



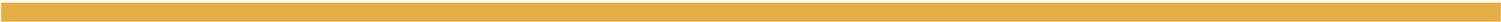
SEAT AT THE TABLE

LIVE EDITION 2025

**BENCHMARKING GENDER & ETHNICITY
REPRESENTATION IN UK LIVE MUSIC LEADERSHIP**

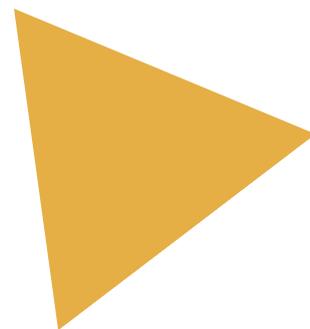


Live music
Industry
Venues and
Entertainment



The Seat at the Table: LIVE Edition marks the first-ever benchmarking exercise on gender representation in the UK's live music sector. This report examines the representation of women and non-binary individuals within the boardrooms, executive teams, and leadership roles—including CEOs and chairs—across LIVE, the UK's trade body for the live music industry, and its 15 member organisations.

By capturing and analysing data through an intersectional lens, this report provides a critical snapshot of the industry's current landscape, setting a benchmark for future progress. It aims to equip organisations with the insights needed to track representation, identify gaps, and implement meaningful change.



FOREWORD



GABY CARTWRIGHT LIVE

However, the findings also reveal critical gaps—only 8% of board members are women from a global majority background, and currently, there are no CEOs or Chairs who identify as such.

While some organisations have achieved strong gender diversity at board level, others have significant ground to cover. As an industry, we must do better. That's why we are committed to reaching at least 50% gender equality and 16% global majority representation in senior leadership positions across LIVE and its 15 member organisations by 2030 (reflective of the 2021 national census data). Achieving this goal requires collective effort, accountability, and meaningful action.

A huge thank you to Nadia Khan and Women in CTRL for their leadership on this essential report. Representation at the top isn't just about fairness— it's about building a stronger, more dynamic, and sustainable future for live music. Now is the time to ensure that everyone has a seat at the table.

Gaby Cartwright

The live music industry thrives on creativity, innovation, and diversity – yet true representation at the highest levels of leadership remains a work in progress. Seat at the Table is a vital examination of gender diversity across CEO, Board, and Executive roles, providing a clear picture of where we stand and the steps needed to build a more inclusive future.

Commissioned by LIVE and led by Nadia Khan from Women in CTRL, this report highlights both progress and the challenges that remain. Encouragingly, 41% of board members across LIVE and its 15 member organisations are women and/or non-binary people, with 30% of Chair positions held by individuals from these groups.

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**FROM DATA TO ACTION:
WOMEN IN CTRL'S
CALL FOR CHANGE**

INTRODUCTION: WOMEN IN CTRL



NADIA KHAN FOUNDER, WOMEN IN CTRL

The SATT LIVE 2025 benchmarking report is the first of its kind for the UK live music industry. By collecting and publishing this data, we are laying the groundwork for change.

We know from experience that what gets measured gets done. This report is an essential first step; by setting a clear benchmark, we're providing the live industry with a measurable framework for progress, not just reflection.

Unlike external reports that rely solely on public data, this benchmarking initiative is rooted on direct engagement with the organisations at the heart of the live music ecosystem. The willingness of these organisations to contribute their internal data underscores a shared recognition that meaningful progress requires both reflection

and action. Benchmarking has already proven to be one of the most effective tools for driving meaningful change in the music industry.

The Seat at the Table reports have shown that tracking and publicly reporting gender diversity at leadership levels leads to measurable progress.

Between 2020 and 2024, the proportion of women on UK music trade association boards increased from 32% to 52%, while the representation of women from global majority backgrounds rose from just 3% to 16%. These gains were not accidental; they were driven by data accountability, sector-wide commitment, and a willingness to implement structural reform.

If the live music industry is to reflect the talent and diversity of the artists and audiences it serves, it must dismantle the barriers that have historically limited opportunities for women, particularly those from global majority backgrounds.

Change does not happen by chance; it requires intentionality, strategy, and sustained accountability. That means setting clear, measurable targets for gender and ethnic representation, implementing policies that actively promote inclusion, and creating environments where all women, regardless of background, can access leadership opportunities.

The work begins now.

LIVE MUSIC INDUSTRY ORGANISATIONS FEATURED IN THE REPORT



ABOUT SEAT AT THE TABLE



One of the primary reasons for Women in CTRL's existence is to gather data and insights that help illuminate the extent of this disparity. By conducting research and analysis, we can quantify the current state of gender representation within the industry and support industry stakeholders with positive action and proactive measures to address the imbalance. Following the impact of earlier reports, which led to a measurable increase in women's representation across the UK music industry, this edition applies the same rigorous intersectional analysis to the live music industry organisations.

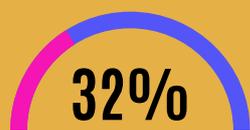
Women in CTRL's Seat at the Table report series examines the intersectional representation of women in boardrooms and executive teams, including CEO and chairperson roles.

The 2020-2024 editions specifically analyze gender and ethnicity representation within UK Music and its 10 member organisations. The previous Seat at the Table reports sparked real change, with the 2024 edition revealing that women now hold 52 percent of board seats across UK music trade associations. This marks a 60 percent increase since the inaugural 2020 report. Industry-wide commitments, targeted recruitment efforts, and accountability measures have driven this progress, proving that transparency and data-driven action are key to advancing gender equality.

The LIVE Edition 2025 aims to establish a new benchmark for the live sector, empowering organisations to track progress, implement meaningful change, and create a more inclusive future in one of the industry's most influential sectors. When the inaugural Seat at the Table report was released in 2020, women held just 32% of board seats. Using this as a benchmark, a follow-up report, Seat at the Table: One Year On, was published in 2021. The 2024 edition marked a pivotal turning point, with representation rising to 52%—a significant 60% increase from 2020.

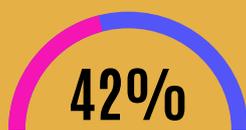
By broadening the scope of analysis, this report will provide a comprehensive roadmap for creating a more inclusive and representative live music sector.

TRACKING PROGRESS: SATT DATA FROM 2020-24



2020

The inaugural Seat at the Table report was released. Women held 32% of board seats in 2020



2021

Using the 2020 report data as benchmark a follow up report 'Seat at the Table, 1 Year on' was published in 2021.



2024

The 2024 Seat at the Table report marked a pivotal turning point with the representation of women on UK music trade association boards reaching 52%. A significant 60% increase since the inaugural 2020 report.

Data from Seat at the Table 2024- Women in CTRL & BPI

THE POWER OF BENCHMARKING



Why Benchmarking Matters:

Benchmarking is a crucial tool for measuring progress, identifying gaps, and driving meaningful change. By establishing clear data points and tracking representation over time, organisations can set realistic targets, hold themselves accountable, and create strategies to foster a more inclusive industry. Rather than simply highlighting disparities, benchmarking provides a framework for action, ensuring that diversity and inclusion efforts translate into lasting impact.

