

"A SEAT AT THE TABLE"

Women
In CTRL

DIVERSITY IN THE MUSIC INDUSTRY

Report 1
July 2020

Our first report analyses the
make up of the team, board
members, Chairperson and CEO
positions across 12 UK music
industry trade bodies in
July 2020

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INTRODUCTION



Women and minorities are still underrepresented in leadership positions in the music industry, and the recent horrific events leading onto the #showmustbepaused have shone attention on some of the vast disparities in the music industry.

The UK music industry has several music industry trade bodies, representing writers, publishers, labels, independents, musicians, live venues and the wider commercial music industry.

Trade bodies are set up to actively educate, lobby and action change, and many organisations have released statements calling for diversity and change within the wider industry.

Companies need to look internally as well as externally. Diversity needs to be at every level within each organisation- from teams, through to senior management, CEO and board level roles.

This report is an analysis of the gender split and number of Black Women represented on the non-executive board, on the team and the CEO and Chairperson at each of the 12 UK Music Industry trade bodies included in this study.

WHAT IS A TRADE BODY?



A trade body is an organisation founded and funded by its members who operate in a specific industry.

These are typically non-profit organisations, providing supportive communities, who actively educate their members on the pressing issues affecting the wider industry.

Trade bodies also actively lobby and represent the interests of their specific industry and their members.

There are various organisations within the music industry representing writers, publishers, labels, independents, musicians, live venues and the wider commercial music industry.

This report looks at the make up of 12 of the key organisations.

AIM (Association of Independent Music), BASCA (Ivors Academy), BPI (British Phonographic Industry), FAC (Featured Artist Coalition), ISM (Incorporated Society of Musicians), MMF (Music Managers Forum), MPA (Music Publishers Association), MPG (Music Producers Guild, MVT (Music Venue Trust), PPL (Phonographic Performance Ltd.), PRS (Performing Rights Society), & UK Music.

UK INDUSTRY ORGANISATIONS IN THIS STUDY



THE USE OF BAME

We have purposely not used BAME anywhere in this study. BAME can highly skew results as it essentially puts everyone non-white together in one group -see definition of BAME below.

We want to see real data of the current state of imbalance in the industry for Black Women in the industry. Therefore for the purpose of this study in addition to the gender analysis we have analysed the data for Black female representation in the 12 organisations.

BAME DEFINITION:

The acronym BAME stands for Black, Asian and Minority Ethnic and is defined as all ethnic groups except White ethnic groups.

It is often incorrectly assumed that BAME only refers to Black and Asian people. BAME people, according to the Government include: Arabic people, Asylum seekers and refugees, Asian or Asian British people, Black(African/African Caribbean) or Black British people, Chinese people, People of mixed heritage, and Other (non white) ethnicities.

***FOR THE PURPOSE OF THIS REPORT WE HAVE CLASSIFIED BLACK AS AFRICAN/CARIBBEAN/BLACK BRITISH.**

***WE WOULD BE HAPPY TO EXTEND THIS STUDY FOR OTHER MINORITY ETHNIC BACKGROUNDS, NON-BINARY INDIVIDUALS AND LBTQIA+, AND THOSE REGISTERED DISABLED IF WE ARE ABLE TO ACCESS THIS DATA.**

KEY FINDINGS ON GENDER

Women
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27%

of CEOs across 11 music trade body boards are WOMEN

9%

of Chairpersons across 11 music trade body boards are WOMEN. There is 1 female Chair across 11 trade bodies in this report

34%

of board members across 12 music trade body boards are WOMEN

6%

the lowest representation of WOMEN is on the PPL Board

KEY FINDINGS ON ETHNICITY

0%

of CEOs across 11 music trade body boards are BLACK WOMEN

0%

of Chairpersons across 11 music trade body boards are BLACK WOMEN

3%

of board members across 12 music trade body boards are BLACK WOMEN, with 5 positions being held on a possible 185 seats

2%

employed in team or executive team across 12 music trade body boards are BLACK WOMEN, with 2 positions being held out of a possible 118 positions

