



SEAT AT THE TABLE

2024

FULL REPORT

IN ASSOCIATION WITH



FOREWORD



EUNICE OBIANAGHA UK MUSIC

This report holds significance for me, as I frequently encounter highly qualified women not having the room or encouragement they need to grow. Equally disheartening is when this leads to them questioning their qualifications despite their impactful work. While this isn't the case for every woman, it's a scenario I've come across far too often and one I have experienced myself at points in my career.

As we reflect on this exploration of gender representation at board level, it is crucial to acknowledge the importance of this report for women across the industry and that the pursuit of gender diversity is a collective responsibility.

In 2020, the industry led by the UK Music members embraced the UK Music Ten-Point Plan. The initiative set a framework for organisations to move the dial on diversity. Within this undertaking, was a commitment to foster accountability and inclusivity for women on an on-going basis.

The insights gained from the Ten-Point Plan indicate that nurturing diversity can be challenging for both large and micro organisations. Nonetheless, despite the difficulties and the inevitable learning curves, breaking down barriers remains essential. In reviewing the findings of the Seat at The Table report, we must recognise the strides made and areas where growth is still warranted concerning women.

My hope is that the spotlight sections in this report make women feel proud of the valuable contributions we make to the music industry. I hope it makes peers reach out to each other and say well done or let's dream up a new idea. I also hope it encourages our younger industry sisters to keep pursuing positions in senior leadership. Finally, I hope the entire report reminds us all why the involvement of women at the highest levels of music governance and decision-making, is an ethical imperative and a business necessity.

Together, let us collectively engage with the data presented and continue to cultivate environments where accountability breeds progress, transparency develops understanding and where the diversity of women's voices, particularly at board level, mirrors the dynamic nature of our creative landscape.

Eunice Obianagha

The Seat at the Table 2024 edition looks into the representation of women in the boardroom, executive teams, including CEO and chairpersons in UK Music and the 10 music trade associations that make up the umbrella trade body.

By profiling leading women and non-binary individuals who contribute significantly to the industry's landscape, the report also aims to spotlight their accomplishments, challenges, and the collective strides made towards a more diverse and equitable future.

CONTENTS

06

INTRODUCTION

53

EXECUTIVE TEAMS

10

OVERVIEW

65

SPOTLIGHT PROFILES

18

DRIVING PROGRESS

91

MALE ADVOCATES

41

BOARDROOM

94

RECOMMENDATIONS

A WORD FROM OUR FOUNDER



NADIA KHAN WOMEN IN CTRL

What initially unfolded as an unplanned sequel to the "Seat at the Table" report has blossomed into a pivotal exploration of intersectional gender representation within the UK music industry's trade bodies.

Following the first Seat at the Table report my focus has been on advocating for women in board roles and collaborating with organisations on strategies to enhance their board diversity, while navigating the inherent challenges around existing governance. Amidst the daily grind, progress can feel slow and laborious; zooming out becomes crucial for a broader perspective.

What transpired during the research and collation process this time turned out to be refreshingly different. As the information came together, a sense of accomplishment emerged, and a genuine smile formed on my face. The findings revealed tangible signs of change and progress within the industry.

Surpassing the 50% representation milestone in the boardroom signals the tangible impact of recent industry commitments to inclusivity and diversity. It affirms that collective efforts lead to meaningful change, and I take pride in the progress we've collectively achieved.

As we celebrate the strides made, the focus now shifts to succession planning. It is imperative to direct our attention towards nurturing the next wave of talent – the future leaders who will carry the torch forward. This report not only sheds light on the current status of women in the music industry but also emphasises the crucial need to support and cultivate the upcoming generation of trailblazers.



INTRODUCTION



This third edition of Seat at the Table 2024, sponsored by the UK record labels association BPI, underscores Women in CTRL's ongoing commitment to advancing gender equality in the music industry and supporting more women to leadership roles.



SEAT AT THE TABLE

The report examines the representation of women in executive teams, including CEO and Chairperson positions, across the boards of UK Music and the 10 music trade associations under its umbrella.

The inaugural Seat at the Table report was authored by Women in CTRL Founder, Nadia Khan in 2020 and serves as a benchmark for evaluation and comparison on the representation of women in UK music trade

bodies. The follow-up report 'Seat at the Table, 1 Year on' was released in 2021, supported by PPL.

The 2024 Seat at the Table report marks 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, where women held just 32% of seats.

Highlighting improvements across the industry, the report focuses on the organisations, individuals, and initiatives instrumental in driving meaningful change.

Participating trade organisations have committed to the UK Music Ten Point Plan, including a goal of achieving 50% gender representation and 30% ethnicity representation within their respective organisations. Emphasising an intersectional analysis, this commitment translates into an expectation that organisations will also strive for a minimum of 15% representation of women from a Global Majority background. Collectively, the organisations featured in the report have achieved both gender and intersectional ethnicity targets in the ten Point plan by UK Music.

METHODOLOGY



The report focuses on the representation of women in key leadership positions – board members, executive teams, Chairs, and CEOs in UK Music and the 10 UK Music trade bodies under its umbrella.

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 definition aligns with the 'Black, Asian, and ethnic minority background' categories specified in UK Music's 10-point plan. The term "white" in this report is intended to be inclusive and respectful, recognising the diversity within white populations while distinguishing it from the broader Global Majority category.

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:

To ensure accuracy, 2020 and 2021 data from previous editions were revised to reflect the organisations under the UK Music umbrella. This revision process involved utilising publicly available data and verifying information directly with the organisations. 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, and comparative analysis of the representation between July 2020-Jan 2024.

Qualitative insights from profiles of women and non-binary individuals were analysed thematically to highlight accomplishments, challenges, and contributions to the industry.

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 2024 Report.

INTERSECTIONALITY



By integrating intersectionality into the methodology and analysis, the Seat at the Table 2024 Report aims to provide a more holistic and comprehensive perspective on diversity, going beyond a singular focus on gender to explore the interconnected dimensions that shape the experiences of individuals within the UK music industry trade bodies.

Dual Analysis of Gender and Ethnicity:

The survey explicitly gathered data on both gender identity and ethnicity of individuals in leadership positions within the UK music industry trade bodies.

The analysis considers not only the representation of women and non-binary people but also how ethnicity intersects with gender to provide a more nuanced understanding of diversity.

Progress and achievements are contextualised within the framework of intersectionality, recognising that improvements in gender representation may vary when considering different ethnic backgrounds.

Participating organisations have committed to the UK Music 10 Point Plan, including a goal of achieving 30% representation from diverse ethnic backgrounds within their respective organisations. Emphasising an intersectional analysis, this commitment translates into an expectation that organisations will strive for a minimum of 15% representation of women from a global majority background.

Additionally, though it falls outside the scope of this report, we acknowledge that there is also a need for concerted efforts to address the representation of men from global majority backgrounds.

Furthermore, it's imperative to extend the lens of intersectionality to encompass a broader spectrum of diversity characteristics beyond those explicitly covered in this report's research dataset. This includes aspects such as socioeconomic status, sexual orientation, age, and disability. Acknowledging and addressing these intersections is pivotal for the development of truly inclusive strategies and initiatives in the music industry.

UK MUSIC INDUSTRY ORGANISATIONS FEATURED IN THE REPORT



PARTICIPATING ORGANISATIONS HAVE COMMITTED TO THE UK MUSIC TEN POINT PLAN, INCLUDING A GOAL TO WORK TOWARDS INCREASING DIVERSITY ON ITS EXECUTIVE BODIES AND BOARDS – 30% DIVERSE (RACE) AND 50% (GENDER).



OVERVIEW OF FINDINGS

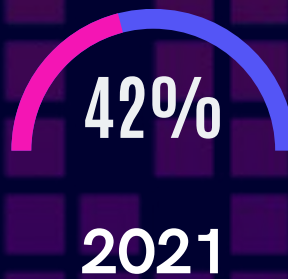
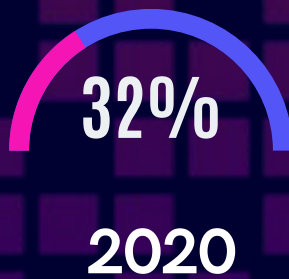
OVERVIEW OF FINDINGS

52% 16%

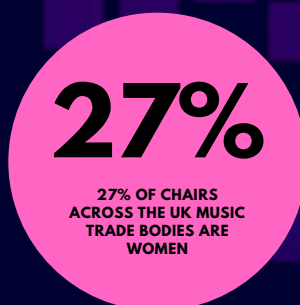
THE REPRESENTATION OF
WOMEN AND/OR NON-BINARY
PEOPLE IN THE BOARDROOM

THE REPRESENTATION OF
GLOBAL MAJORITY WOMEN IN
THE BOARDROOM

PROGRESS ON GENDER REPRESENTATION IN THE BOARDROOM



WOMEN CEOs & CHAIRS 2024



KEY FINDINGS

52%

of board members across 11 music trade body boards are WOMEN and/or NON-BINARY people. An increase from 32% in 2020 and 42% in 2021

100%

of organisations featured in the report have increased their gender representation on their boards since 2020

55%

Over 55% of organisations have achieved 50% gender representation on their board

16%

of board members across 11 music trade body boards are WOMEN from a Global Majority background

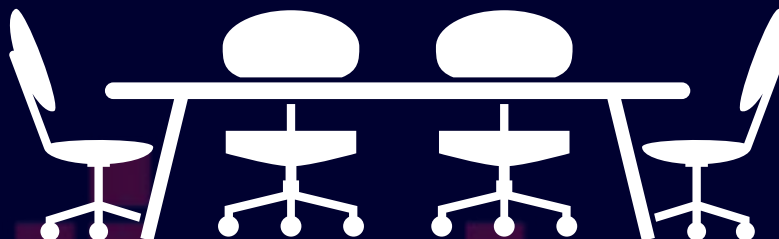
54%

of EXECUTIVE TEAMS across the 11 music trade body organisations are WOMEN and/or NON-BINARY people

14%

of EXECUTIVE TEAMS across the 11 music trade body organisations are WOMEN from a Global Majority background

GENDER REPRESENTATION IN THE BOARDROOM



PROGRESS ON GENDER REPRESENTATION

32%**2020****42%****2021****52%****2024**

52%

THE REPRESENTATION OF WOMEN AND/OR NON-BINARY PEOPLE IN THE BOARDROOM ACROSS THE UK MUSIC INDUSTRY TRADE BODIES IN 2024 HAS INCREASED TO 52%. AN INCREASE FROM 32% IN 2020 AND 42% IN 2021.

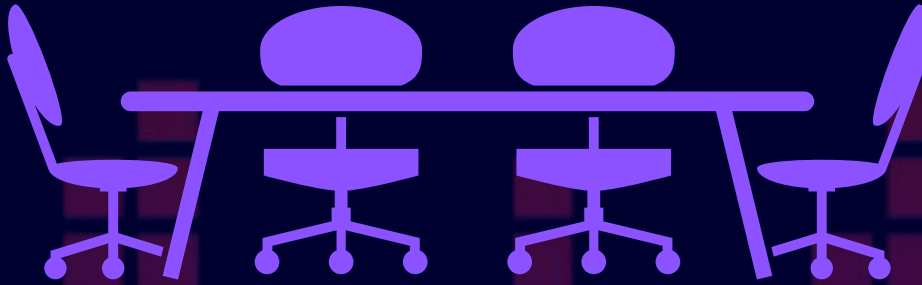
2020-2024 PROGRESS

IN 2020 WOMEN AND/OR NBi PEOPLE HELD 32% OF BOARD SEATS

IN 2021 WOMEN AND/OR NBi PEOPLE HELD 42% OF BOARD SEATS

IN 2024 WOMEN AND/OR NBi PEOPLE HOLD 52% OF BOARD SEATS

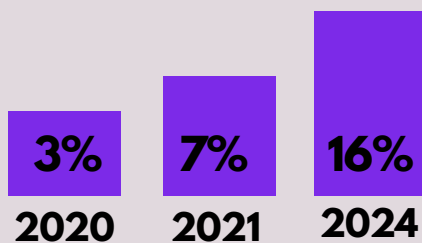
GLOBAL MAJORITY WOMEN IN THE BOARDROOM



16%

THE REPRESENTATION OF GLOBAL MAJORITY WOMEN IN THE BOARDROOM ACROSS THE UK MUSIC INDUSTRY TRADE BODIES IN 2024 HAS INCREASED TO 16%. AN INCREASE FROM 3% IN 2020 AND 7% IN 2021.

PROGRESS ON INTERSECTIONAL ETHNICITY REPRESENTATION



SUMMARY:

REPRESENTATION IN THE BOARD ROOM

	% WOMEN AND/OR NON-BINARY PEOPLE IN THE BOARDROOM	% GLOBAL MAJORITY WOMEN IN THE BOARDROOM
	71%	29%
	57%	19%
	47%	20%
	65%	18%
	56%	6%
	43%	26%
	60%	20%
	50%	0%
	44%	19%
	32%	14%
	50%	0%

EXECUTIVE TEAMS OVERVIEW

54%

**54% OF EXECUTIVE
LEADERSHIP TEAMS ACROSS
THE UK MUSIC TRADE
BODIES ARE WOMEN**

6

**OUT OF THE 11
ORGANISATIONS IN THE
REPORT HAVE 50% OR OVER
WOMEN AND/OR NON-
BINARY IN THEIR EXECUTIVE
LEADERSHIP TEAMS**

75%

**OF THE EXECUTIVE
TEAM AT THE BPI ARE
WOMEN**

13%

**13% OF WOMEN IN
EXECUTIVE TEAMS ARE
FROM A GLOBAL
MAJORITY
BACKGROUND**

SUMMARY:

REPRESENTATION IN THE EXECUTIVE TEAMS

	% WOMEN AND/OR NON-BINARY PEOPLE IN THE EXEC TEAM	% GLOBAL MAJORITY WOMEN IN THE EXEC TEAM
	67%	undisclosed
	75%	25%
	33%	0%
	40%	20%
	100%	0%
	50%	33%
	60%	20%
	33%	0%
	50%	10%
	33%	0%
	50%	25%

DRIVING PROGRESS

DRIVING PROGRESS

BPI's leading women: MJ Olaore, Yolanda Brown OBE DL, Dr Jo Twist OBE & Sophie Jones



PICTURE CREDIT: Louise Haywood-Schiefer
FROM L-R: MJ Olaore (COO), Yolanda Brown (Chair), Dr. Jo Twist (CEO), Sophie Jones (Chief Strategy Officer)

UK record labels association the BPI has been working to improve the diversity of representation across its organisation, including its senior leadership team, whilst also supporting industry initiatives in line with the UK Music Diversity Taskforce 10 Point Plan. Since March 2021 the BPI's Council – its main decision-making body made up predominantly of record company representatives – has moved from being 36% women to a composition of 57% women today. This change has been largely enabled by ensuring gender parity among the Council's major record company appointees, and, at the same time, the number of elected independent label representatives who are women has also increased.

