put in. So there's all sorts of stuff. I mean, that's just my little section. But across the board -sports photography, you're not going to get many women in that, in politics is very much a male dominated game particularly in print. So it's just, the categories are changing, Miranda's research was stark, it just made for depressing reading, which she can talk about the actual stats, but it's woeful at the moment. And, you know, traditionally a lot of problems in the media and newspapers that, you know there's a decline of newspapers, so it was male dominated anyway, but women sort of suffered in that whole sort of thing as well, because a lot of women have gone off to comms or gone off to politics or whatever. So there's there's not as many women working, and they don't tend to put themselves forward. That is just a fact.

[00:55:56.130] - Cat McPhee

And if I could say from a news perspective as well that I work predominantly in news, there's a different sphere to Jan. But I've never had a female editor for example, in 15 years of working as a journalist, until two months ago when I got my first female boss. So when I think of news conference, which is an absolutely essential part of the daily routine of news journalists, I just think of men, I just think of men's voices really dominating, that low hum. And it's really hard to get your voice heard. A lots of the time you'll get shut down and then you don't want to speak up again for fear of being shut down again. So news conference is always an intimidating thing, but when it's dominated by male voices, as it tends to be in news, specially in print, it is hard to find your voice as a women and therefore get your stories commissioned and get on the front pages. So it's all sort of things, all these different things, little bits of systemic sexism that feed into a lack of balance, I think. That is reflected as well in the media on screen, you know, if you don't see females, female violence, female perspectives and females talking about the subjects, then it tends to feed into an idea that that public space isn't for women or for Black people or minority people or disabled people, it's, you know, media reflects society. If you don't see all the minorities and the genders properly represented, that tends to give you a view that "that's not the place for me, then. I don't see myself, I'm not going to apply for those jobs. I'm not going to be the boss there". So I think that's that's unfortunately the, it's all a big issue that feeds into each other and awards are another reflection of that. They tend to be male dominated. And part of the reason is that women don't apply more. There's there's more barriers for women, but the research that Miranda's done, I think is brilliant, shining a light on the systemic sexism that unfortunately feeds into it. I don't think there's anybody sitting there saying: 'how do we keep

women out? How do we get more men on?' Quite the opposite, I think. But inadvertently, inadvertently, there are these layers of sexism that collectively contribute to an imbalance.

[00:58:07.590] - Jan Patience

Yeah, I totally agree that, you know, and I don't want to come down on male colleagues are struggling as well here. And I think it's not about them, if you like. It's just about all these myriad of factors that come together in a perfect storm which and, the press awards, for example, last 2020, twenty six percent of the nominees were women. We're not twenty twenty six percent of society we're you know, it's a fifty fifty thing. So why is that? Why are we not putting ourselves forward when we do good work? Interestingly, my press awards story, if I could you just quickly tell you this. This is my best press awards tale was when I went to the last one that they held, which would be 2019. And despite worked in this industry for 30 years, I walked in in my wee black dress, feeling a bit intimidated on my own. Found myself in this room, with a buzz, buzz, buzz of men, chatting in groups. And I found myself next to Judy Murray, in a sparkly dress. So I just said hi. And she said to me she looked a bit kind of lost, a bit lost, not completely lost. So we had a chat and then someone came over to take her to her table because she'd been an invited guest. And the guy just was like, just ignored me. And then just sort of led her by the arm away and she said: "hold on a minute, can Jan come with me?" Come with me as well and join us. And I thought, good on you, Judy Murray. You are a complete and utter star, because that guy didn't give a monkeys, I was then going to be standing on my own and the roomful of blokes .

[00:59:54.510] - Alys Mumford

Makes me love Judy Murray even more.

[00:59:59.280] - Jan Patience

I love Judy Murray. I'll not hear a word against her.

[00:59:59.610] - Cat McPhee

That's a great example of woman helping other women.

[01:00:03.780] - Jan Patience

Exactly, and that was that kind of said a lot to me. and I thought one day that'll come round and I'll be able to say to Judy Murray: "you are a top bird".

[01:00:11.670]

[laughter]

[01:00:12.750] - Amanda Stanley

That's the cold open for the episode.

[01:00:21.240] - Alys Mumford

So wonderful. So you mentioned there that, sort of, equal equal pay was something that came up a lot from your members that you want to focus on for the next year? Is there anything else coming up from for WIJ Scotland that you want to tell our listeners about?

[01:00:36.420] - Jan Patience

Well, we've got quite a few things still in the...they're not actually announced yet, but we've got another "think like a boss" session which we had with the first one last week, which was led by Gabriella Bennett of the Times, a cracking session with Kirsty Wark and Anna Burnside from The Daily Record and Suzanne Lord from the BBC. So it was really empowering, actually, so we're going to definitely do that again. It's going to be Anna Burnside again is going to be running a salon, a book salon with Vicky Allen from the Herald on how to write non-fiction books, ongoing mentoring as well, which we started that up, which is a great thing. We're all sort of off talking to our mentees. What else Cat?