CEO & CHAIRPERSON ANALYSIS BY GENDER AND ETHNICITY

*1 OF THE ORGANISATIONS HAS NO CEO OR CHAIR, SO ALL DATA RELATED TO CEO/ CHAIR IS OVER 11 ORGANISATIONS.
*FOR THE PURPOSE OF THE ETHNICITY DATA, WHITE/ OTHER INCLUDES ALL ETHNIC CATEGORIES (OTHER THAN BLACK) AND ALL GENDERS

CEO'S ACROSS 11* MUSIC INDUSTRY TRADE BODIES

Women
In CTRL

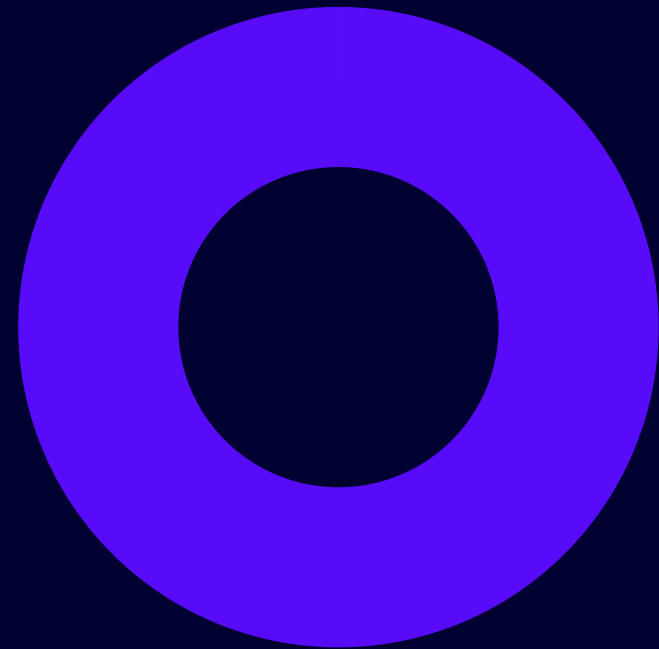
GENDER



**73%
MALE**

**27%
FEMALE**

ETHNICITY



**100%
WHITE/
OTHER**

**0%
BLACK
FEMALE**

*MPG have no CEO so they are excluded

CEO ANALYSIS ACROSS 11 MUSIC INDUSTRY TRADE BODIES

AIM		CEO PAUL PACIFICO	MPA		CEO PAUL CLEMENTS
BPI		CEO GEOFF TAYLOR	MPG		NO CEO
FAC		GM DAVID MARTIN	MVT		CEO MARK DAVYD
ISM		CEO DEBORAH ANNETTS	PPL		CEO PETER LEATHAM
IVORS		CEO GRAHAM DAVIES	PRS		CEO ANDREA MARTIN
MMF		CEO ANNABELLA COLDRICK	UK MUSIC		ACTING CEO TOM KIEHL

 = Female  = Male  = Black Female

(THERE ARE ZERO BLACK FEMALE CEO'S)