The Impact of Seat at the Table Reports

The Seat at the Table (SATT) reports have demonstrated just how powerful benchmarking can be across the music industry. Organisations that engaged with the findings and took proactive steps, such as setting diversity targets, implementing inclusive recruitment strategies and leadership development programs, saw tangible improvements in gender representation. The visibility of the data created a ripple effect, encouraging more companies to

prioritise diversity and proving that progress is possible when sustained effort and accountability are in place. Since the first SATT report in 2020, the percentage of women holding board seats in UK music trade associations has increased from 32% to 52%—a 60% rise in just four years. This shift underscores the power of data-driven change.

Benchmarking the Live Music Industry

The LIVE Edition 2025 will establish a new benchmark for gender representation in the live music sector, a historically underexamined yet highly influential part of the industry. By collecting and publishing this data, the report will serve as a catalyst for action, helping organisations reflect on their hiring practices, reassess leadership pipelines, and commit to meaningful diversity initiatives.

Benchmarking isn't just about identifying problems—it's about creating solutions. With ongoing monitoring, transparency, and a collective commitment to action, the live music sector has an opportunity to follow the trajectory of other areas in the industry and achieve meaningful, lasting change.

INTERSECTIONALITY



Why Intersectionality Matters

The Seat at the Table 2025 report integrates an intersectional approach to provide a more nuanced and comprehensive analysis of diversity within the live music sector. Rather than focusing solely on gender, this methodology considers how different aspects of identity, particularly gender and ethnicity, intersect to shape experiences within leadership structures.

While this report specifically examines gender and ethnicity, we acknowledge that diversity extends beyond these two dimensions. Factors such as socioeconomic status, disability, sexual orientation, and age also play crucial roles in shaping access to leadership opportunities. Although these characteristics fall outside the current dataset, their significance in fostering an inclusive industry cannot be overlooked.

Gender and Ethnicity: A Dual Analysis

Building on previous Seat at the Table reports, which aligned with the UK Music 10-Point Plan, this edition continues to measure progress against key diversity commitments. One of these commitments includes achieving 30% representation from diverse ethnic

backgrounds across UK music trade bodies. In line with an intersectional approach, this translates into an expectation that at least 15% of board seats should be held by women from a global majority background.

Additionally, while the primary focus of this report is on gender representation, we recognise the importance of increasing the visibility and participation of men from global majority backgrounds in leadership roles.

Looking Beyond the Data

The Seat at the Table 2025 report specifically examines leadership representation within LIVE and its 15 member organisations in the live music sector.

While this report focuses on quantifiable metrics, true inclusivity requires an industry-wide commitment to addressing the barriers that prevent diverse talent from advancing. Future efforts should explore a broader range of intersectional characteristics, ensuring that the conversation around diversity in leadership is both expansive and action-driven.

METHODOLOGY



The report focuses on the representation of women in key leadership positions – board members, executive teams, Chairs, and CEOs in LIVE and its 15 member organisations.

Data Collection:

Data was gathered through a standardised survey focusing on the gender identity and ethnicity of individuals in leadership roles within the specified organisations.

Gender Identity:

Gender categories included options for cisgender, transgender, non-binary identities, other and prefer not to disclose. The survey is designed to be trans-inclusive, acknowledging that individuals may identify with genders beyond the binary. Non-binary identities are considered where voluntarily disclosed by respondents. When discussing gender in the boardroom and executive teams we have used the term ‘women and non-binary people’ across all organisations to keep data anonymised for individuals within their teams and the boards at the request of some organisations.

Ethnicity Categories:

In this report's analysis, ethnicity categories are defined as ‘White’ and ‘Global Majority’. Respondents identified within the Global Majority encompass individuals falling under the following categories: Black, Asian, Mixed/dual heritage, or other ethnic groups. This terminology reflects the categories used

in UK Music’s 10-Point Plan and other sector-wide equity frameworks. The use of "Global Majority" recognises that people of non-white ethnic backgrounds make up the majority of the global population – reframing language around ethnicity in a way that is inclusive, empowering, and aligned with decolonial approaches to data and representation. We also acknowledge the diversity within white populations, and use the term "White" respectfully while distinguishing it from the broader Global Majority category for the purposes of this benchmarking analysis.

Self-Identification:

Discussions about an individual's gender and ethnic background involve considerations of self-identification, ensuring that language aligns with the subjects' chosen expressions of identity.

Data Accuracy and Revisions:

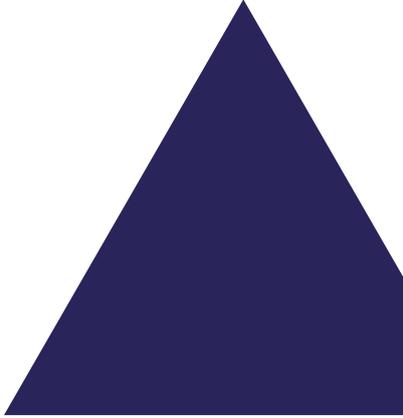
Percentages were rounded up to the nearest whole number for clarity and simplicity.

Data Analysis:

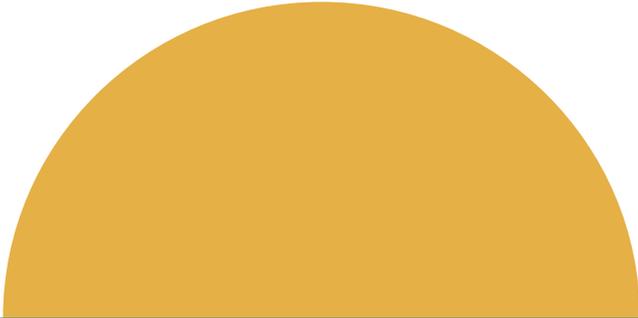
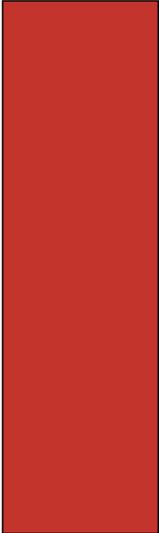
Quantitative data was analysed using statistical methods to determine the percentage representation of women in the specified leadership positions.

Findings are presented in a clear and accessible format, including visualisations and narratives to effectively communicate the key results using graphs and chart comparisons of change over the previous report editions.

This methodology ensures a comprehensive and ethical approach to data collection and analysis, providing a robust foundation for the Seat at the Table 2025 Report.



OVERVIEW OF FINDINGS



OVERVIEW OF FINDINGS

41%

of board members across LIVE and its 15 member associations are **WOMEN** and/or **NON-BINARY** people.