The transformation has also been driven internally within the BPI. Women now make up four out of its five executive board members, two of whom are women from a Black, Asian or ethnic minority background. The organisation is led by Chief Executive Dr. Jo Twist OBE, who took up the position in July 2023, Chair Yolanda

Brown OBE DL, Chief Strategy Officer Sophie Jones (who was promoted from the role of Head of Public Affairs and also served as Interim CEO between January – July 2023), and Chief Operating Officer MJ Olaore. The BPI's General Counsel Kiaron Whitehead completes the executive board.

While work remains ongoing, including to improve other areas of under-representation, the BPI's success in increasing the representation of women in its leadership positions and across its Council membership has been achieved by adopting a 360 degree approach to getting more women involved through all avenues of governance. Appointing, electing, promoting and recruiting women has resulted in a diverse council and executive leadership with the experience, knowledge and perspective to take the BPI forward into its next 50 years and which hopefully also helps to reinforce the impetus of meaningful change and the positive trends taking place across the industry.



Watch and learn. Learn from those you admire and want to be like (do they make you want to go the extra mile?), and just as importantly learn from those you don't want to be like! Do your homework so you will never be afraid to ask questions, and don't hide your differences, that's what makes you so valuable.

MJ OLAORE

CHIEF OPERATING OFFICER

BPI





Never shy away from being your authentic self because that drives who you are obviously, but also how you do what you do, and what perspective you bring to the table. Find your allies and critical friends, never be afraid to ask questions or constructively challenge assumptions and network as much as you are able to!

DR. JO TWIST OBE

CHIEF EXECUTIVE OFFICER

BPI



DRIVING PROGRESS



MPA GROUP ANNOUNCES PAULETTE LONG OBE AS MPA CHAIR AND RACHEL LINDLEY AS PMLL CHAIR AT AGM 2022

At the 2022 MPA AGM, The Music Publishers Association announced the appointment of Paulette Long OBE (Long Term Music) as MPA Chair and Rachel Lindley (Oxford University Press) as PMLL Chair. They join Jackie Alway OBE (Universal Music Publishing Group), current MCPS Chair, as Chairs across all three MPA Group Companies.

Paulette Long OBE has 40 years of experience within music publishing and the wider music industry working as a publisher, consultant and Director. She has served as a Board director of the MPA, PRS for Music and has been included in Music Week's Women in Music Roll of Honour amongst many other accolades. Paulette is a leading voice and passionate advocate for diversity in music, arts and culture, and is the current Deputy Chair of the UK Music Diversity taskforce.



PICTURE: Paulette Long OBE, MPA Chair

MPA have further developed their employee networks from 3 to 10 covering all protected characteristics, while being fully supportive and engaged in UK Music's 5Ps and 10 Point Plan programmes for positive diversity change.

MPA have also written a number of guidance documents for managers covering Menopause, Menstruation, Miscarriage and related health matters and are soon to launch guidance supporting disabled staff at work and DEI language and terminology.

Rachel Lindley is an experienced music, education and publishing professional, specialising in the digital, printed music publishing and education sectors. She has served on the MPA, PMLL and Youth Music Boards.



PICTURE: Rachel Lindley, PMLL Chair



Navigating the industry can sometimes feel quite daunting. The 'Seat At The Table' initiative was especially relevant for me because it looked at the intersection of gender and race, noting that being a black woman meant you were often overlooked.

Now, with conversations that are no longer defensive and closed off, but rather more open and receptive I can see we are on the way to reaching a genuine turning point.

My personal approach to being a part of this change has always been to just keep moving. To keep putting one foot in front of the other, be persistent, consistent, and kind. Then, when you look back, you'll be surprised how far you've come. Once you reach the top table, make it count, and keep your eye on the ball so that we don't slip back.

PAULETTE LONG

**BOARD DIRECTOR / MUSIC
PUBLISHER / CONSULTANT /
ARTIST MANAGER**

**CHAIR OF THE MPA/
DEPUTY CHAIR OF UK MUSIC
DIVERSITY TASKFORCE**



DRIVING PROGRESS

Naomi Pohl becomes the first woman to be elected General Secretary of the MU in 2022



PICTURE: Naomi Pohl, General Secretary MU

MU's previous Executive Committee had almost 50/50 gender balance and 15% of the EC were from Black, Asian and ethnically diverse backgrounds, 2 members were Black, Asian, and Ethnically Diverse women. Post Covid MU have seen diversity drop on the Executive Committee and has taken action to try and regain some of the diversity they have lost and encourage new activists to stand for election.

To increase representation, MU have funded a bursary on the Music Leaders Network, specifically targeted at a Black, Asian, and Ethnically Diverse women MU members. The member who took part in the network is now a member of one of our Regional Committees.

MU are also funding members to take part in the TUC Midlands Black Activist Development Programme that will support and enable participants to develop the knowledge, skills and networks they need to become active or progress within the MU and the trade union movement.

MU have run numerous, targeted sessions with the MU Equality member networks to support and encourage nominations from underrepresented members to all of MU committees, including the Executive Committee. The MU also has reserved seats on the Section Committees to ensure diverse representation and are seeking legal advice on rule changes that could mean a change to the elections for the Executive Committee to ensure better representation of under-represented groups.

The MU's Committees are not yet representative and lack the diversity the MU wants to see. In 2024 a major focus for the MU is to ensure that Regional and Executive Committees reflect the growing diversity of their membership and work has already begun to remove the barriers that current election processes present for unrepresented musicians. In addition, a new Members' Assembly is being created with diversity at its heart.

The Members' Assembly will see a diverse group of MU members come together to make policy and ensure that when the MU is making decisions, it does so informed by a diverse range of voices and perspectives.

This year will see the MU complete its first Equality Action Plan that sets out ambitious targets, including recruitment targets for underrepresented musicians, to make the MU a more diverse and inclusive Trade Union. The MU are well on the way to meeting these targets, 15% of new members that joined in the last 12 months are from the Global Majority and almost 40% are women, meaning that the MU's membership is more diverse than ever.



When I was elected General Secretary, I was supported by many musicians who haven't felt represented by the Union in the past. I promised change and I am determined to deliver that change. Equality, diversity and inclusion remain a top priority for me personally and for the MU. We must ensure all voices in our membership are heard.

We acknowledge that we are not where we want to be in terms of diversity on our Committees or in the MU's senior management. We are working to ensure that the MU's Executive Committee reflects the growing diversity of our membership, for example, and we plan to change our rules to ensure that can happen.

I'll be working with our underrepresented members to ensure that our election processes are equitable and free from barriers. The MU is here for all musicians and we must represent them equally.

NAOMI POHL

GENERAL SECRETARY

MUSICIANS UNION



DRIVING PROGRESS



Natalie Wade joins PPL as Director of Music Industry Engagement, PPL Board diversity and EDI Strategy

In 2022 Natalie Wade, Founder of Small Green Shoots and The Cat's Mother, joined PPL as Director of Music Industry Engagement. Wade reports to Kate Reilly, Chief Membership & People Officer and joined PPL's Executive Management Team.

PPL's board diversity has developed over the last 18 months, with Soriya Clayton, Jackie Davidson, Joy Ellington,

Hannah Joseph and Charlotte Saxe all becoming directors (full details on the PPL website). In conjunction with Women in CTRL, PPL also delivered a Board development programme to encourage women and those from a Black, Asian, or minority ethnic background to put themselves forward for music industry Board positions as they arise.

PPL have published their EDI Strategy 2022 – 2027, and set out their commitments to driving the change we need to see in the industry.

Cultivating a positive culture at PPL has been a priority and has seen a number of initiatives implemented internally as well as support for organisations provided externally.

Throughout the last decade, PPL has been on a continuous journey to make the company – and the wider industry – a place that is welcoming to all, a place where passion for music drives conversation, engagement and relationships.



PICTURE: Natalie Wade,
Director of music industry engagement
PPL

Whilst PPL has fewer than 250 employees and does not fall under the statutory requirement to publish a gender pay gap report, it does so annually to create transparency around the impact of its initiatives and to support its overall EDI strategy.

PPL is proposing the following targets for gender and ethnicity within its workforce by the end of 2027: 50% Male, 50% Female and 35% Non-White/ 65% White. PPL will also aim to set and publish targets for Disability and LGBTQIA+ within its workforce.



PICTURE: Jackie Davidson MBE, elected to PPL performer board in 2020 & Hannah Joseph elected to PPL performer board in 2021

“



Take every opportunity that comes your way, you never know where it may lead. Also, there is no such thing as a bad decision; it's either a great learning opportunity (as you are likely to never do it again) or it will take you down a different path which that is likely to lead to more opportunity you could never have anticipated, you just didn't know it!

KATE REILLY**CHIEF MEMBERSHIP & PEOPLE OFFICER****PPL**

”

“



To anyone thinking about going forward for boards, I would say go for it! Don't feel intimidated, you're there to add your perspective and bring change. It may take the first 12 months for you to feel comfortable speaking, that's ok. Read your board papers thoroughly before each meeting, prepare, and don't be afraid to ask questions.

To those who have been sitting on the same boards for 9+ years, I would say: You have a responsibility to pass on knowledge and prepare the next generation to follow you. It is essential that you adopt a more diverse and inclusive approach. Inclusion should be afforded to all, regardless of one's gender, ethnicity or background. Succession planning and the importance of a resources portal as part of the dissemination of knowledge along with training and development for new incumbents is paramount

If all else fails, sometimes we need to destroy the table and build a whole new one.

JACKIE DAVIDSON MBE**BOARD MEMBER****PPL**

”

DRIVING PROGRESS

Stevie Spring CBE appointed new Chair of PRS for Music Board



PICTURE: Stevie Spring CBE, Chair of PRS for Music board

In late 2023 the Member's Council appointed Stevie Spring as the new Board Chair, starting in 2024.

PRS have identified a broad range of successors for their executive roles, with a particular emphasis on gender and ethnicity to enhance representation at senior levels. Various training programs for underrepresented groups throughout the

organisation have been designed and implemented, including tailored training for the Board (Members' Council).

PRS for Music have achieved disability confident employer status. Implementing a multitude of policies, tools, and processes underscores their dedication to supporting Equity, Diversity, Inclusion, and Belonging (EDIB) commitments as tangible means to drive and sustain change.

Partnerships have been established with the Music Leaders' Network and Small Green Shoots to create opportunities for young people from underrepresented groups.

More details around the actions and tangible change will be announced in our Gender and Ethnicity Pay Gap report that will be published in late January 2024.

“As we strive to achieve our 50% gender composition target, we are very keen to deliver a range of development opportunities to help strengthen our pipeline for succession. It is very important that we not only identify talented individuals but that we can also anticipate the skills required for the future and set them up for long-term success.”

Suzanne Hughes, PRS for Music



PICTURE: Suzanne Hughes, Chief People and Transformation Office PRS for Music

PRs
for MUSIC

“



Never focus on the negativity of a male-dominated environment. I always approach things from a cup half-full approach and think about the assets I can bring to the table. Women are good at communication, interpersonal skills, empathy, and emotional intelligence – these are all skills that apply well to changing business cultures. As a leader I show vulnerability and I have no problem talking about things that aren't perfect, to better shape the organisations that I lead.

ANDREA C. MARTIN**CEO****PRs FOR MUSIC**

”



“



Stand bold, rejecting things that imply we cannot comprehend. Resist patronage from those who hide behind outdated policies suggesting we lack logic, rationality, and brilliance. The call is for diverse thinkers in every realm. Disregard any notion of unworthiness; work diligently, strategise, immerse yourself, and banish self-doubt. Embrace your potential with determination. As women, we are unequivocally deserving and capable of leading, owning, guiding, advising, and providing unique perspectives.

VV BROWN**MUSICIAN, WRITER****PRS MEMBERS COUNCIL DIRECTOR
/ THE IVORS ACADEMY BOARD**

”

DRIVING PROGRESS

Bishi elected to the Featured Artists Coalition Board at AGM in November 2023



At the Featured Artists Coalition AGM In November 2023, elected BISHI to their board following an election.

She replaces Dilys Uwagboe (Eckoes) who retired as board director after four years. Brix Smith, David Rowntree, John Robb and Marcus O'Dair were all reelected.

Acclaimed as an artist, composer, producer, technologist and broadcaster, BISHI has enjoyed a multifaceted career, independently releasing three albums via her own label Gryphon Records, as well as collaborating with the likes of Tony Visconti, Sean Ono Lennon, Jarvis Cocker, Daphne Guinness, the LSO, The Kronos Quartet, Manish Arora and Jonny Greenwood.

Her works have been placed in both film (Tropique dir Eduoard Salier (2023)) and TV (Disney+), and this year BISHI

composed and produced her first full original score for a VR videogame installation Maya, Birth of a Superhero which received a special jury mention at TriBeCa 2023. She has also composed choral music for Trans Voices, the UK's first professional trans+ choir and become part of a team developing an AI composer tool with University of Sheffield.

A passionate advocate for inclusivity in the music industry and gender equality, BISHI is the founder of WITCiH (Women in Tech Creative Industries Hub), a platform elevating women, trans and non-binary creative practitioners in tech. A former Ambassador for the Featured Artists Coalition, and a current Ambassador for Imogen Heap's Creative Passport, BISHI is also on the board of directors for The F-List for Music and is a Keychange Innovator.