CHAIRPERSON'S ACROSS 11* MUSIC INDUSTRY TRADE BODIES

Women
In
CTRL

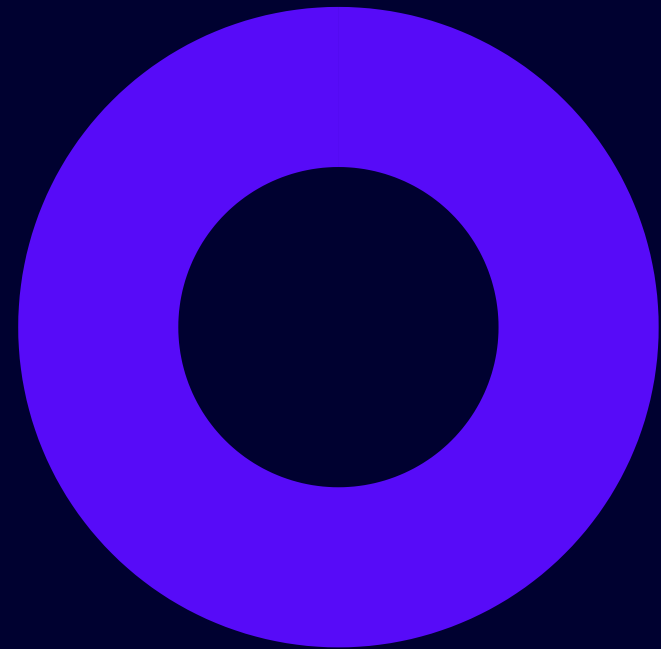
GENDER



91%
MALE

9%
FEMALE

ETHNICITY



100%
**WHITE/
OTHER**

0%
**BLACK
FEMALE**

*MPG have no Chair so they are excluded

CHAIRPERSON ANALYSIS ACROSS 11 MUSIC INDUSTRY TRADE BODIES

AIM		CHAIR PETER QUICKE	MPA		CHAIR ROBERTO NERI
BPI		CHAIR GED DOHERTY	MPG		NO CHAIR
FAC		CHAIR DAVE ROWNTREE	MVT		CHAIR SARAH THIRTLE
ISM		CHAIR CHRIS COLLINS	PPL		CHAIR JOHN SMITH
IVORS		CHAIR CRISPIN HUNT	PRS		CHAIR NIGEL ELDERTON
MMF		CHAIR PAUL CRAIG	UK MUSIC		CHAIR TOM WATSON

 = Female  = Male  = Black Female

(THERE ARE ZERO BLACK FEMALE CHAIR'S)