8%

of board members across LIVE and its 15 member associations are **WOMEN FROM A GLOBAL MAJORITY BACKGROUND**

25%

of organisations have achieved **50% gender representation** on their boards

61%

the highest gender representation of women/ non-binary people is on the **MVT board**

17%

the lowest gender representation of women/ non-binary people is on the **BACH and PLASA boards**

50%

of organisations have no **WOMEN FROM A GLOBAL MAJORITY BACKGROUND** on the board

KEY FINDINGS: IN THE BOARDROOM

41%

**41% OF BOARD MEMBERS
ACROSS LIVE AND ITS 15
MEMBER ASSOCIATIONS ARE
WOMEN AND/OR NON-
BINARY PEOPLE**

4

**OUT OF THE 16
ORGANISATIONS IN THE
REPORT HAVE 50% OR
OVER WOMEN AND/OR
NON-BINARY ON THEIR
BOARD**

61%

**MVT HAVE THE HIGHEST
REPRESENTATION OF
WOMEN AND/OR NON-
BINARY PEOPLE ON THE
BOARD**

8%

**8% OF WOMEN ON
BOARDS ARE FROM A
GLOBAL MAJORITY
BACKGROUND**

KEY FINDINGS: CEOS & CHAIRS

25%

4 OUT OF 16
ORGANISATIONS HAVE A
CO-CHAIR STRUCTURE

27%

27% OF CEOS ACROSS THE
LIVE MUSIC ASSOCIATIONS
ARE WOMEN
(11 OUT OF 16 ORGANISATIONS
HAVE CEO STRUCTURE)

30%

30% OF CHAIRS
ACROSS THE LIVE
MUSIC ASSOCIATIONS
ARE WOMEN

0%

0% OF CEOS & CHAIRS
ACROSS THE LIVE MUSIC
ASSOCIATIONS ARE WOMEN
FROM A GLOBAL MAJORITY
BACKGROUND

SUMMARY:

REPRESENTATION IN THE BOARD ROOM

	% WOMEN AND/OR NON-BINARY PEOPLE IN THE BOARDROOM	% GLOBAL MAJORITY WOMEN IN THE BOARDROOM
 ABO <small>ASSOCIATION OF BRITISH ORGANISERS</small>	44%	0%
 AFEM	61%	17%
 AIF	45%	0%
 AIP	38%	13%
 BACH	17%	0%
 CPA <small>The Concert Promoters Association</small>	20%	20%
 Entertainment Agents Association	22%	0%
 FAC	47%	20%
 live <small>Live music Industry Venues and Entertainment</small>	33%	10%
 MF	57%	14%
 Musicians' Union mu	45%	0%
 MVT <small>Music Venue Trust</small>	61%	15%
 naa <small>national artists association</small>	50%	0%
 plasa	17%	0%
 PSA <small>PRODUCTION SERVICES ASSOCIATION</small>	36%	0%
 STAR <small>SECURE TICKETS from AUTHORISED RETAILERS</small>	33%	13%

GLOSSARY

Global Majority

In this report, "Global Majority" refers to individuals who identify as Black, Asian, Mixed/dual heritage, or from any other non-white ethnic backgrounds. The term reflects the fact that the majority of the global population is not white, and is increasingly used across arts and cultural sectors to move away from deficit-based terms like "minority" or "BAME."

Benchmarking

A method of collecting and comparing data across organisations to measure progress, identify disparities, and inform future targets. In this context, benchmarking diversity data enables the sector to track representation over time and support collective accountability.

Leadership

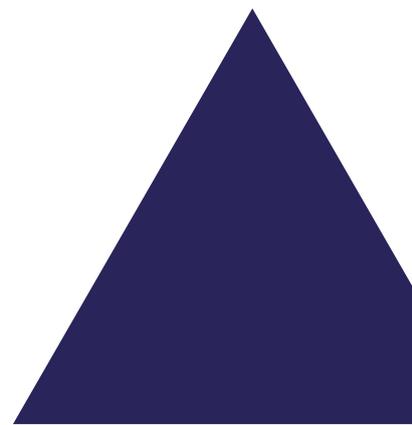
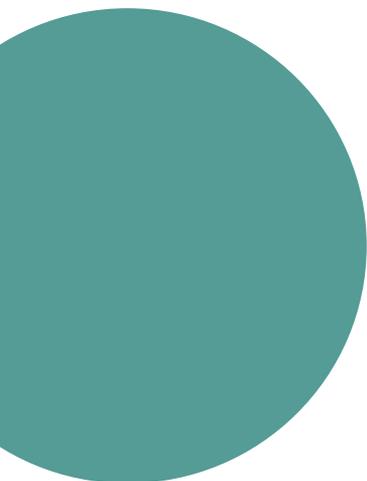
For the purposes of this report, "leadership" includes board members, CEOs, Chairs, and senior executive roles responsible for decision-making within an organisation. Leadership data was submitted directly by participating organisations.

LIVE Member Organisations

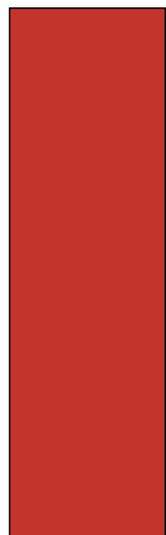
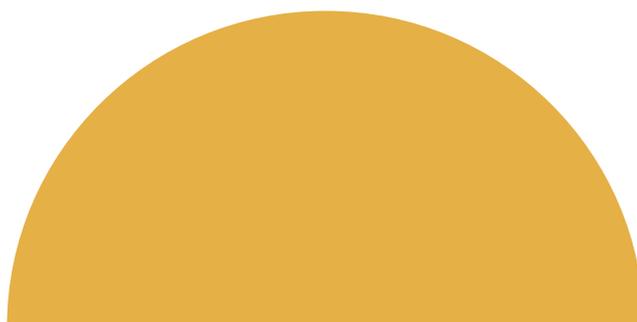
LIVE (Live music Industry Venues & Entertainment) is the voice of the UK's live music and entertainment business. LIVE members are a federation of 15 live music industry associations representing 4,000 businesses, over 40,000 British artists and 5,000 backstage workers.

The following 16 organisations contributed data to this report:

1. Association of British Orchestras (ABO)
2. Association for Electronic Music (AFEM)
3. Association of Independent Festivals (AIF)
4. Association of Independent Promoters (AIP)
5. British Concert Halls (BACH)
6. Concert Promoters Association (CPA)
7. TEAA (The Entertainment Agents' Association)
8. FAC (Featured Artists Coalition)
9. LIVE (Live music Industry Venues & Entertainment)
10. MMF (Music Managers Forum)
11. MVT (Music Venue Trust)
12. MU (Musicians' Union)
13. NAA (National Arenas Association)
14. PLASA (Professional Lighting and Sound Association)
15. Production Services Association (PSA)
16. STAR (Society of Ticket Agents and Retailers)



DRIVING PROGRESS



LIVE: LEADING THE CHARGE FOR A MORE INCLUSIVE LIVE INDUSTRY



LIVE is committed to driving meaningful change in the live music industry, taking proactive steps to ensure safer, more inclusive, and diverse spaces for all. As the sector's collective voice, LIVE has championed key initiatives, policies, and research to tackle gender inequality and discrimination head-on.

Taking Action: LIVE's Commitment to Change

In response to the Women and Equalities Committee's Misogyny in Music report, LIVE established the Misogyny in Music Group in 2024 to drive sector-wide change. While the previous UK government rejected key recommendations from the report, LIVE has taken decisive action to address systemic issues and build a more equitable future for women in the live music industry.