“



Leadership chose me, if I'm honest. I entered the industry at a time when there was no discussion about women of colour, queer people, women or any marginalised identities. People were able to get away with discriminating racially and sexism was systemically accepted. At the same time, social networks were bursting into social media as we know it, so that gave a lot of us on the fringes a new found power and new found voice.

BISHI BHATTACHARYA**ARTIST/COMPOSER/
PRODUCER/TECHNOLOGIST****FAC BOARD / GRYPHON RECORDS**

”



“



I kept coming up against closed doors and brick walls where my career was concerned so had to do a lot of learning, self backing, investing & growth to get where I am today and I wanted to pass on knowledge I have learnt to other upcoming artists.

I see the industry taking better note and hopefully giving more aggressive support to WOC and vocalists that have been a part of major records who themselves have been overlooked.

KELLI LEIGH**ARTIST/ SONGWRITER/ LABEL OWNER****FAC BOARD**

”

DRIVING PROGRESS

More than half of the MMF board are women and MMF's Chair and Vice-Chair are nominated as male advocates



More than half of the MMF board, specifically 9 out of 16 members, are women. There are 3 white males on the MMF board of 16. The MMF proudly represents over 1,500 managers throughout the UK, the complete board and MMF team details are available on the MMF website.

In 2020, MMF introduced the Unite programme to bolster the growth of Black managers and foster meaningful change. Over the past three years, the Unite programme has expanded its scope to enhance diversity further, now including initiatives to support women in management and to sponsor managers from Wales, reinforcing our commitment to nurturing an inclusive community.



PICTURE: Paul Craig and Kwame Kwaten, both recognised as male advocates in the Seat at the Table Report 2024

MMF's outgoing Chairs Paul Craig and Kwame Kwaten have both been nominated as male advocates by leading women across the music industry and are featured in the Seat at the Table report 2024.

ANNABELLA COLDRIK
CHIEF EXECUTIVE OFFICER
MMF



Look at the knowledge and skills required for the leadership roles you aspire to. Consider how you can develop experience in these areas so when you apply so you can demonstrate these elements. Sometimes it can be through additional voluntary work such as getting involved in charities/other initiatives and sitting on Board/understanding processes and governance that can help you gain experience before you take the step up in your main job.



“

Once I got into the Executive board position of the MPG, I realised that not only was I the first female of colour to the position but the first person of colour ever in the company's existence. This makes the role even more important for me to allow other women, gender-expansive people and POC to see themselves through me.

EVE HORNE**EXECUTIVE DIRECTOR****MPG BOARD**

”

CEO & CHAIRS

CEO & CHAIR OVERVIEW

45%

**45% OF CEOS ACROSS THE
UK MUSIC TRADE BODIES
ARE WOMEN**

0%

**0% OF CEOS ACROSS THE UK
MUSIC INDUSTRY TRADE
BODIES ARE FROM A GLOBAL
MAJORITY BACKGROUND**

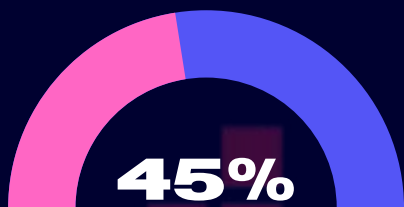
27%

**27% OF CHAIRS
ACROSS THE UK
MUSIC TRADE BODIES
ARE WOMEN**

18%

**18% OF CHAIRS ACROSS
THE 10 UK MUSIC
INDUSTRY TRADE BODIES
ARE GLOBAL MAJORITY
WOMEN**

CEO OVERVIEW



CEO GENDER

45% OF CEOS ARE
WOMEN



2020-2021 PROGRESS

IN 2020 & 2021 THERE WERE
2 WOMEN CEOS ACROSS
THE UK MUSIC INDUSTRY
TRADE BODIES.

THERE ARE STILL ZERO
WOMEN CEOS FROM A
GLOBAL MAJORITY
BACKGROUND.

CEO'S 2024

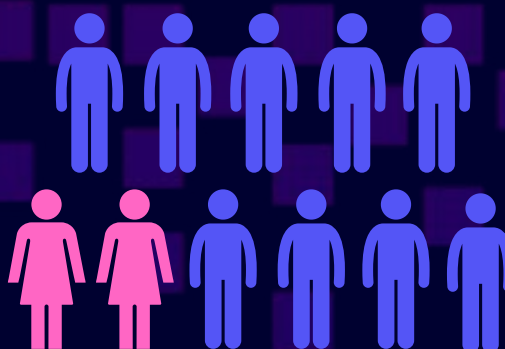
AIM  CEO SILVIA MONTELLO	MPG  NO CEO
BPI  CEO JO TWIST	MU  CEO NAOMI POHL
FAC  GM DAVID MARTIN	PPL  CEO PETER LEATHEM
The Ivory Academy  INTERIM CEO CHARLIE PHILLIPS	PRS  CEO ANDREA MARTIN
MMF  CEO ANNABELLA COLDRICK	UK MUSIC  INTERIM CEO TOM KIEHL
MPA  CEO PAUL CLEMENTS	

KEY:  = Women  = Global Majority Women  = Men

DATA CORRECT AS OF JANUARY 2024

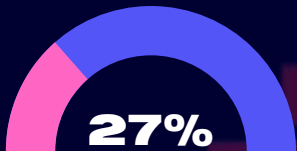
2020 & 2021 WOMEN CEOS

18%



CHAIRPERSONS OVERVIEW

2024 CHAIRS



CHAIR GENDER

27% OF CHAIRS ARE WOMEN



CHAIR ETHNICITY

18% OF CHAIRS ARE GLOBAL MAJORITY WOMEN

2020-2021 PROGRESS

IN 2020 THERE WERE ZERO WOMEN CHAIRS.

IN 2021 THERES WAS 1 GLOBAL MAJORITY WOMAN CHAIR.

IN 2024 THERE ARE 3 WOMEN CHAIRS, 2 FROM A GLOBAL MAJORITY BACKGROUND.

2020

AIM		CHAIR PETER QUICKE
BPI		CHAIR GED DOHERTY
FAC		CHAIR DAVE ROWNTREE
The Ivors Academy		CHAIR CRISPIN HUNT
MMF		CHAIR PAUL CRAIG
MPA		CHAIR ROBERTO NERI
MPG		NO CHAIR
MU		CHAIR DAVE LEE
PPL		CHAIR JOHN SMITH
PRS		CHAIR NIGEL ELDERTON
UK MUSIC		CHAIR TOM WATSON

2021

AIM		CHAIR NADIA KHAN
BPI		CHAIR GED DOHERTY
FAC		CHAIR DAVE ROWNTREE
The Ivors Academy		CHAIR CRISPIN HUNT
MMF		CHAIR PAUL CRAIG
MPA		CHAIR ROBERTO NERI
MPG		NO CHAIR
MU		CHAIR DAVE LEE
PPL		CHAIR JOHN SMITH
PRS		CHAIR NIGEL ELDERTON
UK MUSIC		CHAIR TOM WATSON

2024

AIM		CHAIR RUTH BARLOW
BPI		CHAIR YOLANDA BROWN
FAC		CHAIR DAVE ROWNTREE
The Ivors Academy		CHAIR TOM GRAY
MMF		CHAIR PAUL CRAIG
MPA		CHAIR PAULETTE LONG
MPG		NO CHAIR
MU		CHAIR ALEX GASCOIGNE
PPL		CHAIR JOHN SMITH
PRS		CHAIR JULIAN NOTT
UK MUSIC		CHAIR TOM WATSON

KEY: = Women = Global Majority Women = Men

DATA ACCURATE TO JANUARY 2024

WOMEN & NON-BINARY REPRESENTATION IN THE BOARDROOM

ALL BOARD DATA CORRECT AS OF JANUARY 2024
CEO'S ARE NOT INCLUDED IN BOARDROOM DATA, BUT ARE
INCLUDED IN THE EXECUTIVE TEAM BREAKDOWN

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

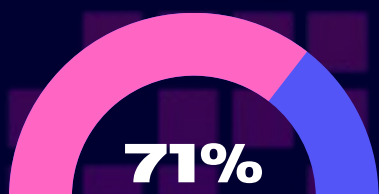
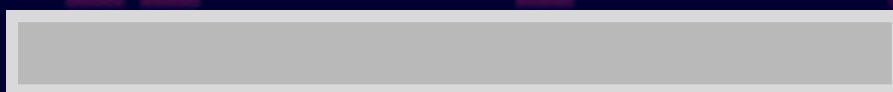
IN THE BOARDROOM

AIM



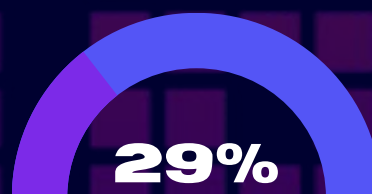
ASSOCIATION OF INDEPENDENT MUSIC

AIM BOARD



BOARD GENDER

12/17 BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

5/17 BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

AIM'S PROGRESS ON GENDER REPRESENTATION

35%

2020

65%

2021

71%

2024

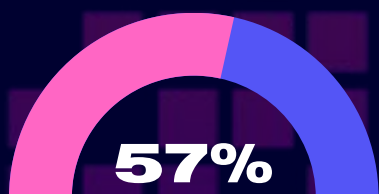
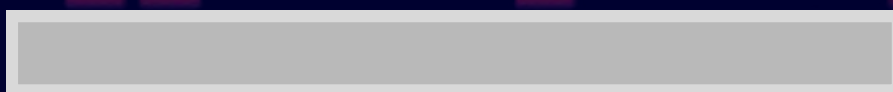
KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

BPI

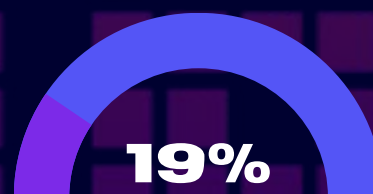


BPI BOARD



BOARD GENDER

12/21 BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

4/21 BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

BPI'S PROGRESS ON GENDER REPRESENTATION

43%

2020

36%

2021

57%

2024

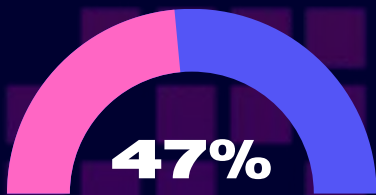
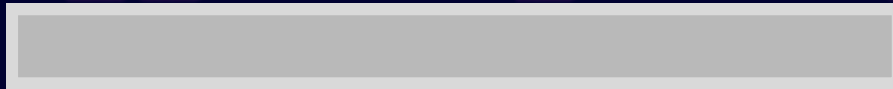
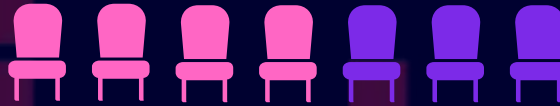
KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

FAC



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

FAC'S PROGRESS ON GENDER REPRESENTATION

38%

2020

38%

2021

47%

2024

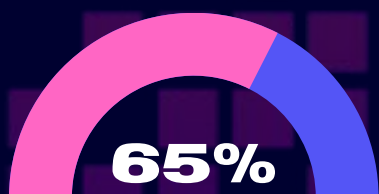
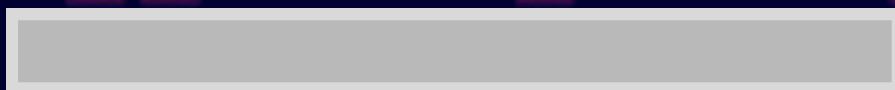
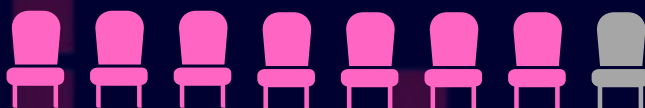
KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

THE IVORS ACADEMY

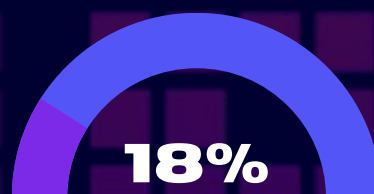


THE IVORS ACADEMY BOARD



BOARD GENDER

11/17 BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

3/17 BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

IVOR'S PROGRESS ON GENDER REPRESENTATION

36%

2020

50%

2021

65%

2024

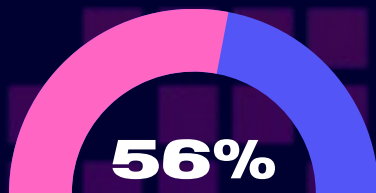
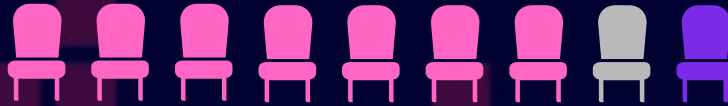
KEY: = Women = Global Majority Women = Non-binary = Men

IN THE BOARDROOM

MMF

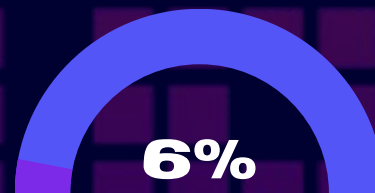


MMF BOARD



BOARD GENDER

9/16 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

1/16 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

MMF'S PROGRESS ON GENDER REPRESENTATION

53%

2020

53%

2021

56%

2024

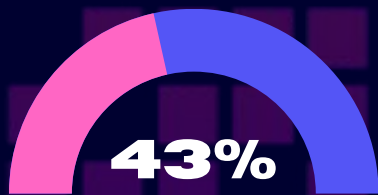
KEY: = Women = Global Majority Women = Non-binary = Men

IN THE BOARDROOM

MPA

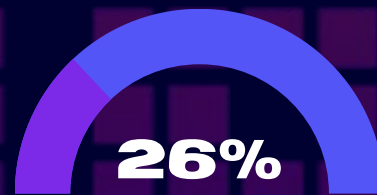


MPA BOARD



BOARD GENDER

10/23 BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

6/23 BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

MPA'S PROGRESS ON GENDER REPRESENTATION

29%

2020

36%

2021

43%

2024

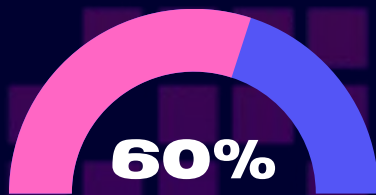
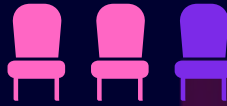
KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