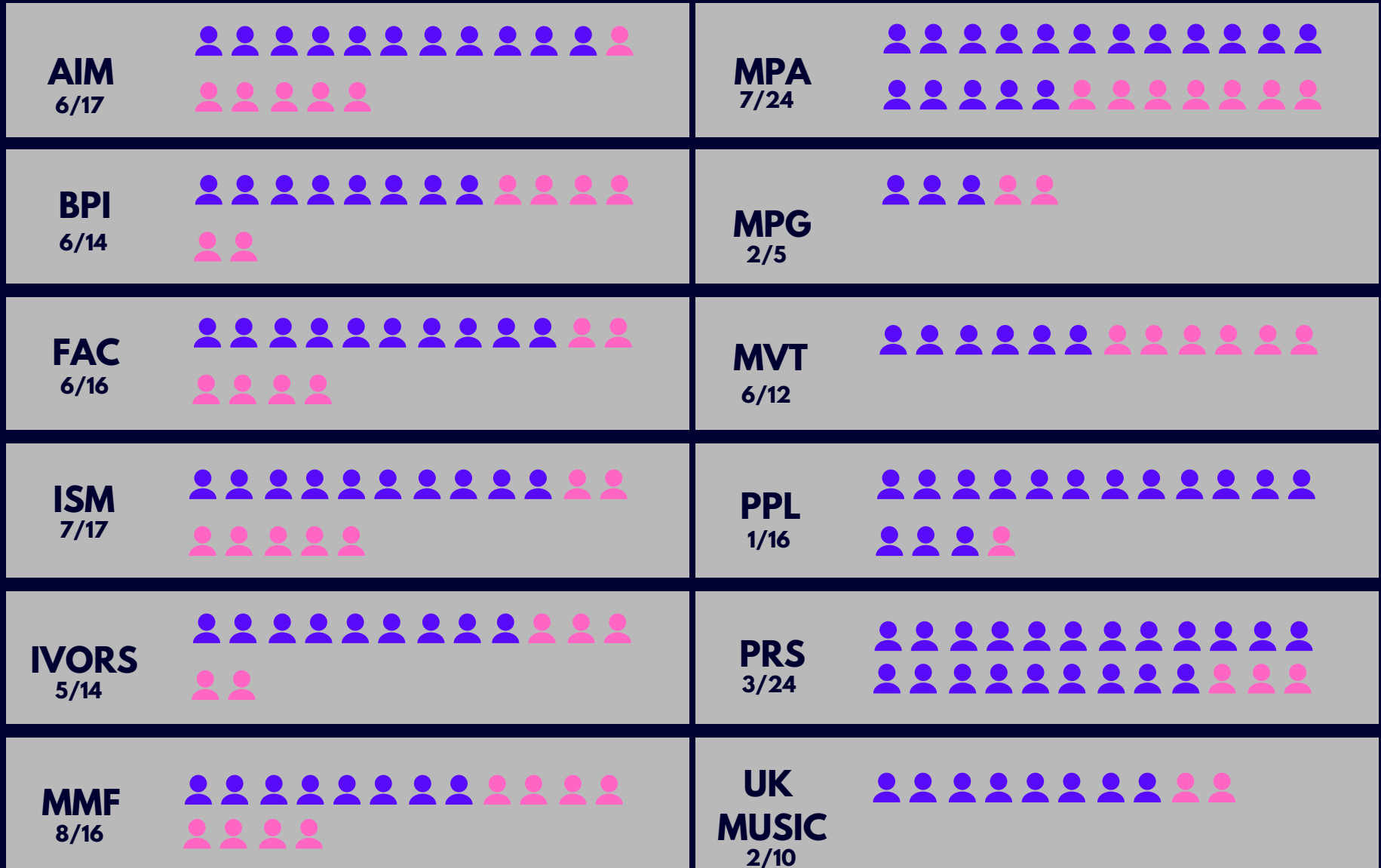
OVERVIEW OF BOARD MAKE UP BY GENDER & ETHNICITY

*FOR THE PURPOSE OF THE ETHNICITY DATA, WHITE/ OTHER INCLUDES ALL ETHNIC CATEGORIES (OTHER THAN BLACK) AND ALL GENDERS

*WE WOULD BE HAPPY TO EXTEND THIS STUDY FOR OTHER MINORITY ETHNIC BACKGROUNDS, NON-BINARY INDIVIDUALS AND LBTQIA+, AND THOSE REGISTERED DISABLED IF WE ARE ABLE TO ACCESS THIS DATA.