[01:01:26.110] - Cat McPhee

We're looking at launching some campaigns this year. We haven't fully settled on what they're going to be, but that will be informed by the survey. And we've got a new subcommittee to try and campaign

on certain things. I suspect it will be online abuse that we go for or equal pay possibly, were the two overwhelming topics that members asked us to tackle to try and help with. So there'll be a campaign launch at some point in the next few months, I suspect. And we're also looking at a potential new scheme to try and help redress the gender imbalance in talking heads on broadcast news, so we're working to help support some workshops that will hopefully be announced in the next month and to equip expert women to feel confident, to take up interview opportunities with broadcasters and then show off their skills as much as their male counterparts do.

[01:02:20.010] - Alys Mumford

Fantastic. That all sounds super exciting. And we will, of course, link in the show notes to where you can find out more about WIJ Scotland and keep up to date with them.

[01:02:27.750] - Amanda Stanley

Great. So we're going to round off this podcast now as we started with something good that's happened, we're going to round it out with a recommendation for our listeners so it can be an event that's coming up. A digital event. It can be a book recommendation, something you're watching just anything that you'd want to plug yourself. Any recommendations at all. So maybe, Jan, if we start with you, if you have anything?

[01:02:52.930] - Jan Patience

Yeah I've got loads, actually. Just the one that hadn't even thought about until you mentioned that I'm doing training called 'Speak for yourself' alongside a colleague, Jill Brown, a journalist colleague, and a voice coach and actor called Leigh Biagi, and it's aimed at professional women to give them the tools to to present themselves in a professional setting, especially now that we're all on Zoom. And that matters as to how you look and how you present yourself and how you how you get more confident, how you use your voice and so on, so that it's called 'Speak for yourself' and we're on Twitter and Facebook if you find it. But yeah, I'm looking forward to doing that.

[01:03:34.800] - Amanda Stanley

Great. What about yourself Cat?

[01:03:37.110] - Cat McPhee

Yeah, I would highly recommend a podcast I discovered recently called Witches of Scotland and it's run by a Scottish lawyer and author Claire Mitchell and Zoe Venditozzie who have done loads of research and great work into basically uncovering the wrongs of the past in terms of the witch trials in Scotland and all the thousands of women, and some men, who were wrongly killed and persecuted and tortured and horrific, horrific things happen to them for obviously the completely untrue crime of being a witch. So it's a really shocking part of Scottish history. I think people are a little bit ignorant of some things, I certainly was until I came across this podcast. But they look at different examples in each episode and it's gone on for dozens of episodes. But it's really interesting, they speak to experts every time. And they've just launched a petition to the Scottish Parliament to have some of these conviction wrongs addressed. So I think it's going to be a very interesting campaign to see where it goes and I really hope it's successful. I would recommend listening to it, just a fascinating listen.

[01:04:50.340] - Amanda Stanley

And Alys, what about yourself? Do you have anything you'd like to recommend?

[01:04:53.430] - Alys Mumford

I do. The events by Glasgow Women's Library are always a good thing to check out, and they have regular programmes. But one coming up caught my eye on the 14th of April, which is 'a quilters guide to the lesbian archive', which combines two of my loves of crafting and queer history. So do check that out, again we'll link to that in the shownotes. And Amanda, give us a rec.

[01:05:17.100] - Amanda Stanley

So I've been looking online at more kind of online talks and things I've been wanting to to subscribe to. And one that I came across was actually at the Irish Museum of Modern Art. And with Sarah Ahmed, I'd missed she'd done a talk for the Glasgow School of Art recently, which I think is going to

be going online soon. And it's on complaint diversity and other hostile environments. So looking kind of like within academia and also other institutions on diversity and inclusion policies, and she's also got, I think I've mentioned before, a book coming out soon on complaint, which looks really good. So I'd recommend checking that out and seeing if you can get a place on the online event because it looks really good. So that's my recommendation.

[01:06:01.360] - Alys Mumford

Great, I too missed the Glasgow talk, so that is good to know there's another opportunity

[01:06:05.690] - Jan Patience

They sound good actually, hadn't heard about that one.

[01:06:08.350] - Alys Mumford

Thanks so much for listening and thank you to you, Jan and Cat for joining us for what was a really fascinating discussion about the work of Women in Journalism Scotland. We will be back in a couple of weeks. And in the meantime, stay safe.

[01:06:22.780] - Jan Patience

Thank you.

[01:06:23.590] - Cat McPhee

Thanks very much.

[01:06:34.100] - Amanda Stanley

On the Engender was hosted by Alys Mumford and produced by myself, Amanda Stanley. The guests featured throughout this episode were Jan Patience, Catriona McPhee, and Miranda Barty Taylor. The music was written and performed by Bossy Love. You can follow Engender on Twitter at Engenderscot. And to find out more about the work of the organisation, head to Engender.scot and be sure to click. Subscribe to this podcast so you never miss an episode.