LIVE's Statement of Commitment sets out four key pledges to create safer, more inclusive environments for women and gender-diverse people.

LIVE is leading the way in implementing sector-wide changes and sharing best practices across its 15 member organisations.

Recent milestones include:

- **Surveying Boards for Diversity** – In 2023, LIVE conducted a comprehensive survey of board members to assess diversity across protected characteristics.
- **Diversifying Leadership** – In 2024, LIVE co-opted three female board members, including two Black women, to enhance representation.
- **Menstrual and Menopause Awareness** – LIVE hosted Menstrual Health LIVE Talks in 2024 and Menopause LIVE Talks in 2025
- **Policy and Advocacy** – LIVE sent a formal letter to the Minister for Women and Equalities advocating for stronger industry protections.
- **Misogyny in Music Group** – Formed in 2024 to drive action.
- **Training and Development** – All LIVE associations have completed Responding to Disclosure training to better support survivors of harassment and discrimination.
- **Industry Partnerships** – LIVE works closely with multiple organisations who champion DEI and help to platform them across the sector
- **Diversifying Expert Groups** – LIVE has launched a strategy to increase diversity across expert working groups, starting with a membership-wide survey to identify and address gaps.

STATEMENT OF COMMITMENT

ERADICATING MISOGYNY IN THE LIVE MUSIC INDUSTRY



LIVE's Commitment to Eradicating Misogyny in the Live Music Industry



LIVE and its 15 member organisations have committed to four key commitments to create safer, more inclusive environments for women in live music.

By taking a stand against misogyny in the live music industry, we pledge to create a safer and more inclusive environment for all.

This commitment involves actively challenging sexist attitudes and behaviours, promoting gender equality, and providing support and opportunities for women and female identifying Trans people in the industry. Together, we can work towards a future where everyone, regardless of gender, can thrive and feel respected in the live music community.



Benchmarking

Committed to collectively benchmarking female representatives at CEO, Chair and Executive level so that we can track progress year on year.

Promote Gender Diversity and Inclusivity

Encourage more female representation in all aspects of the music industry, recognising that Trans women face increased marginalisation, discrimination and harassment and need support. This visibility will help challenge stereotypes, reduce phobias, tackle discrimination and reduce sexual harassment.

Education and Awareness

Look to undertake and/or provide training on gender equality, sexual harassment, responding to disclosure and unconscious bias training to help create a safer and more inclusive environment within the live music industry.

Establish Zero-Tolerance Policies

There is zero tolerance for gender-based violence, racism, homophobia, transphobia, sexism, discrimination, sexual harassment, abuse and disablism, and we will support further development of policies to establish an even more robust position.

Join us in our journey to improve gender balance and reduce gender-based violence and all forms of discrimination and sexual harassment to make sure the live music industry is a place where everyone can thrive and feel empowered.





As an industry, it's clear that we must do more to improve gender representation at the highest levels. That's why we are committed to achieving at least 50% gender equality and 16% global majority representation of women in senior leadership positions across LIVE and its 15 member organisations by 2030, in line with the 2021 national census data.

Reaching this goal will require collective effort, accountability, and meaningful action—but momentum is building. This report provides crucial insight into the challenges we face and the concrete steps needed to drive lasting change.

GABY CARTWRIGHT
HEAD OF PARTNERSHIPS
LIVE



AIP DATABASE

AIP SET TO LAUNCH FIRST OF ITS KIND DIVERSITY DATABASE



Diversity database

The Association of Independent Promoters (AIP) is developing a growing Diversity Database – the first of its kind – to better reflect the spectrum of live music promoters operating in the UK today. The database will include promoters who identify as women and/or non-binary, LGBTQIA+, neurodiverse, d/Deaf and disabled, and from global majority communities.

Launching late 2025, this pioneering resource is designed to be a go-to tool for venues, agents, artists, and gig-goers who are seeking to build more inclusive events and line-ups. It aims to support those actively working to strike a stronger diversity balance in the live music industry.

Background to the project

In 2023, AIP conducted a survey of its members to better understand the demographics of its network and the barriers they face. The findings revealed a lack of representation among certain groups – a gap AIP is committed to addressing. The Diversity Database is being developed in response, as a proactive step to champion and platform underrepresented promoters across the UK.

This project is being developed in collaboration with a number of key partners, including: Keychange, Women in CTRL, Loud Women, Safe Gigs for Women, Black Lives in Music, MVT, AIF, AIE, LIVE, AIM, and Tonic Mental Health.



ANNA MOULSON
AIP, CO-CHAIR



AIP welcomes this important benchmarking report, which shines a necessary light on where our sector stands today. We look forward to seeing how this data informs meaningful change going forward. As part of our commitment to progress, AIP is developing a first-of-its-kind Diversity Database, launching later this year. It will serve as a vital resource for venues, agents, artists, and audiences seeking to work with and support a more representative range of promoters across the UK.





We are committed to eradicating misogyny. Our members operate in all areas of live entertainment, and we welcome this report to provide us with the impetus to make changes, and to look at new initiatives to eradicate barriers, particularly for those from the global majority and diverse backgrounds.

Whilst our key roles of President and Vice President are women, TEAA has a board of members who are all unpaid volunteers, which in itself presents challenges for recruitment.

MARINA BLORE
VICE PRESIDENT
THE ENTERTAINMENT AGENTS ASSOCIATION



Being part of this report enables us to be visible and accountable to ourselves and to others. There's more to be done, but we're enormously proud of the good work that's gotten us here. We aspire that communities can be represented at leadership level in festivals, on our membership Board at AIF, and into executive roles like those at AIF that support the sector. So we continue to fight for a vibrant, successful festival sector, built on their being a wide array of independent events run by a disparate bunch of individuals, creatives, mavericks, music fans and entrepreneurs. Nourishing these events and these people builds opportunities and careers that we want to see sustained to the very highest level.

JOHN ROSTRON

**CHIEF EXECUTIVE OFFICER
ASSOCIATION OF INDEPENDENT FESTIVALS**





AFEM as an organisation committed to fostering equity, inclusion, and meaningful change across the electronic music industry, AFEM acknowledges the importance of this report in equipping businesses with the insights needed to track representation, identify gaps, and implement strategies for long-term, systemic change. However, we recognise that there is still much work to be done.

Electronic music was founded by communities of US Black, Latino, and LGBTQ+ musicians and dancers, yet for too long, the boardrooms and leadership structures of the industry have failed to reflect the diversity of the dance floor. The Seat At The Table report highlights the urgent need for transformation and accountability at the highest levels to ensure a future where the leadership of live music truly represents the communities that drive its culture.



FINLAY JOHNSON

**CHIEF OPERATING OFFICER
ASSOCIATION FOR ELECTRONIC MUSIC**



The Seat at the Table report demonstrates that we are seeing progress within gender representation which is always inspiring, but it's important to remember that we can't take a one size fits all approach. The experiences that women in the industry have vary greatly and the barriers that they face are often very different too - there isn't a singular issue we can create one neat solution for. If we make and look hard at those distinctions I think we can really accelerate change and bring about a better understanding of where we go next.