FEMALE BOARD MEMBERS ACROSS 12 MUSIC TRADE BODIES

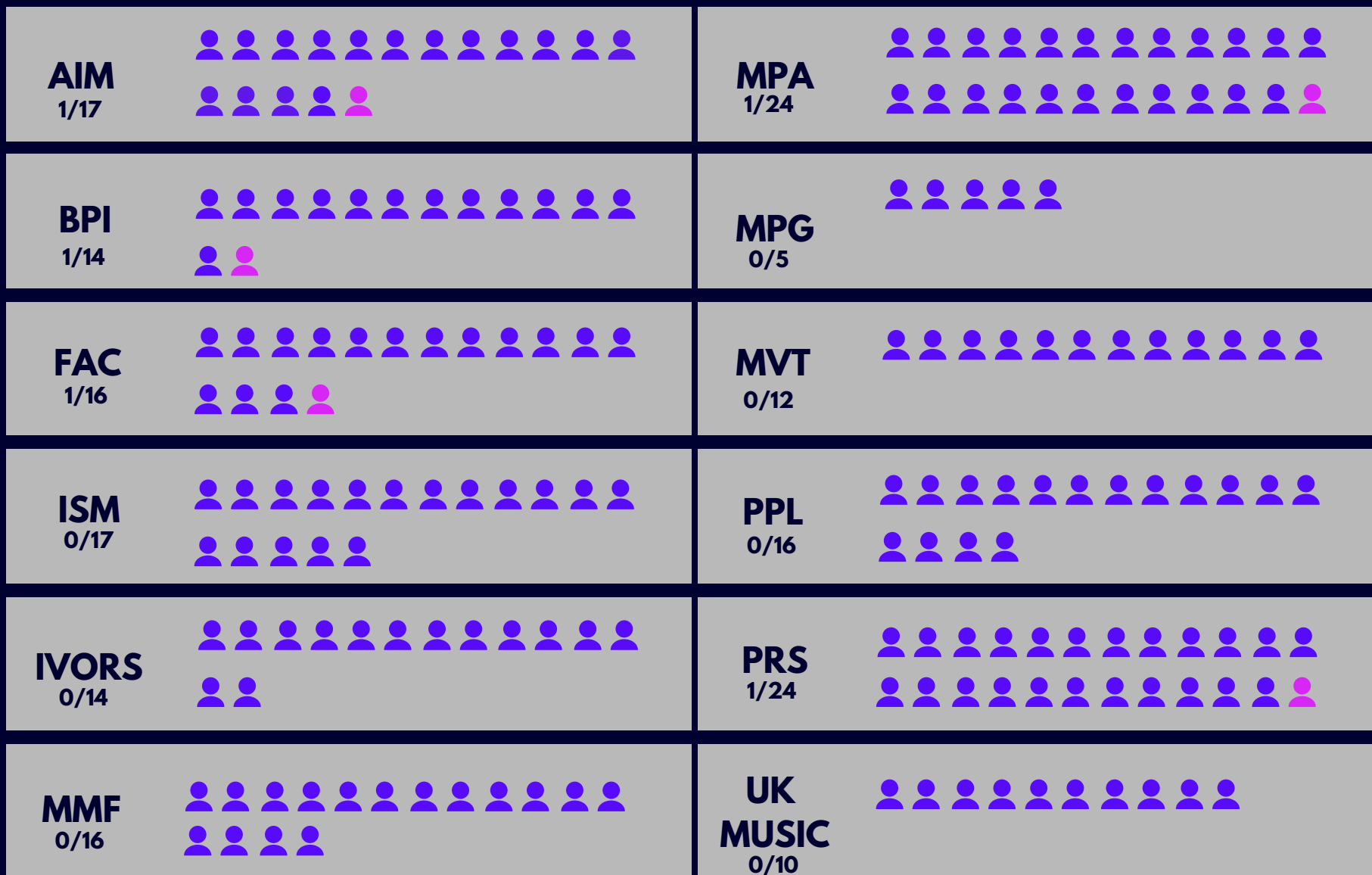
Women
In CTRL



 = Female  = Male

BLACK FEMALE BOARD MEMBERS ACROSS 12 MUSIC INDUSTRY TRADE BODIES

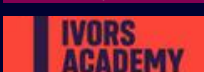
Women
InCTRL



 = Black Female  = Other

SUMMARY OF BOARD MEMBERS ACROSS 12 MUSIC INDUSTRY TRADE BODIES

Women
In CTRL

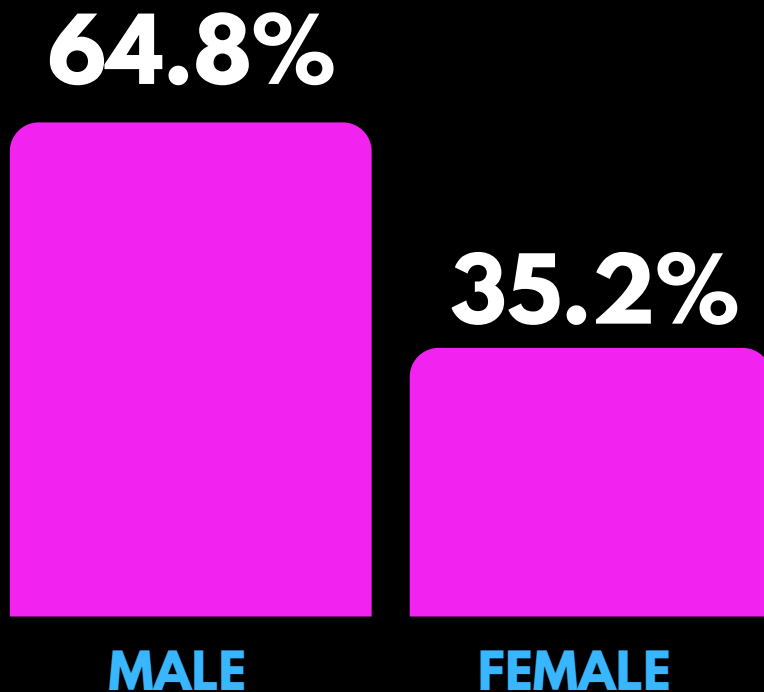
		MEN	WOMEN	BLACK WOMEN
	AIM	64.8%	35.2%	5.8%
	BPI	57.2%	42.8%	7.1%
	FAC	62.5%	37.5%	6.2%
	ISM	58.9%	41.1%	0%
	IVORS	64.3%	35.7%	0%
	MMF	50%	50%	0%
	MPA	70.9%	29.1%	4.1%
	MPG	60%	40%	0%
	MVT	50%	50%	0%
	PPL	93.8%	6.2%	0%
	PRS	87.5%	12.5%	4.1%
	UK MUSIC	80%	20%	0%