MPG



MPG BOARD



BOARD GENDER

3/5 BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

1/5 BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

MPG'S PROGRESS ON GENDER REPRESENTATION

40%

2020

60%

2021

60%

2024

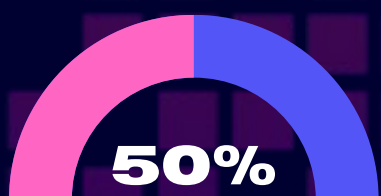
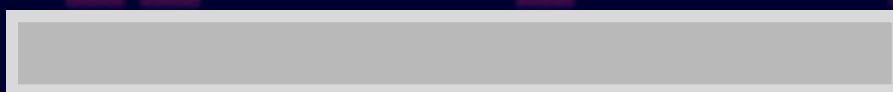
KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

MUSICIANS UNION

Musicians'
Union

MU BOARD



BOARD GENDER

9/18

BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

0/18

BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

MU'S PROGRESS ON GENDER REPRESENTATION

42%

2020

47%

2021

50%

2024

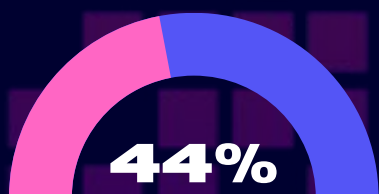
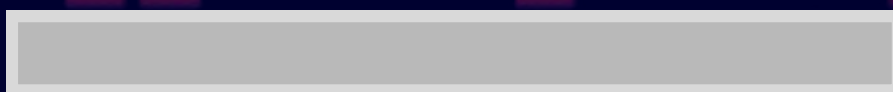
KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

PPL



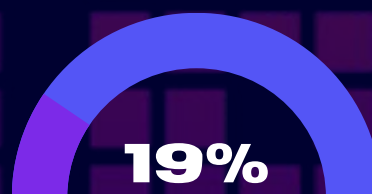
PPL BOARD



BOARD GENDER

7/16

BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

3/16

BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

PPL'S PROGRESS ON GENDER REPRESENTATION

6%

2020

31%

2021

43%

2024

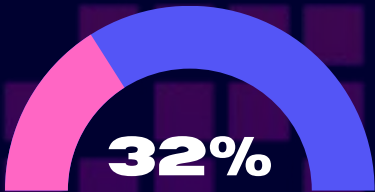
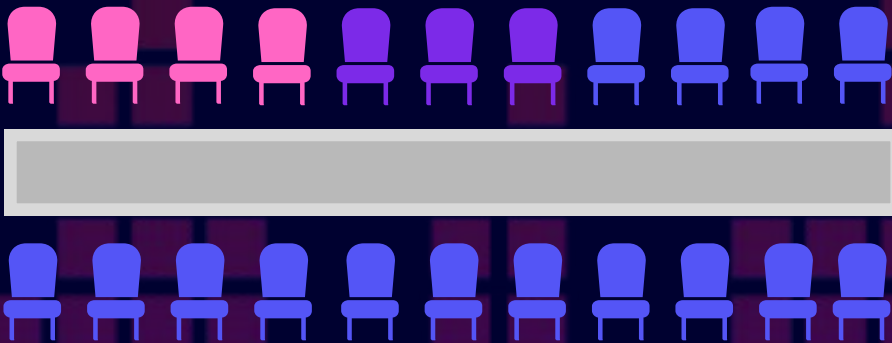
KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

PRS



PRS BOARD



BOARD GENDER

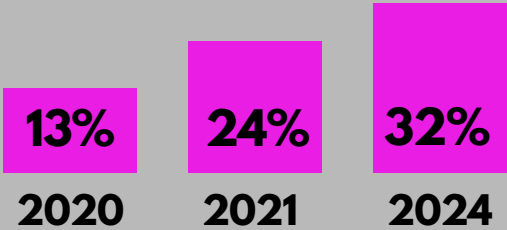
7/22 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

3/22 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

PRS'S PROGRESS ON GENDER REPRESENTATION



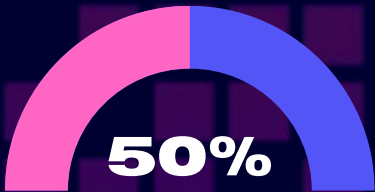
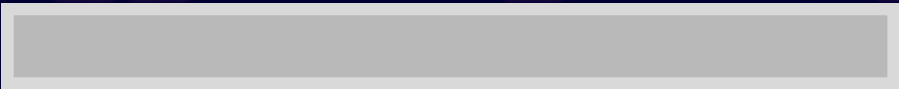
KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

UK MUSIC



UK MUSIC BOARD



BOARD GENDER

5/10 BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE



BOARD ETHNICITY & GENDER

0/10 BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

UK MUSIC'S PROGRESS ON GENDER REPRESENTATION

20%

2020

20%

2021

50%

2024

The Board of UK Music is nominated by their 10 member organisations and it is usually either the CEOs or Chairs that that are put forward. UK Music has no influence over the recruitment of member's Chairs and CEOs. Recognising these limitations, in recent years UK Music has afforded attendance to at least two non-voting observers at Board meetings.

KEY: = Women = Global Majority Women = Men

EXECUTIVE TEAM

EXECUTIVE TEAM OR SENIOR MANAGEMENT TEAMS ACROSS THE UK MUSIC INDUSTRY TRADE BODIES, ALL DATA CORRECT AS OF JANUARY 2024

KEY:  = Women  = Global Majority Women  = Men

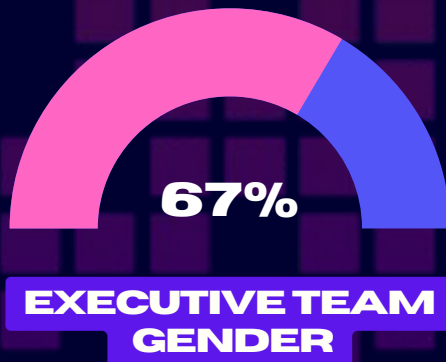
EXECUTIVE TEAM

AIM



ASSOCIATION OF INDEPENDENT MUSIC

AIM EXECUTIVE TEAM SIZE



4/6 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE



**ETHNICITY DATA
UNDISCLOSED**

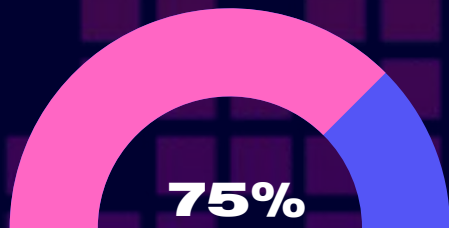
AIM Executive Team data was collected using publicly available data on pronouns, company website and other online sources. Verified data has not been provided by AIM.

EXECUTIVE TEAM

BPI



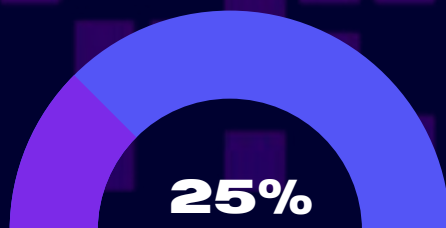
BPI EXECUTIVE TEAM SIZE



**EXECUTIVE TEAM
GENDER**

3/4

**OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE**



**EXECUTIVE TEAM
ETHNICITY &
GENDER**

1/4

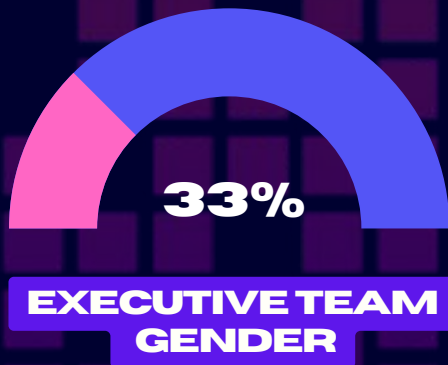
**OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND**

EXECUTIVE TEAM

FAC



FAC EXECUTIVE TEAM SIZE



1/3

**OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE**



0/3

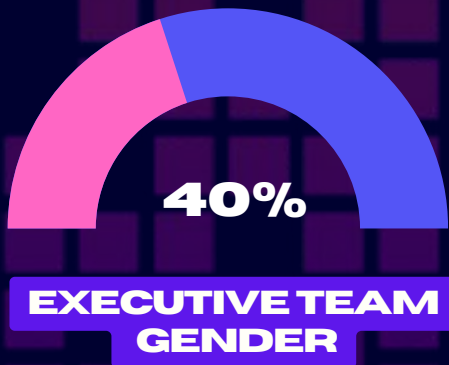
**OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND**

EXECUTIVE TEAM

THE IVORS ACADEMY



THE IVORS ACADEMY EXECUTIVE TEAM SIZE



2/5 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE



1/5 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND

EXECUTIVE TEAM

MMF



MMF EXECUTIVE TEAM SIZE

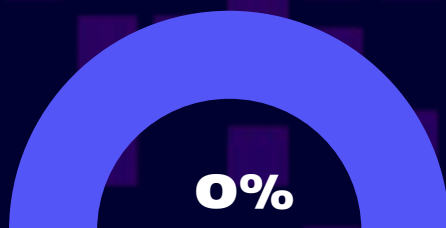


100%

EXECUTIVE TEAM
GENDER

2/2

OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE



0%

EXECUTIVE TEAM
ETHNICITY &
GENDER

0/2

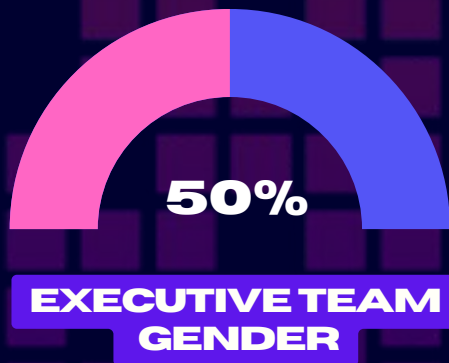
OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND

EXECUTIVE TEAM

MPA



MPA EXECUTIVE TEAM SIZE



3/6 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE



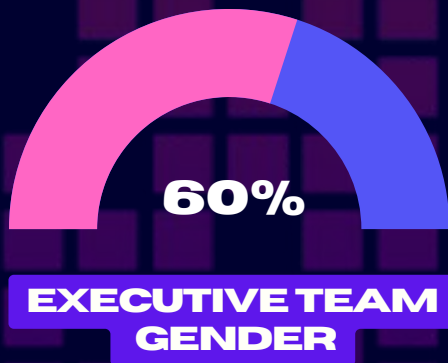
2/6 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND

EXECUTIVE TEAM

MPG



MPG EXECUTIVE TEAM SIZE



3/5 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE



1/5 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND

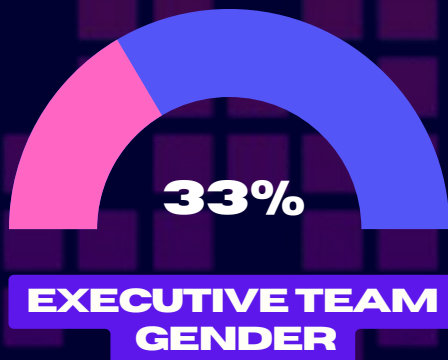
EXECUTIVE TEAM

MUSICIAN'S UNION

Musicians'
Union



MU EXECUTIVE TEAM SIZE



1/3

**OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE**



0/3

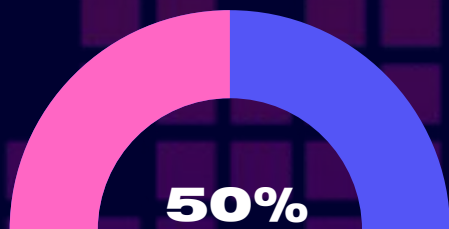
**OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND**

EXECUTIVE TEAM

PPL

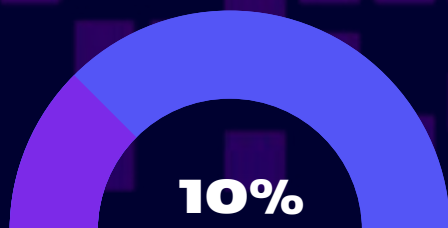


PPL EXECUTIVE TEAM SIZE



**EXECUTIVE TEAM
GENDER**

5/10 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE



**EXECUTIVE TEAM
ETHNICITY &
GENDER**

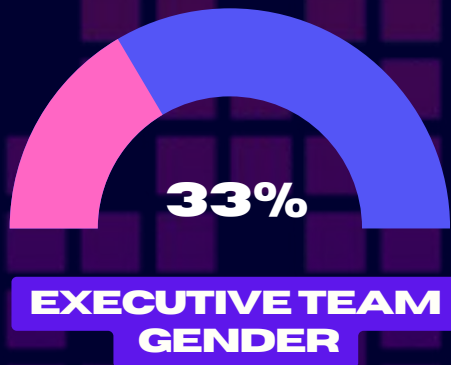
1/10 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND

EXECUTIVE TEAM

PRS FOR MUSIC



PRS EXECUTIVE TEAM SIZE



3/9 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE



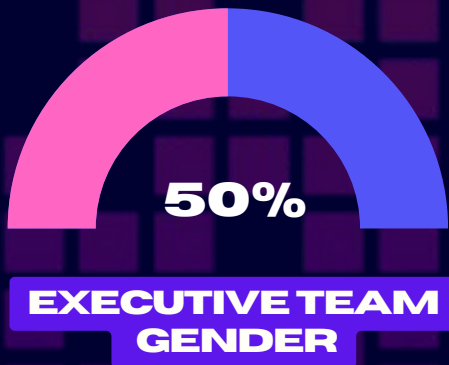
0/9 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND

EXECUTIVE TEAM

UK MUSIC



UK MUSIC EXECUTIVE TEAM SIZE



4/8 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE



2/8 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND



SPOTLIGHT PROFILES

In this dedicated section, we profile leading women and non-binary individuals who contribute significantly to the industry's landscape, and showcase their accomplishments, challenges, and the collective strides made towards a more diverse and equitable future.