LUCY NOBLE

**ARTISTIC DIRECTOR, AEG &
BOARD MEMBER, CPA**



As the world’s busiest venue, at The O2 we are acutely aware that real progress in equity, diversity, and inclusion comes from more than just good intentions – it requires accountability and action. Measuring gender representation in live music isn’t just a box-ticking exercise; it’s how we drive real change, ensure opportunities, and shape a more inclusive future for the industry.

SAM OLDHAM
VENUE DIRECTOR
THE O2





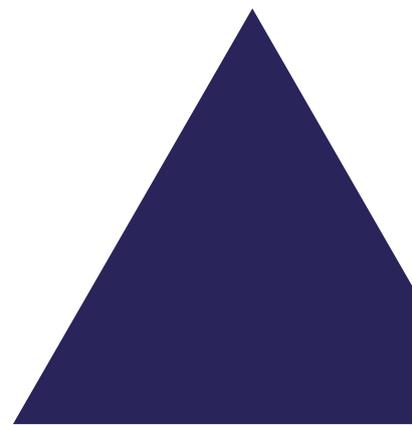
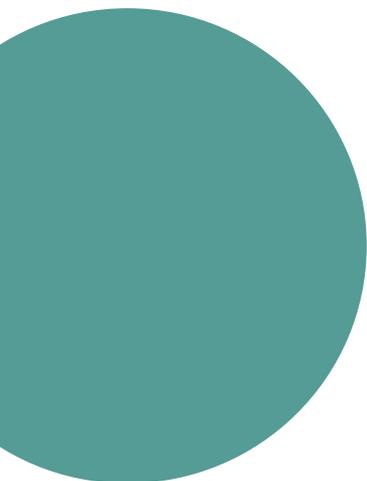
We wholeheartedly welcome the LIVE Seat at the Table report. It's findings hold a mirror up to the live music industry, exposing the areas where meaningful progress is still so desperately needed. Like all reports in the Seat at the Table series, the first challenges us to see the truth, and the ones that follow reflect the journey of successful change and transformation.

I want to extend my deepest thanks to the member organisations of LIVE for sharing their data, this is how we hold ourselves accountable. This is how we come together to ensure our actions lead to real, lasting change, especially when it comes to creating space and making real inroads for Global Majority women.

I am incredibly proud of the work Women in CTRL and LIVE have done here. It is bold, it is necessary, and it is powerful. I look forward to the day when the live music industry is truly fair, truly equal. A place where everyone, regardless of their background, can realise their full potential and ambition.

CHARISSE BEAUMONT
CHIEF EXECUTIVE OFFICER, BLIM
LIVE BOARD MEMBER AND CHAIR LIVE
WORKFORCE





REPRESENTATION ACROSS ORGANISATIONS

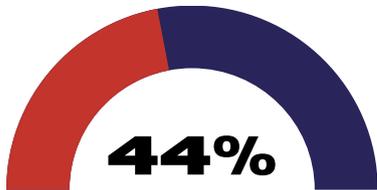
KEY:  = Women  = Global Majority Women  = Non-binary  = Men



ABO (ASSOCIATION OF BRITISH ORCHESTRAS)

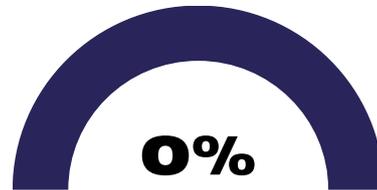


ABO BOARD



BOARD GENDER

4/9 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

0/9 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CEO



CHAIR



EXEC TEAM

83%

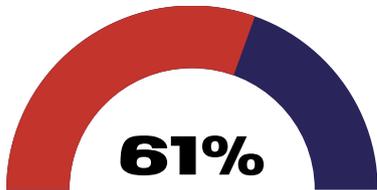
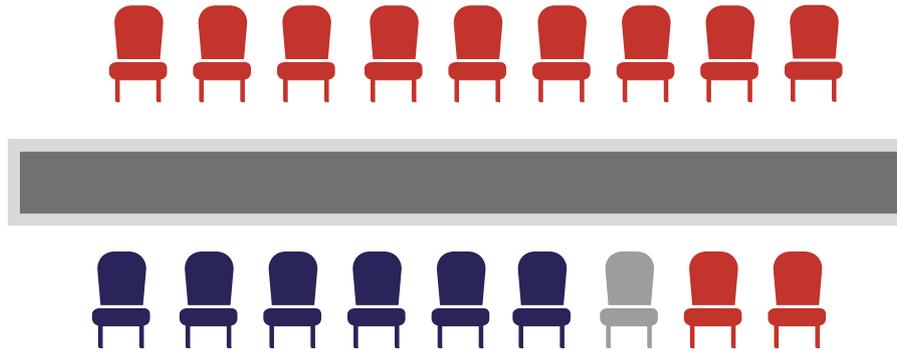
LEADERSHIP TEAM ARE WOMEN AND/OR NON-BINARY PEOPLE

KEY: = Women = Global Majority Women = Non-binary = Men

AFEM (ASSOCIATION FOR ELECTRONIC MUSIC)

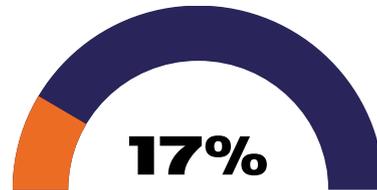


AFEM BOARD



BOARD GENDER

12/18 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

3/18 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CO-CHAIR



CO-CHAIR



EXEC TEAM

60%

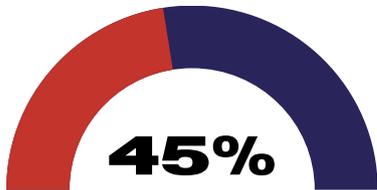
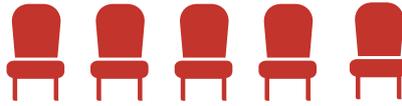
LEADERSHIP TEAM ARE WOMEN AND/OR NON-BINARY PEOPLE

KEY: = Women = Global Majority Women = Non-binary = Men

AIF (ASSOCIATION OF INDEPENDENT FESTIVALS)



AIF BOARD



BOARD GENDER

5/11 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

0/11 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CEO



CHAIR



EXEC TEAM

60%

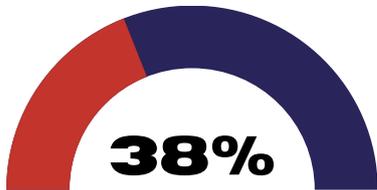
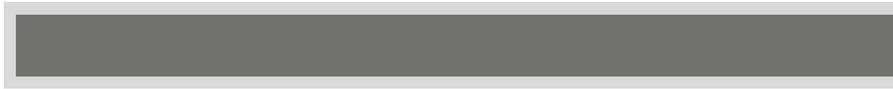
LEADERSHIP TEAM ARE WOMEN AND/OR NON-BINARY PEOPLE

KEY: = Women = Global Majority Women = Non-binary = Men

AIP (ASSOCIATION OF INDEPENDENT PROMOTERS)

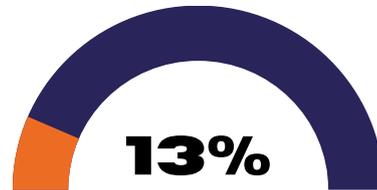


AIP BOARD



BOARD GENDER

3/8 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

1/8 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CO-CHAIR



CO-CHAIR



EXEC TEAM

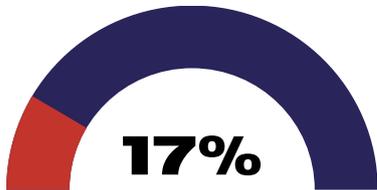
NA

KEY: = Women = Global Majority Women = Non-binary = Men

BACH (BRITISH ASSOCIATION OF CONCERT HALLS)



BACH BOARD



BOARD GENDER

1/6 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

0/6 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CEO

NA

CHAIR



EXEC TEAM

NA

KEY: = Women = Global Majority Women = Non-binary = Men

CPA (CONCERT PROMOTERS ASSOCIATION)



CPA EXECUTIVE COMMITTEE



BOARD GENDER

2/10 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

2/10 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CEO

NA

CHAIR



EXEC TEAM

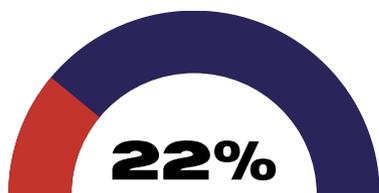
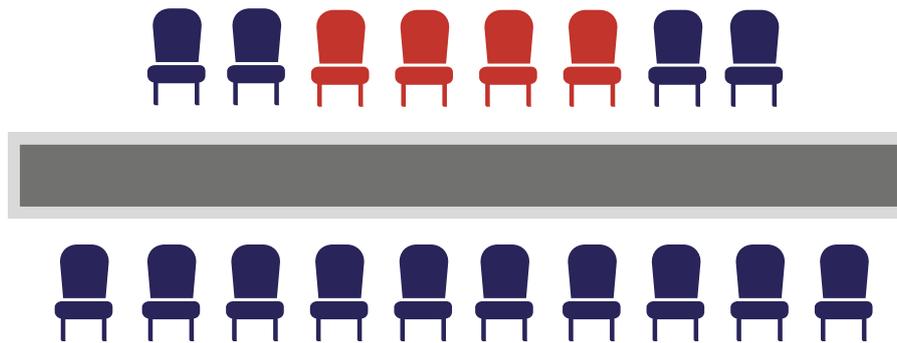
NA

KEY: = Women = Global Majority Women = Non-binary = Men

TEAA (THE ENTERTAINMENT AGENTS ASSOCIATION)

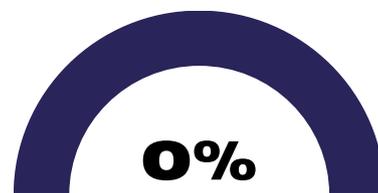


TEAA BOARD



BOARD GENDER

4/18 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

0/18 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

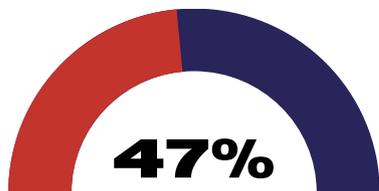
CEO 	CHAIR 	EXEC TEAM NA
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KEY: = Women = Global Majority Women = Non-binary = Men

FAC (FEATURED ARTISTS COALITION)



FAC BOARD



BOARD GENDER

7/15 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

3/15 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CEO



CHAIR



EXEC TEAM

33%

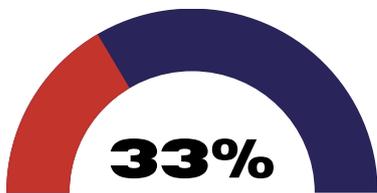
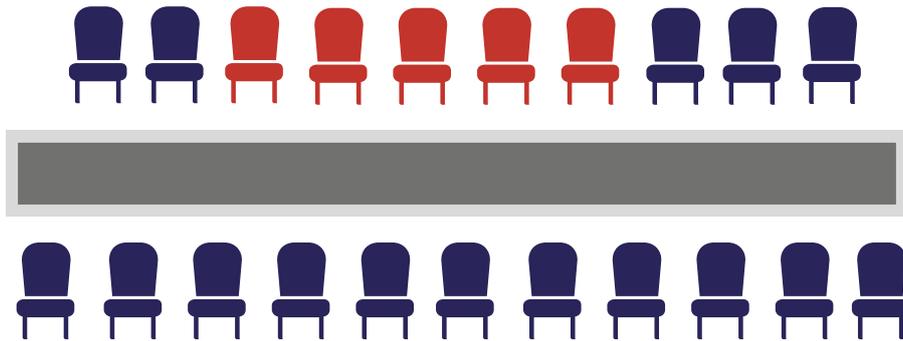
LEADERSHIP TEAM ARE WOMEN AND/OR NON-BINARY PEOPLE

KEY: = Women = Global Majority Women = Non-binary = Men

LIVE (LIVE MUSIC INDUSTRY VENUES & ENTERTAINMENT)



LIVE BOARD



BOARD GENDER

7/21 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

2/21 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CEO



CHAIR



EXEC TEAM

67%

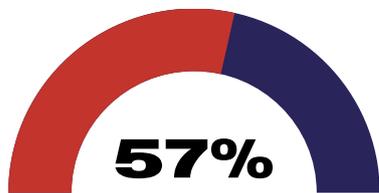
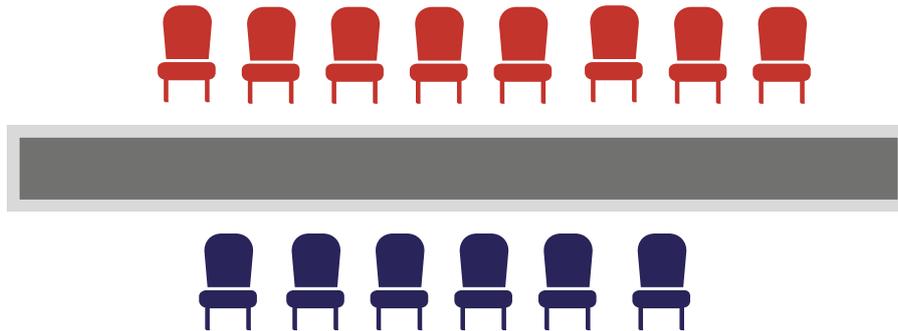
LEADERSHIP TEAM ARE WOMEN AND/OR NON-BINARY PEOPLE

KEY: = Women = Global Majority Women = Non-binary = Men

MMF (MUSIC MANAGERS FORUM)