SPOTLIGHT

ANDI HOPGOOD

**VICE CHAIR OF THE
EXECUTIVE COMMITTEE/
MUSICIAN**

MUSICIANS' UNION



“

Persist and have patience. Issues I was raising awareness of years ago have now changed for the better, but it took a long time.

”

What inspired or motivated you to pursue a leadership role?

I was initially drawn to be an MU activist because of my personal sense of fairness. I myself am a freelance musician so I was aware of the vulnerabilities and difficulties that come with this. The MU offered me a place to be heard and a feeling of community with other like minded musicians. It also offered me a productive channel to direct my ideas, my passion for justice, and gave me an opportunity to represent my fellow musicians. I didn't actively pursue leadership, but it came along with the time I dedicated to my union.

What advice would you give to other women aspiring to leadership roles within the music industry?

It's sounds like a cliché but self confidence. For me this looks like -

- being prepared for meetings and have an awareness of ongoing campaigns and issues for our members.
- Listening much more than speaking. This has helped me learn and gain confidence in my ideas, but I have found responding can often be more powerful than leaping straight in.
- It also helps to know the mechanisms by which you can make change and be heard so your energy is being used wisely.

Most valuable lesson you've learned in the industry?

Persist and have patience. Issues I was raising awareness of years ago have now changed for the better, but it took a long time. I had to stand

my ground, and not settle for quick fixes. Genuine cultural change within the industry takes a significant amount of time. Trade unions have a lot of specific ways of working due to legislation and internal policies. The wheels turn slowly, but it's reassuring that every decision is made through a democratic process.

Share with us an achievement you are proud of!

My position on the MU executive committee is elected every two years, and my position of vice-chair every year. Each time I get re-elected it feels like an achievement. It's reassuring that others see what we do and see its value. It's a true privilege to have the support from our members.

I have also had many opportunities to communicate the challenges for musicians by speaking at events to the wider trade union movement, as a member of the Labour Party national policy forum and as a speaker at Labour Party conference.

What's your vision for the evolution of the music industry.

I'm currently studying part time to become a therapist. I believe my knowledge and experience of group dynamics will bring a fresh perspective to my career both as a musician and activist. I'm filled with hope for the future of our industry, as I can see things shifting towards a more inclusive space for us all to work in.

Andi Hopgood

SPOTLIGHT

ANDREA CZAPARY MARTIN

CEO

PRS FOR MUSIC



“

Women are good at communication, interpersonal skills, empathy, and emotional intelligence – these are all skills that apply well to changing business cultures.

”

What inspired or motivated you to pursue a leadership role?

I have a wealth of experience in data, tech and people transformation, all of which are crucial for business. I didn't come into the industry from a music background but have always had a love for music and I could clearly see how connecting data infrastructures into the music business could propel growth. I believe there are advantages in transferring skills from one industry to another. It's worked for me to bring those skills to PRS for Music as I am able to see things from a different perspective and come with fresh solutions.

What advice would you give to other women aspiring to leadership roles within the music industry?

My advice is not just for the music industry – it's for any industry. Never focus on the negativity of a male-dominated environment. I always approach things from a cup half-full approach and think about the assets I can bring to the table. Women are good at communication, interpersonal skills, empathy, and emotional intelligence – these are all skills that apply well to changing business cultures. As a leader I show vulnerability and I have no problem talking about things that aren't perfect, to better shape the organisations that I lead.

Most valuable lesson you've learned in the industry?

My tip for overcoming challenges is to always have a growth and change mindset and to

surround yourself with a top performing team and culture, who are just as passionate about finding new solutions for all problems.

Share with us an achievement you are proud of!

I'm so proud to be recognised as Businesswoman of the Year at Music Week's Women In Music 2023 Awards. It felt incredibly special. Since the win, I've been reflecting on my journey and my sources of inspiration. I put much of it on my father for helping me build resilience, confidence, determination and belief in myself. In just four years, under my leadership and pioneering approach, PRS has achieved major infrastructural improvements, leading to greater speed, transparency, and accuracy in royalty distributions. We have also created a high-performing, diverse team, who have achieved year-over-year double-digit financial results.

What's your vision for the evolution of the music industry.

In 2024, I am determined to focus on solutions to the existing metadata challenges in our industry, which deliver positive change and accelerate members' royalties. Our pioneering Nexus programme is an important catalyst to achieving this change. I also believe we all need to work towards a single and unified data strategy.

Andrea Czapary Martin

SPOTLIGHT

**ANNABELLA
COLDRIK**

CHIEF EXECUTIVE

MUSIC MANAGERS FORUM



“

Part of our role as leaders is to support the next generation coming through and figure out how we can keep women in the industry throughout their career, including supporting those with caring responsibilities

”

What inspired or motivated you to pursue a leadership role?

I used to run the BandSoc at Nottingham University and managed bands (badly). Many, many years later when I was looking for a step up in my career I saw a job ad in the Guardian looking for someone with a love of music who got advocacy and campaigning, understood IP rights, as well as Board governance and membership organisations, and thankfully I fitted the bill!

What advice would you give to other women aspiring to leadership roles within the music industry?

Look at the knowledge and skills required for the leadership roles you aspire to. Consider how you can develop experience in these areas so when you apply so you can demonstrate these elements. Sometimes it can be through additional voluntary work such as getting involved in charities/other initiatives and sitting on Board/understanding processes and governance that can help you gain experience before you take the step up in your main job.

Share with us an achievement you are proud of!

Growing the MMF from 380 members when I joined in 2016 to over 1500 managers now and increasing the diversity and representation on our Board

Most valuable lesson you've learned in the industry?

That people move around roles in music, you never know where they may end up. The best thing is never to burn bridges but maintain and develop your networks. Also keep your sense of self and values through your work, treat people as you would like to be treated.

What's your vision for the evolution of the music industry.

I feel the industry has moved a lot in the last 8 years since I joined the MMF and in a very positive direction, however there is always more to do and part of our role as leaders is to support the next generation coming through and figure out how we can keep women in the industry throughout their career including supporting those with caring responsibilities (we have much better early career diversity which reduces with age as women leave our industry).

Annabella Coldrick

SPOTLIGHT

BILLIE MORTON RILEY

MEMBERSHIP & COMMS COORDINATOR

FEATURED ARTISTS COALITION



“

I've often found myself being the only woman in the room throughout my career so far, which can be intimidating & demoralising. Representation is so important.

”

What inspired or motivated you to pursue your role?

As an artist myself, I've met lots of people in the industry throughout the years & I felt myself being drawn to non-profit music work a couple years ago - since then found a huge passion for it. I've always wanted to be in a position where I can help artists, whether they're emerging or established, especially women & gender nonconforming people, whether that be through my club night & radio show I run or through my work at the FAC.

What advice would you give to other women aspiring to leadership roles within the music industry?

Trust yourself and your talents.

I've often found myself being the only woman in the room throughout my career so far, which can be intimidating & demoralising. Representation is so important for inspiring future women and gender non-conforming people to feel motivated, and sadly there isn't as much representation as needed.

Most significant challenge you've faced in the industry?

The most significant challenge has always been fighting for a space and to be taken seriously. I've found myself spoken down to in ways that men colleagues don't, which has been hard to navigate especially in a professional role.

Share with us an achievement you are proud of!

I am proud of getting myself to where I am & succeeding my career whilst continuing to stay motivated and move forward.

What's your vision for the evolution of the music industry.

Use your power and platform to amplify the voices of women and non-gender conforming individuals and support inclusivity and ensure that those with less representation in mainstream discourse are given the opportunity to have their talents and voices heard, particularly those from marginalised backgrounds.

Billie Morton Riley

SPOTLIGHT

BISHI BHATTACHARYA

ARTIST/COMPOSER/
PRODUCER/
TECHNOLOGIST

GRYPHON RECORDS /
FAC BOARD



“

I'm proud to present a different narrative of what it means to be creative, a composer, a producer, an artist, a technologist and advocate with the goal of creating change for other people.

”

What inspired or motivated you to pursue a leadership role?

Leadership chose me, if I'm honest. I entered the industry at a time when there was no discussion about women of colour, queer people, women or any marginalised identities. People were able to get away with discriminating racially and sexism was systemically accepted. At the same time, social networks were bursting into social media as we know it, so that gave a lot of us on the fringes a new found power and new found voice.

What advice would you give to other women aspiring to leadership roles within the music industry?

I feel that if you are creative and if you are surrounded by the right community, then you are unstoppable. Great ideas and good people are the seeds from where incredible projects are grown and create impact.

Most valuable lesson you've learned in the industry?

I was told I would not sell records or be marketable to white people. I was also told that I was unmarketable to Asian people.

The fact that I have built a reputation independently releasing music and collaborating on cutting edge projects is a testament to my curiosity, love for art, community and understanding of the rapid changes of digital communication and technologies.

Share with us an achievement you are proud of!

I'm proud to present a different narrative of what it means to be creative, a composer, a producer, an artist, a technologist and advocate with the goal of creating change for other people.

What's your vision for the evolution of the music industry.

It is in one's own power to make things happen.

Bishi Bhattacharya

SPOTLIGHT

CHARLENE BROWN

MANAGING DIRECTOR OF HOWLETT
BROWN / CHAIR OF ETHICS COMMITTEE
AT IVORS ACADEMY

THE IVORS ACADEMY /
HOWLETT BROWN



“

Leadership in any industry is never easy but the role you will have will be important and meaningful. Make sure you lead whilst always learning and improving your skill, your understanding of others and accept that challenge can be an opportunity for positive change and growth. And never give up.

”

What inspired or motivated you to pursue a leadership role?

I started writing and recording music when I was 13 years old. Music was always my passion. As I developed my skills as a lawyer, conducting investigations and in diversity and inclusion, I realised that I could contribute to shaping a positive and safer music industry for all.

What advice would you give to other women aspiring to leadership roles within the music industry?

Leadership in any industry is never easy but the role you will have will be important and meaningful. Make sure you lead whilst always learning and improving your skill, your understanding of others and accept that challenge can be an opportunity for positive change and growth. And never give up.

Share with us an achievement you are proud of!

Working with the Ivors and establishing the Ethics Committee that has dealt with member complaints safely and professionally, as well as focussing on diversity and inclusion within the committee.

What's your vision for the evolution of the music industry.

A greater focus on addressing wrongdoing whilst developing industry capability and processes to recognise problematic behaviour and to take appropriate action, is needed. Good work has been done already but there is a lot more work and learning to be done. The industry should embrace this fully and finally tackle the issues.

Charlene Brown

SPOTLIGHT

CHRISTINE GEISSMAR

CHIEF OPERATING OFFICER

PPL



“

Be pro-active on behalf of yourself: don't just wait for opportunities to be handed to you. Take the initiative and seek out new challenges and responsibilities.

”

What inspired or motivated you to pursue a leadership role?

I had already held various leadership positions before coming into the music industry in 2008, and I was keen to apply that experience at PPL as part of its continuing drive to improve the service around neighbouring rights for rightsholders and performers. The income that PPL revenue delivers is very important to many (probably all!) of our 140,000 members. As that revenue grows year on year, it's very rewarding to know that you are making a consistent and positive difference to our members' ability to create the fabulous music we all love.

What advice would you give to other women aspiring to leadership roles within the music industry?

Be pro-active on behalf of yourself: don't just wait for opportunities to be handed to you. Take the initiative and seek out new challenges and responsibilities. Some of my most interesting career highlights have come from putting my hand up for something that I wasn't 100% sure how to do, or 'qualified' to lead, but that I backed myself to have a shot at. Recognise that careers do not always follow a straight line, but that each step or opportunity will help you to learn and grow - and the more experience you have, the better you will perform.

Most valuable lesson you've learned in the industry?

The most valuable lesson is to believe in yourself - that means always wearing your invisible crown! Secondly, focus on building a network that can help you to find opportunities or gain valuable insights. Attend events, join professional organisations and connect with others on social

media. Don't be scared to ask for help or seek insight from others - find the right mentor or colleagues who can help you to achieve more than you could by yourself. And pay it forward, by providing your support to others. My tip - if you think that someone is overestimating you, question whether you are underestimating yourself.

Share with us an achievement you are proud of!

My part in creating, and being a board director of, PPL PRS Ltd, the joint public performance licensing operation in Leicester, is one of the achievements of which I am most proud. Bringing together this aspect of the operations of PPL and PRS to create a better customer journey, achieve efficiencies and cost savings which benefit both licensees and our members, and taking it outside of London to the Midlands has been an exciting journey. There is still so much potential to bring even more benefit to the music industry.

What's your vision for the evolution of the music industry?

The music industry is known for being a place of evolution and creativity - it is what makes it so appealing to so many people. But the longer I spend in it, the more obvious the importance of genuine collaboration becomes to its continued success. Whether that is doing something like creating PPL PRS to better provide for customers and members alike, or working with organisations like The Brit School, ELAM and others to support music education and build our future pipeline of musical talent. The more that we can work together to tackle the big challenges facing our industry, the greater chance of success we have.

Christine Geissmar

SPOTLIGHT

EVE HORNE

EXECUTIVE DIRECTOR/FOUNDER & CEO

MUSIC PRODUCERS GUILD/
WE ARE THE UNHEARD CIC



“

I feel that in order to make any kind of lasting change, you must take the action. It is vital that we continue thinking and acting with a long term goal for change.

”

What inspired or motivated you to pursue a leadership role?

I feel that in order to make any kind of lasting change, you must take the action. I realised that the MPG whilst it had 3 women on the board, there wasn't any women of colour. Because I advocate for female and gender expansive producers through my own organisation, it made perfect sense to apply for the Executive board position of the MPG. Once I got into the position, I realised that not only was I the first female of colour to the the position but the first person of colour ever in the companies' existence. This makes the role even more important for me to allow other women, gender expansive people and POC to see themselves through me.

What advice would you give to other women aspiring to leadership roles within the music industry?

I would definitely advise them to go for leadership roles. They come with a lot of responsibility but they also teach you so much about the industry and how organisations are run. I would advise them that they would also be inspiration for others to make the same decisions which leads to a much more diverse industry.

Most valuable lesson you've learned in the industry?

The Industry is like a double edged sword. On one hand it is amazing and exciting yet on the other hand it is very lonely and very hard to break through.

My most valuable lesson that I have learned is to never burn bridges, stay focused on my own goals and not compare myself with what others are doing. To do my best no matter what and keep going! The tips are in those lessons :-)

Share with us an achievement you are proud of!

Being the first person of colour to become and Executive Director of the Music Producer's Guild. I think for me, it is a huge achievement and proof that I am a small part of the massive shift we see in the industry today. Being enlisted in the Music Week Women In Music Roll Of Honour was another huge achievement for me as I have been in the industry since getting signed to Polydor at 17. I started my first company, a social enterprise, funded by The Prince's trust in 2002 at 25 to promote female producers and support underprivileged young people. We were way ahead of our time. Since, I have been advocating in one way or another, so to be recognised for the work I have done and continue to do is huge!

What's your vision for the evolution of the music industry.

I feel the industry is moving into a much more positive, inclusive and diverse space. My worry is that it can easily go back to the way thing were once people stop ticking their boxes. It is vital therefore, that we continue thinking and acting with a long term goal for change.

Eve Horne

SPOTLIGHT

FIONA BEVAN

**SONGWRITER, ARTIST,
PRODUCER, CHAIR OF THE
IVORS ACADEMY
SONGWRITER COUNCIL**

THE IVORS ACADEMY



“

I would like to see more training and support for womxn who are ambitious to go into these roles, to help prepare them, because I only had help in some aspects and then found it extremely challenging to be in toxic male dominated environments where I was spoken over etc.

”

What inspired or motivated you to pursue a leadership role?

The extremely small percentage of women in positions of influence. My anger at the injustice in the way songwriters are paid, and the level of miseducation amongst musicians regarding their rights and data etc.

What advice would you give to other women aspiring to leadership roles within the music industry?

I would support them 100%. I would like to see more training and support for womxn who are ambitious to go into these roles, to help prepare them, because I only had help in some aspects and then found it extremely challenging to be in toxic male dominated environments where I was spoken over etc. I would advise women having more honest conversations amongst themselves to help prepare, and to seek out all the help that is now becoming more available.

Most valuable lesson you've learned in the industry?

My confidence as a young woman in the industry who knew nobody and didn't understand how the industry operated. It has taken me a long time to learn how everything works and now I'm passionate about educating others so they don't fall into the same traps, and so their journey doesn't have to be so long and circuitous. My confidence to raise my voice and speak up, because I felt as if I didn't know what I was talking about. Now I realise most people don't know what

they're talking about but they speak confidently anyway. I have grown my confidence from putting myself out of my comfort zone almost every day and now I do know what I'm talking about!

Share with us an achievement you are proud of!

I'm really proud of surviving in this industry against all the odds because it has not been an easy journey. I'm proud to be part of an organisation like The Ivors Academy who champion diversity and fight for our rights and always make me feel optimistic that much needed change can come.

What do you think is one the biggest challenges working in the industry?

There are such huge structural inequalities and problems in our music industry and even though I am engaged in fighting them every day, it's hard to see the light sometimes, and hard to be positive. The thing that always encourages me and brings me hope is the incredible people I get to work with, and that we're now working in an environment where everything can be talked about including sexual harassment, mental health, barriers to women etc. The inspiring strong women around me give me hope and confidence that this industry is going to get better and that we are all going to keep supporting each other to problem solve and raise ourselves up into positions where our voices can be heard and where we are proudly and visibly fighting for change. Thank you to everyone who is an ally in this fight!

Fiona Bevan

SPOTLIGHT

FRAN MATTHEWS

DIRECTOR OF AWARDS

THE IVORS ACADEMY



“

Appreciating that not everyone comes to the table with the same experiences as you is vital. How we communicate matters. There have been times when I have felt totally misunderstood and it rocks your confidence.

”

What inspired or motivated you to pursue a leadership role?

The opportunity to influence decision-making. To be part of the conversation about positive, meaningful change. We often think about the big stuff when we talk about change but in an organisation, it is often a single task, a process or experience that if improved has a significant impact. That is the part of leadership that motivates me; it is not always visible but incredibly rewarding.

What advice would you give to other women aspiring to leadership roles within the music industry?

Pursue it! At the start of my career, which was outside music but in the creative industries, my first two bosses were women. They were fantastic role models; great at their jobs and supportive of their teams. Because of that experience, so early in my career, it never occurred to me that I could not eventually achieve the same thing. If it is something you aspire to, go for it.

Most valuable lesson you've learned in the industry?

It sounds obvious but appreciating that not everyone comes to the table with the same experiences as you is vital. How we communicate matters. There have been times when I have felt totally misunderstood and it rocks your confidence. I've learnt that difference isn't always visible, to value considered discussion and to acknowledge my perceptions might not be the same as others involved.

A handwritten signature of Fran Matthews in a cursive script.

SPOTLIGHT

HELEN CHOUDHURY

**HEAD OF DIVERSITY,
EQUALITY AND INCLUSION
THE MPA GROUP**



“

Most women all over the world still get overlooked for senior management positions but this is all changing as men in senior management positions are becoming more aware of how their decision-making processes and actions can negatively impact on them and their organisations.

”

What inspired or motivated you to pursue a leadership role?

I have worked across many different sectors during my 22 years career, working as an DEI practitioner. I know what works well and what doesn't. I have never ever worked in the music industry, until I joined the MPA Group back in 2021 as one of their SLT members. I believe that my experience in working for diverse sectors and being in a leadership position will help me raise awareness of DEI matters within the music industry. There are many challenges that the music industry is currently facing. I am determined to support the industry in facing those challenges and breaking down barriers. After seeing both good and bad practices within the workplaces, I strive to create an inclusive working environment for everyone. Encouraging colleagues to have open and honest discussions and creating development opportunities and platforms which allows seldom heard voices to be listened to. This raises awareness about diversity, making sure that nobody is left out. Our personal background has an impact on how we feel at work, how we feel we are treated, and how we can be supported. Creating a positive and just environment in the workplace can help colleagues to feel confident speaking up, to feel listened to and to help promote respect. We all want to feel like we belong!

Share with us an achievement you are proud of!

Producing and launching the M3 (Menopause, Menstruation and Miscarriage) Guidance for Managers - I created this guidance due to my own experience of living with two chronic, debilitating and progressive gynaecological diseases known as endometriosis and adenomyosis. These experiences and the extensive research I had done around them made me realise that guidance for employees and managers could help create more supportive workplaces. I decided that I should speak openly about my illness because as a person who fights for human rights, I should not be embarrassed by my own disability. I needed to be confident and share my story so that others would not have to go through what I have. I was fortunate to have good managers. What I found in my

managers was support and understanding and I hope this guidance will help empower others to better support their employees too. It is so important for people who have long-term health related illnesses or a disability to have recourse to open discussion and for managers to understand the impact that reasonable adjustments can have. Supporting not only their physical health but their mental health too.

What advice would you give to other women aspiring to leadership roles within the music industry?

No matter what barriers you face, you will overcome them by working hard, being strong and sticking to your dreams and ambitions. Always grab the opportunity to learn from others and do not ever be afraid to ask questions.

What's your vision for the evolution of the music industry.

More men are becoming our allies and that is important for us. More men are realising that diversity of gender and diversity of thought is essential to have especially if an organisation is to survive in a global competitive market today. It is also important for young girls to have women role models who they can relate to and aspire to be like. They need to know that there is room at the top for women. Someone at the top who looks like them, talks like them and can relate to them. They need to see that the world of work is diverse and representative of all protected characteristics. There is still a lack of representation of women at senior level positions, and this includes Black, Asian and Minority Ethnic people, in particular women, LGBTQIA+ people and disabled people. We need to look at how we hire, where we hire and who we put into those senior leadership positions. We also need to look at who we feel comfortable in hiring and why? We need to understand our internal biases first and then we can work on being truly inclusive.

Helen Choudhury

SPOTLIGHT

JACKIE ALWAY OBE

**EVP INTERNATIONAL LEGAL
& INDUSTRY AFFAIRS/
PRS MEMBERS COUNCIL**

UMPG / PRS



“

When I think of the future of the industry, I think of an equitable environment where everyone can thrive and meet their potential. But that requires all of us to continue pushing.

”

What inspired or motivated you to pursue a leadership role?

I've never seen it like that, but rather I've tried to advocate strongly for what I believe in, and that in turn has made me a candidate for roles that provide a platform or outlet for that advocacy. I'm very fortunate that by being on the Members Council and Board of PRS and by being on the Board of the MPA UK and Chairing MCPS and ICMP (the global trade body for music publishers), I'm able to contribute in multiple rooms to the vital effort to maintain strong copyright frameworks around the world that balance the need for innovation while protecting human artistry and a sustainable creative ecosystem.

Most valuable lesson you've learned in the industry?

I was diagnosed with Parkinson's in 2017. Parkinson's is the fastest growing neurological condition in the world. 1 in 37 people in the UK will be diagnosed with Parkinson's in their lifetime, which means a lot of people in our industry are and will be impacted. It's become very important to me to be open about this because (a) people are inherently kind and want to engage to understand what help I need and (b) to help demonstrate that people with Parkinson's can carry on working in our amazing industry with reasonable adjustments. My tip is to see the opportunity in every challenge – maybe slightly unoriginal but it's worked for me. Follow what you are passionate about. This will come across in your words and actions and naturally open doors that are right for you.

Share with us an achievement you are proud of!

I'm very proud and privileged to have been appointed as the first female Chair of the International Confederation of Music Publishers (ICMP, the global trade body for music publishers). This is my third year in that role. Music use is global, so our efforts to protect creators' rights have to be global too. Working with music publishers from around the world, with the shared purpose of championing our industry and the songwriters we are honoured to work with is an absolute delight.

What's your vision for the evolution of the music industry.

When I think of the future of the industry, I think of an equitable environment where everyone can thrive and meet their potential. But that requires all of us to continue pushing. I'm particularly proud of the work we do at UMG on this subject and in particular, the work that our internal Task Force for Meaningful Change does. They're focused on building partnerships and programmes with our HR teams and external organisations from grassroot to nationwide level – all of which are striving for equity for all. Whether it be delivering mentoring programmes, the inspiring Black Role Models initiative, all the way through to encouraging greater representation in classical music with Music Masters, and supporting under-resourced communities with free music therapy via a Nordoff-Robbins partnership. This is critical work and it's having a real impact on our industry.

Jackie Alway

SPOTLIGHT

JESS KANGALEE

DIRECTOR/ FOUNDER
WOMEN IN CTRL/ GOOD
ENERGY PR



“

It's incredibly important to create a network of support and co-mentorship. The wider industry can be isolating and can feel tough to navigate at times.

”

What inspired or motivated you to pursue a leadership role?

My motivation has always been to cultivate change in the industry with a view to creating a fairer, safer and more inclusive environment for the next generations to come. Marginalised people are innovators and drivers of culture so they deserve to be treated with respect and dignity. A lot of what I do has holistic care, wellbeing and longevity at the core, all of which are often overlooked across company environments. From my personal experiences with lack of representation, diversity, equitable treatment, poor and ineffective company cultures and leadership, I felt it was important to be a voice that stands for these types of changes and improvements as well as working towards increasing visibility, access and eliminating gatekeeping.

What do you think is one the biggest challenges working in the industry?

My most significant challenge was starting my company Good Energy PR with the mindset that I wanted to focus on multi-genre Queer and POC artists and running a business with a debilitating chronic illness. The majority of my roster would not have been supported prior to 2020 so I had to change my personal benchmark for success and a great deal about the way I work in order to create space for these artists to be supported. None of this would have been possible without the individuals at radio that share the same values as me in terms of representation, again highlighting the importance of finding people

that share your vision to create change. Something that is little discussed in the industry are people that have to navigate it, without healthy person privilege. Since starting the company and being open about my personal health I have been able to connect with some brilliant individuals that contribute massively to the industry whilst living with chronic illness and it's been brilliant to build this community..

What advice would you give to other women aspiring to leadership roles within the music industry?

It's incredibly important to create a network of support and co-mentorship. The wider industry can be isolating and can feel tough to navigate at times, but finding the people that share common goals and that are aligned with your aspirations for creating positive change will give you infinite resources as well as much needed camaraderie, which is imperative in this type of work.

Share with us an achievement you are proud of!

I was very proud to be nominated for AIM's Entrepreneur of the Year and to be on Music Week's Women In Music Roll of Honour in 2023 but most of all I'm proud to be able to run a successful business whilst staying true to my core values and social ethos.

Jess Kangalee

SPOTLIGHT

DR. JO TWIST OBE

CEO

BPI



“

This industry has a really bright and brilliant future if we work in harmony together on some of the big Issues we all face. We are stronger together.

”

What inspired or motivated you to pursue a leadership role?

I had been in a leadership role in the video games trade association, Ukie, for 11.5 years and absolutely love advocating on behalf of the most creative people in the world. The UK is the best at creativity, and so my recent move to music was another part of that mission to continue to represent, evangelise and play my part in keeping the UK top of its game in creativity and innovation.

What advice would you give to other women aspiring to leadership roles within the music industry?

Our industry is about creative expression, connecting and authenticity. Both innovation and creativity (which go hand in hand in the 21st Century) are underpinned by intersectional diversity. Never shy away from being your authentic self because that drives who you are obviously, but also how you do what you do, and what perspective you bring to the table. Find your allies and critical friends, never be afraid to ask questions or constructively challenge assumptions and network as much as you are able to!

Most valuable lesson you've learned in the industry?

I have only been part of this incredible industry for 6 months, but observation is that this is a real time of change for the sector. There is much work

to do in order to create an equitable and truly diverse Industry as we know, but I see so many role models, so many people from all kinds of backgrounds in leadership roles which really encourages me. I would love to see the sector harnessing this diversity in a concerted and joined up way to encourage the next generation of talent to come and work in our industry in all kinds of fulfilling roles.

Share with us an achievement you are proud of!

I am proud of growing and empowering the incredible and diverse team at Ukie - they are the ones who achieved all the great work we did. I am equally so excited to work with the brilliant and dedicated team at the BPI so I look forward to amazing achievements they will have this year.

What's your vision for the evolution of the music industry.