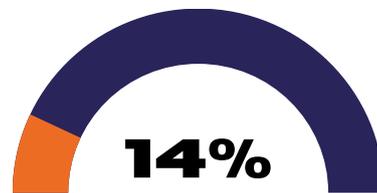


MMF BOARD



BOARD GENDER

8/14 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

2/14 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CEO



CHAIR



EXEC TEAM

100%

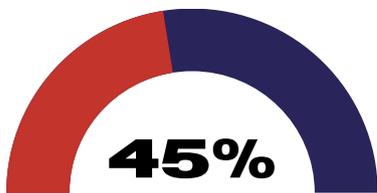
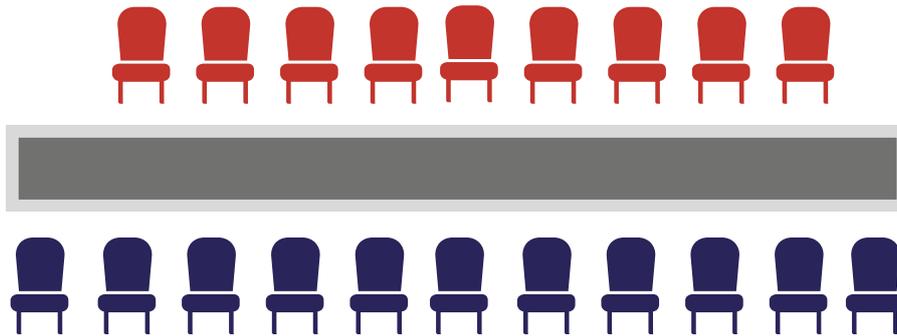
LEADERSHIP TEAM ARE WOMEN AND/OR NON-BINARY PEOPLE

KEY: = Women = Global Majority Women = Non-binary = Men

MU (MUSICIANS UNION)

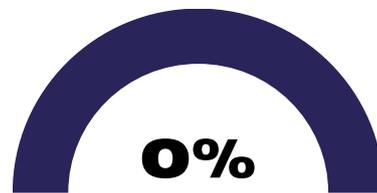


MU BOARD



BOARD GENDER

9/20 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

0/20 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

GENERAL SEC



CHAIR



EXEC TEAM

33%

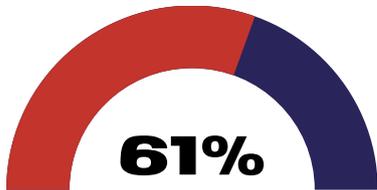
LEADERSHIP TEAM ARE WOMEN AND/OR NON-BINARY PEOPLE

The Musician's Union has a Live Music Committee made up of:
 Women/non-binary people on the Committee: 36%
 Global Majority women on the Committee: 28%

MVT (MUSIC VENUES TRUST)

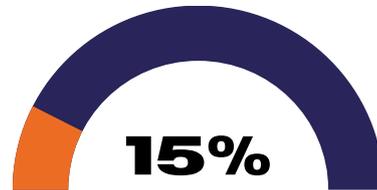


MVT BOARD



BOARD GENDER

8/13 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

2/13 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CEO



CO-CHAIRS



EXEC TEAM

60%

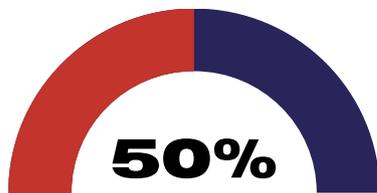
LEADERSHIP TEAM ARE WOMEN AND/OR NON-BINARY PEOPLE

KEY: = Women = Global Majority Women = Non-binary = Men

NAA (NATIONAL ARENAS ASSOCIATION)

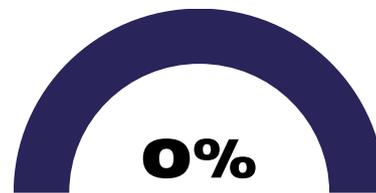


NAA BOARD



BOARD GENDER

3/6 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

0/6 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CEO



CHAIR



EXEC TEAM

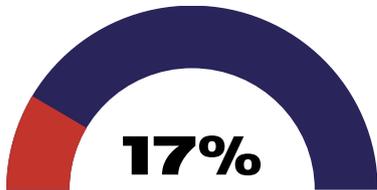
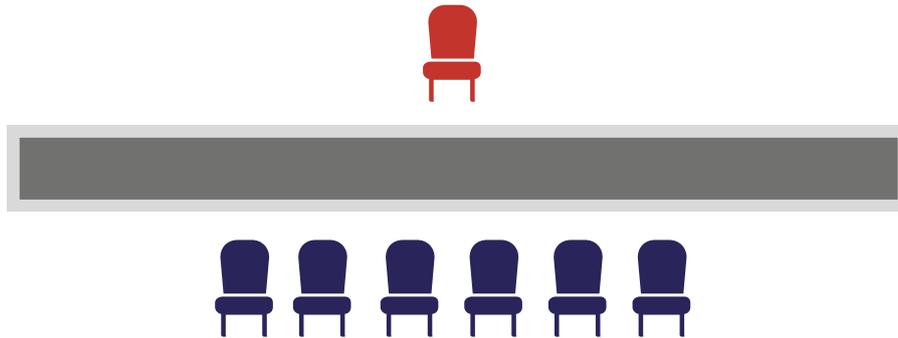
NA

KEY: = Women = Global Majority Women = Non-binary = Men = No data

PLASA (PROFESSIONAL LIGHTING AND SOUND ASSOCIATION)



PLASA BOARD



BOARD GENDER

1/7 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

0/7 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

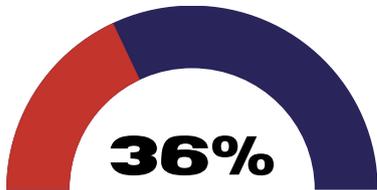
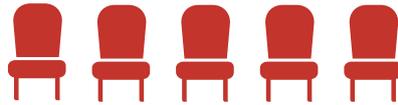
CEO 	CHAIR 	EXEC TEAM NA
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KEY: = Women = Global Majority Women = Non-binary = Men

PSA (PRODUCTION SERVICES ASSOCIATION)



PSA BOARD



BOARD GENDER

5/14 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

0/14 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CO-CHAIR



CO-CHAIR



EXEC TEAM

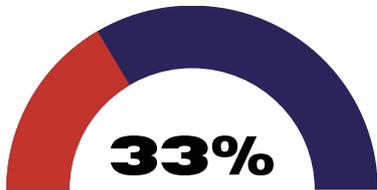
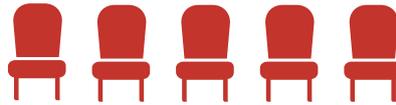
NA

KEY: = Women = Global Majority Women = Non-binary = Men

STAR (SOCIETY OF TICKET AGENTS AND RETAILERS)