This industry has a really bright and brilliant future if we work in harmony together on some of the big Issues we all face. We are stronger together, and may not all agree all the time, but that's what makes for a healthy ecosystem. We all have our part to play and I can't wait to play my part.

SPOTLIGHT

KATE REILLY

CHIEF MEMBERSHIP AND PEOPLE OFFICER

PPL



“ There is no such thing as a bad decision; it's either a great learning opportunity (as you are likely to never do it again) or it will take you down a different path, which that is likely to lead to more opportunity ”

What inspired or motivated you to pursue a leadership role?

It is hard to call out one thing especially when prior to PPL I did not work within the music industry. Looking back, I really had no idea about what the industry I was coming in to, I really only knew it as a consumer of music. I realised quite quickly that this was an industry and an organisation that I wanted to pursue a career in.

I feel very lucky to have been able to make that transition within a company like PPL, where there is great support - and some music industry veterans who are more than willing to share their support, knowledge and expertise!

What advice would you give to other women aspiring to leadership roles within the music industry?

Take every opportunity that comes your way, you never know where it may lead. Also, there is no such thing as a bad decision; it's either a great learning opportunity (as you are likely to never do it again) or it will take you down a different path which that is likely to lead to more opportunity you could never have anticipated, you just didn't know it!

Most valuable lesson you've learned in the industry?

Have confidence, don't rush the process and believe in yourself. When taking on a new challenge you often realise just how much ingrained knowledge you have in a skill or area you have worked in for a long time.

Share with us an achievement you are proud of!

There have been many over the years but the most recent one was being inducted into the Woman in Music Roll of Honour. The list of names of names already on the Roll of Honour is incredible, many of whom I have worked with in some capacity. To be able to join them was a real privilege

Kate Reilly

SPOTLIGHT

KELLI-LEIGH HENRY-DAVILA

**ARTIST / SONGWRITER /
LABEL OWNER**

MUSIC CORE / FAC BOARD



“

Be confident in your vision and keep meeting people. You never know what connection you create could lead onto a next step.

”

What inspired or motivated you to pursue a leadership role?

I kept coming up against closed doors and brick walls where my career was concerned so had to do a lot of learning, self backing, investing & growth to get where I am today and I wanted to pass on knowledge I have learnt to other upcoming artists.

What advice would you give to other women aspiring to leadership roles within the music industry?

Be confident in your vision and keep meeting people. You never know what connection you create could lead onto a next step.

Share with us an achievement you are proud of!

Starting 2023 with no manager, agent or major label backing and ending 2023 with a Grammy nominated writers credit, 2 cuts on SubFocus number 1 album, entering the official charts with my Jess Bays 'Real Love' collab & singing on a Hollywood Christmas movie.

Most valuable lesson you've learned in the industry?

That even when things seem like a sure thing there aren't any guarantees so making sure you always have your own plan moving for your career you won't feel stuck if things don't pan out.

What's your vision for the evolution of the music industry.

This year sees the launch of my podcast 'You Know My Voice' in association with Red Bull which speaks to the biggest voices in Dance, Electronic & DnB music. I see the industry taking better note and hopefully giving more aggressive support to WOC and vocalists that have been a part of major records who themselves have been overlooked. My future goals for this year is to be recognised as an established UK female artist with strong backing for my solo project and my work within the industry.

Kelli-Leigh Henry-Davila

SPOTLIGHT

MIKA SELLENS

EXECUTIVE DIRECTOR OF MPG/
PRODUCER-WRITER-MIXER/
PROFESSOR OF ELECTRONIC AND
PRODUCED MUSIC AT GUILDHALL
SCHOOL OF MUSIC AND DRAMA

MUSIC PRODUCERS GUILD
(MPG)



“

Don't be an island. Find your people and reach out to them for the support you need. There are some great networks like 2% Rising and Mamas in Music, which I've felt really supported by.

”

What inspired or motivated you to pursue a leadership role?

Making change. I felt motivated by a desire to make the industry a fairer, more ethical, and more equitable place for all. I could see progress being made, but I felt drawn to help in areas that still needed change. I believe that the way to make change is to be a part of it, and that by working together, anything is possible. I'm an optimist at heart, and this, together with my desire to action change, is what drew me to step into a leadership position in the music industry.

What advice would you give to other women aspiring to leadership roles within the music industry?

There are definitely still challenges in being a woman or a non-binary person in a leadership role within the music industry, but I have found the support of others to be key. Don't be an island. Find your people and reach out to them for the support you need. There are some great networks like 2% Rising and Mamas in Music, which I've felt really supported by. In turn, lift other women and non-binary people up in your leadership. We can make positive change by working together and lifting one another up.

Most significant challenge you've faced in the industry?

I think the most significant challenge I've faced is effectively managing my time and energy. There's a lot of things I want to do, and progress can feel glacial at times. This can lead me to overwork. I have to remind myself that it's a marathon and not

a sprint. Taking a longer view on progress, planning effectively, and making good boundaries around work, has brought better balance. Having down time with my family to rest and rejuvenate is also important for me. I can't be effective with all I want to do if I'm burnt out.

Share with us an achievement you are proud of!

I'm proud of the recent MPG collaboration with Sound On Sound for their Change Makers, September 2023 edition. The edition highlights women and non-binary people working in music production, shining a light on the work they are doing, and featuring contribution articles from many of them. The idea started from fellow MPG director, Catherine Marks, who very much led the charge on the project. It was great to be able to be a part of this project, and to have the chance to contribute an article about the artistic possibilities of using Clip Gain in Vocal Production to the edition.

What's your vision for the evolution of the music industry.

I'm excited that it feels as if there is much motivation to make positive change in the industry. There is still much that needs doing, but I am personally strengthened by the many amazing people I see, trying to make a difference. The optimist in me says it's all possible if we work together and take it a step at a time.

Mika Sellens

SPOTLIGHT

NINA RADOJEWSKI

HEAD OF MEMBERSHIP

THE ASSOCIATION OF INDEPENDENT MUSIC



“

Speak to your peers about your aspirations and take the leap. It might seem daunting at first, but you don't have to know everything and there is always room to learn and grow as you go along.

”

What inspired or motivated you to pursue a leadership role?

I have been very privileged to have worked with and learned from some incredible women in this industry at all points in my career so far. Many of them have encouraged and inspired me to take on this leadership role at AIM. It is clear that although we are seeing change, we still have some way to go, and I'm committed to use my leadership position to uplift and provide a platform for other women and hopefully inspire more of them to feel empowered to take on leadership roles in the industry just like the women that have inspired me.

What advice would you give to other women aspiring to leadership roles within the music industry?

Speak to your peers about your aspirations and take the leap. It might seem daunting at first, but you don't have to know everything and there is always room to learn and grow as you go along. There are a lot of women and non-binary individuals in the industry who are happy to pass on their knowledge and expertise. Make sure you have a good support system around you or reach out to people or individuals who can provide support.

Most valuable lesson you've learned in the industry?

The most valuable lesson I have learned is to know your own worth and that your voice matters! As women we often experience imposter syndrome and at the same time, the need overcome the challenge of not being taken seriously especially if we just enter leadership roles. The best way to

overcome those challenges, I have found, is to invest in yourself by learning new skills to support you as a leader and to build a strong group of people (often times other women) around you that supports and uplifts each other. Positive affirmations also work wonders!

Share with us an achievement you are proud of!

The Amplify Apprenticeship scheme that AIM launched in partnership with Women in CTRL and Amazon Music. When Nadia first approached me about this project, I got really excited as I was able to combine my passion for lowering barriers of entry into the industry through apprenticeships with my passion to support Women and Non-Binary artists. I'm excited for what's to come for Amplify and how it can potentially evolve and grow in the future.

What's your vision for the evolution of the music industry?

Having worked with Nadia in her time as AIM Chair over the past few years has been extremely valuable and the work she is doing is immensely important and inspiring. The change that has come about since the first Seat at the Table report is testament for the power of women coming together and tackling the challenges we're all facing by providing platforms and creating space for each other. Nadia is a big role model for me and so many other women in this industry. It makes me hopeful that together we can all create meaningful and lasting change.

SPOTLIGHT

PAUL BONHAM

PROFESSIONAL DEVELOPMENT DIRECTOR

MMF



“

Music plays is such a major influence on culture we can all have impact no matter how small. Every choice we make of who we collaborate with, listen to or invest in has impact.

”

What inspired or motivated you to pursue a leadership role?

For me leadership is about doing things with the consideration of others as central to the success you are aiming for. I had a great youth service, then entry into the industry with Truck Festival which placed community as the key to success which for me is longevity.

What advice would you give to other women aspiring to leadership roles within the music industry?

Go where you are comfortable in character but challenged with your learning. It's a big and diverse industry, being a voice that feels silenced in a big pond will never be as fulfilling or growing as being a free voice in at a pool party with inspiring people.

I learnt so much working at Attitude is Everything when it was just Suzanne Bull, her PA and I about resilience, advocacy and pioneering for a more inclusive industry for disabled people. Listening to audiences was key then and ultimately they lead the industry, understand the audience and then you can try leading.

Most valuable lesson you've learned in the industry?

For me I've always had to work within a team - even when an independent manager I was fortunate to be aware of my weaknesses and found the strengths to combat them in working

with others. I'd not be able to have learnt to balance my head without the mindfulness Chloe Roberts offered or develop the networking skills and enthusiasm for music industry I learnt from Marsha Shandur. Being self aware to collaborate is my biggest lesson to share.

Share with us an achievement you are proud of!

I learnt my first (small) income from music at 17, and still make a living working what first made me move - emotionally and physically so having that as blessing is something to be proud of 25 years later makes me feel proud.

What's your vision for the evolution of the music industry.

Music plays is such a major influence on culture we can all have impact no matter how small. Every choice we make of who we collaborate with, listen to or invest in has impact. At the MMF its been great to lead on the Accelerator which is almost gender balanced and on the whole a really intersectionally diverse programme which is changing music management. I'm also looking to build on the data approach to diversity but developing an informal really intersectional network for those of us who identify as having minority gender or sexual orientation as there isn't really a space currently.

Paul Bonham

SPOTLIGHT

ROXANNE DE BASTION

**SINGER SONGWRITER /
AUTHOR**

SELF EMPLOYED / FAC BOARD



“

Don't wait for permission, approval or a seat to be offered... Seek out like-minded individuals and build your own networks, your own support systems and platforms.

”

What inspired or motivated you to pursue a leadership role?

I wasn't inspired to pursue leadership roles as such, I was just advocating for myself and other artists like me. I saw a huge disconnect between the music industry and my reality of music making and started being speaking up about it.

Share with us an achievement you are proud of!

I'm really proud of my music conference FM2U, which was specifically designed from and for independent artists. I'm proud of the wonderful artist community that's grown out of it and hope to continue nurturing that. I'm also really proud of my work with the FAC over the past years, offering free resources and inclusive spaces for artists.

What advice would you give to other women aspiring to leadership roles within the music industry?

I would advise not to wait for permission, approval or a seat to be offered...seek out like-minded individuals and build your own networks, your own support systems and platforms.

What's your vision for the evolution of the music industry.

The narratives and landscapes have already changed dramatically over the decade I have been in the music industry. While change may feel frustratingly slow, it is worth fighting for and it's good to remind ourselves of how many brilliant individuals are out there advocating for it.

Roxanne de Bastion

SPOTLIGHT

RUTH BARLOW

DIRECTOR OF LIVE LICENSING/CHAIR OF AIM

BEGGARS GROUP / AIM



“

Dedicate yourself to developing the qualities essential for future leadership. Invest time to be engaged, be present, do your research, form independent opinions and learn to articulate them.

”

What inspired or motivated you to pursue a leadership role?

In essence, trust played a pivotal role in my journey. Martin Mills, my boss encouraged me to join the AIM board in 2020. Enabled by his support and inspired by my predecessor, Nadia Khan as well as the prospect of having the opportunity to make a meaningful contribution to the independent community lead me to put myself forward as a candidate for the Chair position. The trust and backing from the board further fuelled my motivation. And simply the belief that I have a lot to offer, confidence in my abilities, my experience of the sector speaks for itself.

What advice would you give to other women aspiring to leadership roles within the music industry?

Dedicate yourself to developing the qualities essential for future leadership. Invest time to be engaged, be present, do your research, form independent opinions and learn to articulate them. Crucially, cultivate self-belief and earn people's trust through consistency.

Take the initiative and interact with established leaders. I gained a lot of confidence in my abilities from my interactions with industry leaders, I recognised I was heard and that my opinions were valid and respected.

Most valuable lesson you've learned in the industry?

My tip for overcoming challenges, is to take a step back to gain perspective and address the challenge methodically and don't take it personally. The most valuable lesson I have learned is the importance of staying curious. I continue to be that person who asks questions and remain unafraid to admit that I don't know everything. In an industry that moves at such a rapid pace and is often complex it's impossible to have exhaustive knowledge. Embracing curiosity fuels learning and encourages adaptability.

Share with us an achievement you are proud of!

Longevity is something that I'm proud of achieving - 25 years in the industry with 22 of those years working and growing with in a culture defining group of independent record labels.

It's a competitive industry and I think I've achieved this through hard work, continuous learning, a continued passion for music coupled with a professional and personal need to remain useful! And I will add that I'm proud at the core of it that I have managed to stay myself and be relatively relaxed about it all too, because it's all rather a privilege to work in music, not a right.

Ruth Barlow

SPOTLIGHT

SOPHIE JONES

CHIEF STRATEGY OFFICER

BPI



“

Be yourself - don't try to be like a man or hide your woman superpowers. We are brilliant leaders when we bring our whole selves to work (and get stuff done!)

”

What inspired or motivated you to pursue a leadership role?

A love of music and the opportunity to shape a positive future for it.

What advice would you give to other women aspiring to leadership roles within the music industry?

Look to role models, talk to other women about their experience and insights (ideally with a mentor or coach); be yourself - don't try to be like a man or hide your woman superpowers. We are brilliant leaders when we bring our whole selves to work (and get stuff done!)

Most valuable lesson you've learned in the industry?

Women still have to work twice as hard to get to the same place; but it's slowly changing. We need as women to shout louder and show our strength. Don't hang back - and don't let the men get away with expecting us to take the notes or make the tea

Share with us an achievement you are proud of!

Being part of a (nearly) all woman leadership team, and personally noticing less and feeling 'different' when I am still a minority in the room. Things are changing and being a visible woman leader is part of that.

What do you think is one the biggest challenges working in the industry?

The work life balance as a full time working mum is a constant challenge! I'm proud that my daughter sees her mum in a leadership role but it's hard to make the balance work!

Sophie Jones

SPOTLIGHT

STEPHANIE HAUGHTON-CAMPBELL

INTERIM CHIEF OF STAFF AND
DIRECTOR OF OPERATIONS

UK MUSIC



“

FIND YOUR TRIBE – find the formal or informal communities and networks where you are authentically seen, understood, appreciated, supported, challenged, and pushed beyond limiting boundaries.

”

What inspired or motivated you to pursue a leadership role?

I am lucky; there are so many women I meet and work with who motivate me daily in an industry that I get to serve.

A long time ago, I interviewed Michael Day, the then-CEO at Historic Royal Palaces, about leadership. A line from that interview has always stayed with me. And I quote, 'Can you say to yourself honestly, quietly and mean it; 'I am a leader'... You have to ask yourself that question from the moment you're given any responsibility or aspire to it.'

Sitting in that interview, I made the decision that I could lead.

What advice would you give to other women aspiring to leadership roles within the music industry?

My advice changes from week to week, but this week's advice is to 'ask for forgiveness, not permission'.

This stems from a professionally painful experience of not following my gut instinct, not trusting my intuition and then watching a project flounder because of it. Work-life is not for the faint of heart, which rings true in the music industry. Build your internal trust muscle and test it every day. Bet on yourself, always!

Celebrate your wins, no matter how big or small. Everything is forward motion, even when it doesn't feel like it.

Most valuable lesson you've learned in the industry?

I shared this lesson on the Whose Song Is It Anyway podcast with Dr Hayleigh Boshier. 'I advise women in music and the creative sectors to FIND YOUR TRIBE – find the formal or informal communities and networks where you are authentically seen, understood, appreciated, supported, challenged, and pushed beyond limiting boundaries. Networks like Women In CTRL, Girls I Rate, she said so, Music Leaders Network, Girl Grind UK and The Cat's Mother, and so many more'.

What's your biggest achievement?

An achievement I am personally proud of is getting marginally better at asking for assistance and support. It is a frustrating, sometimes debilitating, trait I work on continuously.

My recent professional achievement is reinforcing working relationships, old and new, with women from across this industry. I met Carla Marie Williams, MBE (Girls I Rate), at the MW Women In Music Awards last year and had a total fan-woman moment. Phenomenal women in this industry are working hard to build a more equitable industry.

Stephanie Haughton-Campbell

SPOTLIGHT

SUZANNE HUGHES

CHIEF PEOPLE AND TRANSFORMATION OFFICER

PRS FOR MUSIC



“

Be open to new opportunities and challenges and have the courage to take risks. Don't restrict yourself in terms of the types of job or the seniority of a role that you would be successful in.

”

What inspired or motivated you to pursue a leadership role?

The role at PRS was a great opportunity for me to apply the culture change and business transformation skills that I had gained in other industries into the music industry. I was excited at the prospect of both making a positive difference and to keep learning – my role allows me to do both those things every day.

What advice would you give to other women aspiring to leadership roles within the music industry?

Be open to new opportunities and challenges and have the courage to take risks. Don't restrict yourself in terms of the types of job or the seniority of a role that you would be successful in. Opportunity can come unexpectedly and so you need to be ready for it. Building confidence is a key part of that, making sure you spend more time working on the things you are good at than worrying about the things you find more difficult.

Most valuable lesson you've learned in the industry?

I am relatively new into the industry; the value of relationships in navigating what is a very complex ecosystem is a key one for me. It's important to build a network with people inside and outside your organisation to help you, especially when you are trying to solve a problem

or developing a new solution. I have found that people in the industry are willing to share their expertise and make introductions – so ask when you need help.

Share with us an achievement you are proud of!

Today we announced that PRS for Music has been recognised as a Top Employer for the first time. I am proud of my team and the leadership of PRS in gaining this accreditation – showing that the changes we have made in recent years in our culture, people policies and ways of working are creating an engaging and high-performing organisation to better serve our members. It's rewarding to be delivering change that makes a positive difference.

What's your vision for the evolution of the music industry.

As we strive to achieve our 50% gender composition target, we are very keen to deliver a range of development opportunities to help strengthen our pipeline for succession. It is very important that we not only identify talented individuals but that we can also anticipate the skills required for the future and set them up for long-term success.

Suzanne Hughes

SPOTLIGHT

VV BROWN

**MUSICIAN, LECTURER OF
MUSIC, JOURNALIST**

**PRS FOR MUSIC MEMBERS
COUNCIL / THE IVORS
ACADEMY BOARD**



“

Stand bold, rejecting things that imply we cannot comprehend. Resist patronage from those who hide behind outdated policies suggesting we lack logic, rationality, and brilliance.

”

What inspired or motivated you to pursue a leadership role?

I was motivated to pursue a leadership role in the music industry due to a noticeable lack of representation and understanding. A lot of the leaders I have met throughout my experience of the industry have not lived the life of an artist, and I wanted to contribute my experiences to leadership decisions with a sense of empathy on how those policies and decisions affect lives. As a Black woman, breaking through the industry is a heavily monopolised space by White men. I sought a seat at the table to challenge patronisation and assumptions, which often get thrown at Black women, ensuring I represented and paved the way for other women like me.

What advice would you give to other women aspiring to leadership roles within the music industry?

Stand bold, rejecting things that imply we cannot comprehend. Resist patronage from those who hide behind outdated policies suggesting we lack logic, rationality, and brilliance. The call is for diverse thinkers in every realm. Disregard any notion of unworthiness; work diligently, strategise, immerse yourself, and banish self-doubt. Embrace your potential with determination. As women, we are unequivocally deserving and capable of leading, owning, guiding, advising, and providing unique perspectives.

Most valuable lesson you've learned in the industry?

My most significant lesson has been the importance of diversifying skills and income

streams in the music industry. Beyond being a musician, I realised the need to actively engage in the business side.

Share with us an achievement you are proud of!

My best achievement is not caring so much. In my 40's. I have learned to just be who I want to be and invest in growth. I try to find solutions, so I just work on that. My best achievement is learning to not compare myself to anyone anymore and just trusting myself as an intelligent evolving woman. I think last year learning to listen and be still is really important. I learned so much from just observing. I learned so much from being still and just following the things you love. If it comes from a true authentic place that's a great place to start.

What's your vision for the evolution of the music industry.

I aspire for a culture shift in streaming, breaking monopolies, and reinstating a thriving indie scene. More female CEOs and reduced racial segregation in business are imperative. Granting artists independence and power is vital, accompanied by mandatory therapy for those emotionally affected pre-2019. Compensation is overdue – a fair acknowledgment of the emotional toll artists endured due to an industry that spat us out in such harsh ways. NO HR department in the world would tolerate the way labels have treated artists. Better contractual solutions need to be created even around terms surrounding maternity leave and being a mother in music.

SPOTLIGHT

YOLANDA BROWN OBE DL

MUSICIAN, BROADCASTER, CHAIR OF
BPI, CHAIR OF YOUTH MUSIC,
NATIONAL COUNCIL MEMBER AT ARTS
COUNCIL ENGLAND

BPI



“

Remember that everybody has something unique to offer and even if you don't recognise yourself in similar leadership roles but have the aspirations to do the job, focus on what you bring to the table.

”

What inspired or motivated you to pursue a leadership role?

As a musician and music fan I love how powerful music is and as an independent artist I have had to learn the music business. I have always been passionate about strategic thinking and affecting change, in a leadership role you are at the heart of this and can help be a part of something bigger for the future of the industry and the generations to come.

Most valuable lesson you've learned in the industry?

Your journey is unique - focus on your own dreams and goals. I love wearing many hats and the perspective it gives me. At the start of my career I wanted to do various things - be a musician, presenter, composer, producer, serve on boards, educate and entertain but there was no blueprint and it was difficult for people to understand the bigger picture and they wanted to put me in a box (just do one thing). But with an independent mindset it has been possible to build a career in my areas of interest and grow a bespoke career.

What advice would you give to other women aspiring to leadership roles within the music industry?

Go for it! Remember that everybody has something unique to offer and even if you don't recognise yourself in similar leadership roles but have the aspirations to do the job, focus on what you bring to the table and your

lived experiences - have confidence in that.

Share with us an achievement you are proud of!

I am really passionate about music education and also building the link between the sector and the music industry. There is such a variety of work opportunities in the industry and also so many benefits in engaging with music from a young age. Collaboration between the music industry and music education is already happening and there is room for more to be done. I am also Chair of Youth Music and so being honoured with an OBE last year for services to Music, Music Education and Broadcasting was a very proud moment indeed.

What's your vision for the evolution of the music industry.

I look forward to seeing more collaboration across the various elements of the music industry. There are common goals that can be met through partnership and the time is now to make this happen. Personally I am looking forward to opening a live music venue and restaurant - Soul Mama this year and creating a space that brings food and music together for a joyful experience and celebrates emerging and established artists across many genres.

Yolanda Brown

MALE ADVOCATES

In this dedicated section, we honour outstanding male advocates nominated by women leaders within the music industry. These male allies are being recognised for their exceptional advocacy, support and contribution to a more equitable and diverse industry.

MALE ADVOCATES

In this dedicated section, we honour outstanding male advocates nominated by women leaders within the music industry. These male allies are being recognised for their exceptional advocacy, support and contribution to a more equitable and diverse industry.



GEORGE GARNER

Nominated by
Nadia Khan



FUNK BUTCHER

Nominated by
Kelli-Leigh



JOE FRANKLAND

Nominated by
Eve Horne



KWAME KWATEN

Nominated by
YolanDa Brown



BRENDON HARDING

Nominated by
Bishi Bhattacharya



PETER LEATHEM

Nominated by
Kate Reilly



ROSS O'WATSON

Nominated by
Nadia Khan



AMMO TALWAR

Nominated by
Eunice Obianagha



JOHN SHORTELL

Nominated by
Andi Hopgood



JAMES AINSCOUGH

Nominated by
Roxanne De Bastion



PAUL CRAIG

Nominated by
Annabella Coldrick



GARY BHUPSINGH

Nominated by
Helen Choudhury

BEING AN ALLY

In the pursuit of gender equality within the music industry, involving men in the conversation is pivotal for fostering real and sustainable change. Recognising the industry's historical gender imbalances, the inclusion of male advocates brings diverse perspectives, amplifies collective efforts, and challenges deeply ingrained norms. By actively engaging men in conversations about gender and representation, we create a united front against systemic barriers, promoting a culture where everyone, regardless of gender, can thrive.

AMPLIFY VOICES:

Actively listen and amplify the voices of women and non-binary people. Share their achievements, ideas, and perspectives to provide a platform for underrepresented individuals.

EDUCATE YOURSELF:

Stay informed about gender-related issues, challenges, and intersectional experiences. Understand the challenges faced by underrepresented groups in the music industry.

CHALLENGE BIAS:

Actively challenge stereotypes and biases within the industry.

Advocate for fair and inclusive practices in hiring, promotions, and recognition. Foster a workplace culture that promotes fairness and equality and advocate for diverse talent to be recognised and given equal chances for success.

USE YOUR INFLUENCE:

Leverage your position and influence to advocate for women in the music industry. Encourage inclusive policies and practices within your organisation or network. Support initiatives that provide equal opportunities for all individuals in the industry.

STEP IN:

Actively support and stand up for your colleagues from underrepresented groups. Intervene if you witness discriminatory behaviour or microaggressions.

A hand holding a lightbulb with a reflection of a person inside.

RECOMMENDATIONS

REPORT RECOMMENDATIONS

Cultivate a Pipeline:

In response to the insights gleaned from this report, Women in CTRL advocates for organisations to take deliberate and proactive measures in cultivating a pipeline of talented women and non-binary individuals eager to assume board roles.

Prioritise Succession Planning:

Succession planning stands as a crucial element in fostering a smooth transition in leadership and advancing diversity and inclusivity. Women in CTRL urges organisations to prioritise succession planning, strategically identifying and nurturing individuals from diverse backgrounds to assume key leadership positions, promoting a sustainable and representative industry.

New Membership Sign-Up:

As a concrete step towards continued progress, Women in CTRL is launching a new membership sign-up exclusively for women and non-binary individuals interested in board positions. This initiative aims to actively build on the momentum created by the report, fostering a supportive network and providing individuals with the resources and opportunities needed to contribute to and thrive in leadership roles within the industry.



Please register here
if you are interested
in signing up.

ACKNOWLEDGEMENTS

Women in CTRL extends heartfelt appreciation to the generous contributors and supporters who played a pivotal role in bringing this report to fruition.

We extend our sincere gratitude to the BPI for their sponsorship and support, which has played a vital role in the publication of this report. We also express our thanks to PPL for their kind support in supporting us with the launch event.

We owe a debt of gratitude to the esteemed music industry executives who dedicated their time and expertise to reviewing the drafts of this report.

Special thanks to:

Hailey Willington, Eunice Obianagha, Jess Kangalee, Vincent Moss, Laughta

We wish to acknowledge the outstanding contributions of individuals that have been instrumental in shaping the research leading to the production of this report. Their support has been invaluable, and we extend our thanks to:

Jackie Davidson MBE

Paulette Long OBE

Ammo Talwar

Kate Reilly

Author and creator: Nadia Khan

Marketing Support: We express our gratitude to those who have actively supported the marketing efforts of this report.

Special thanks to:

Sarah Mariam

Gennaro Castaldo

Isabel Cornell

Design and Branding:

A special mention to Sarah Mariam, Head of Marketing at Women in CTRL for her outstanding contribution to the design and branding of this report.

Contact: For further enquiries, please contact Sarah Mariam at sarah@womeninctrl.com.

Social Media Assets:

Sarah Mariam, Women in CTRL



GET IN TOUCH

www.womeninctrl.com

info@womeninctrl.com

[@womeninctrl](https://www.instagram.com/womeninctrl)