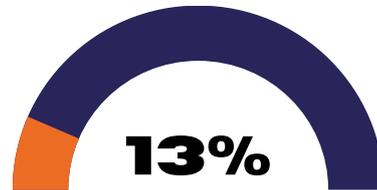


STAR BOARD



BOARD GENDER

5/15 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

2/15 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

CEO



CHAIR

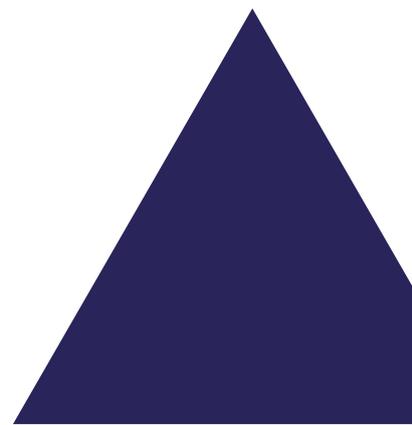
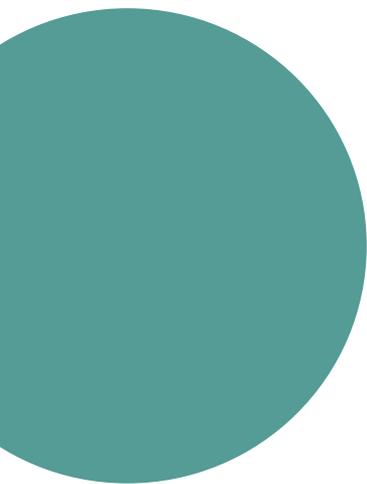


EXEC TEAM

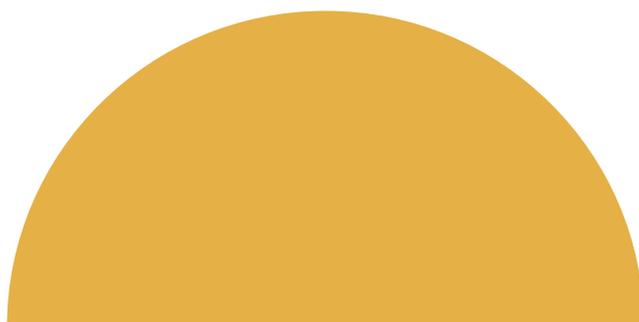
67%

LEADERSHIP TEAM ARE WOMEN AND/OR NON-BINARY PEOPLE

KEY: = Women = Global Majority Women = Non-binary = Men



**FROM DATA TO ACTION:
WOMEN IN CTRL'S
CALL FOR CHANGE**





We know from experience that what gets measured gets done. This report is an essential first step; by setting a clear benchmark, we're giving the live industry a measurable framework for progress.

The Seat at the Table reports have shown that tracking and publicly reporting gender diversity at leadership levels leads to tangible, lasting change.

Change does not happen by chance; it requires intentionality, strategy, and sustained accountability.

The work begins now.

NADIA KHAN
FOUNDER,
WOMEN IN CTRL



FINDINGS AND FORWARD ACTION: WOMEN IN CTRL PERSPECTIVE

This benchmarking study offers the first sector-wide analysis of gender and ethnic representation across leadership roles within the UK live music industry. The findings reveal enduring inequalities in board composition, senior leadership, and representation from global majority communities. These disparities are particularly stark at the intersections of race, gender, and executive-level decision-making

1. Gender Imbalance in Leadership Roles Persists

While women and non-binary individuals make up 41% of board members across LIVE's member organisations, they remain significantly underrepresented in key leadership positions. Only 27% of CEOs and 30% of Chairs are women, and no CEOs or Chairs identify as being from global majority backgrounds. Despite evidence of progress in some organisations, senior leadership across many of the live music organisations remains male-dominated.

2. Ethnic Representation at Senior Levels is Critically Low

Only 8% of board members across LIVE's member organisations are women from global majority backgrounds. Notably, 0% of CEOs or Chairs are women from a global majority background. These figures highlight systemic underrepresentation and limited progression pathways for individuals from ethnically diverse backgrounds. This imbalance persists despite the presence and influence of ethnically diverse artists, executives, and audiences within the live music sector.

3. Intersectionality: Women of Colour Face the Greatest Barriers to Advancement

The report underscores that the most significant disparities in leadership occur at the intersection of gender and ethnicity. Women of colour remain the most underrepresented group across all leadership levels, with negligible progression into CEO, Chair, or board-level roles. This mirrors broader sectoral trends identified across the recorded music industry and demonstrates how the double barriers of gender and race continue to limit access to senior leadership positions.

4. Voluntary Participation Reflects Growing Industry Commitment

This report is unique in that it draws on voluntary, self-submitted internal data from LIVE member organisations, rather than relying solely on public data. This participation reflects a sector-wide willingness to acknowledge disparities and contribute to collective benchmarking. However, transparency is only the first step. The effectiveness of benchmarking lies in how organisations act upon the insights it reveals.

WOMEN IN CTRL RECOMMENDATIONS: SEAT AT THE TABLE LIVE EDITION 2025

This report provides the first benchmarking of gender and ethnicity representation within leadership in the UK live music industry organisations. Based on the findings, Women in CTRL offers the following recommendations to support inclusive, accountable leadership and sustained sector-wide change.

1. Establish Clear and Measurable Diversity Targets

Organisations should adopt internal diversity targets for leadership and governance, including:

- 50% gender representation on boards and in senior leadership, inclusive of women and non-binary individuals.
- 16% representation of women from global majority backgrounds.

These targets are consistent with the recommendations set out in UK Music's 10-Point Plan and reflect the public commitment made by LIVE within this report.

Organisations are encouraged to publicly commit to achievable, time-bound diversity targets, and to embed these within their governance and accountability frameworks as part of a sector-wide commitment to structural change.

2. Embed Transparency and Accountability

- Implement annual data collection, analysis, and reporting on gender and ethnicity representation at board and senior leadership levels.

3. Extend Participation Across the Sector

- All organisations featured in this report should encourage their member bodies to participate in similar benchmarking processes.
- Widening participation will enable the creation of a comprehensive, longitudinal dataset to inform meaningful reform across the entire live music sector.

4. Strengthen Leadership Pipelines

- Develop succession planning strategies that elevate underrepresented talent.
- Partner with initiatives such as Women in CTRL, Keychange, Music Leaders Network to support emerging leaders from diverse backgrounds.

5. Reform Recruitment and Governance Practices

- Mandate diverse shortlists for board and executive appointments.
- Review and update nomination and election processes to ensure equity, transparency, and accessibility.

6. Foster Inclusive and Safer Industry Cultures

- Implement policies that promote inclusion, safety, and zero tolerance for discrimination, aligned with the LIVE Statement of Commitment to Eradicating Misogyny.

ACKNOWLEDGEMENTS

Women in CTRL extends sincere appreciation to all those who contributed to the development and delivery of this report.

We are especially grateful to the live music organisations and stakeholders who participated in this benchmarking initiative. Your openness in sharing data and insights reflects a collective commitment to transparency, accountability, and long-term structural change within the live music sector.

We acknowledge the LIVE Misogyny in Music Group, whose statement of commitment served as a foundational catalyst for this report.

Particular thanks go to Gaby Cartwright, LIVE for commissioning this important work and for her ongoing leadership in advancing gender equity in the live music industry.

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Charisse Beaumont

Report Author:

Nadia Khan

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- Sarah Mariam
- Claire Trower
- Honey Ferdinand

Design and Branding

With appreciation to Sarah Mariam, Head of Marketing at Women in CTRL, for her creative direction and design leadership throughout the development of this report.



Live music
Industry
Venues and
Entertainment

GET IN TOUCH

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