INDIVIDUAL BOARD GENDER & ETHNICITY ANALYSIS

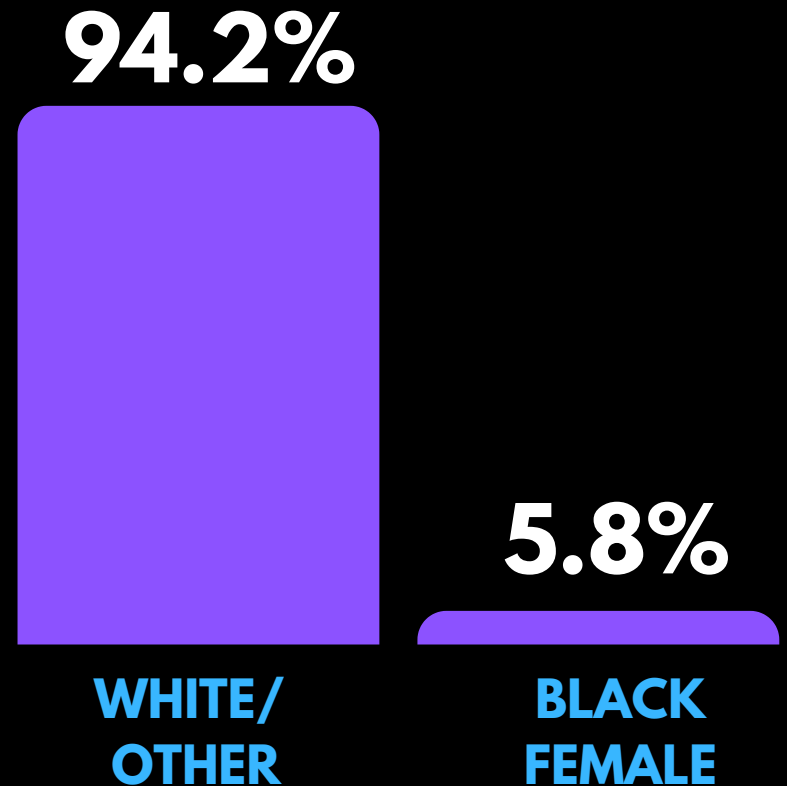
CEO'S ARE NOT INCLUDED IN THE ANALYSIS FOR BOARD MEMBERS ACROSS THE REPORT
CEO'S ARE INCLUDED IN THE TEAM DATA ANALYSIS

AIM BOARD MEMBERS

GENDER

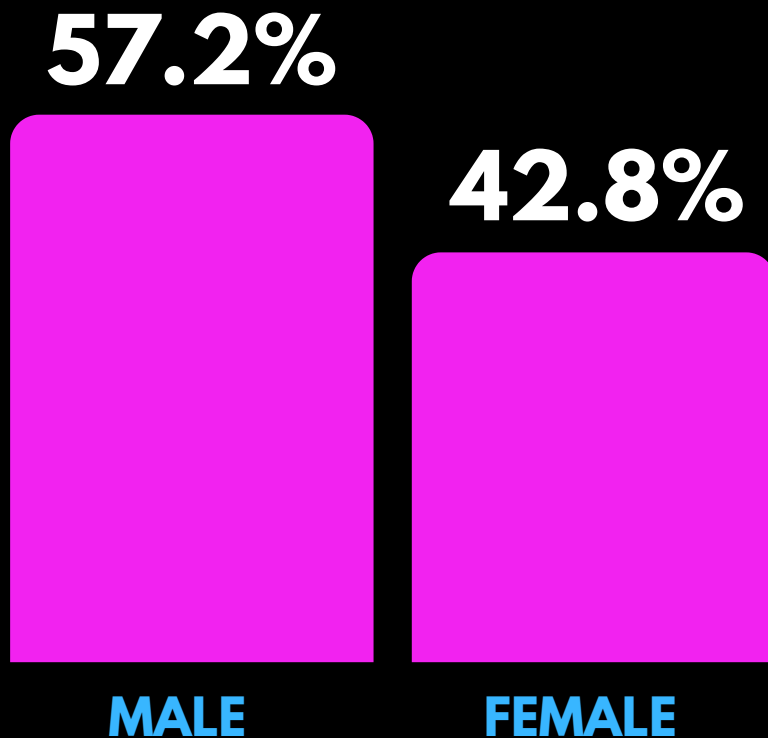


ETHNICITY & GENDER

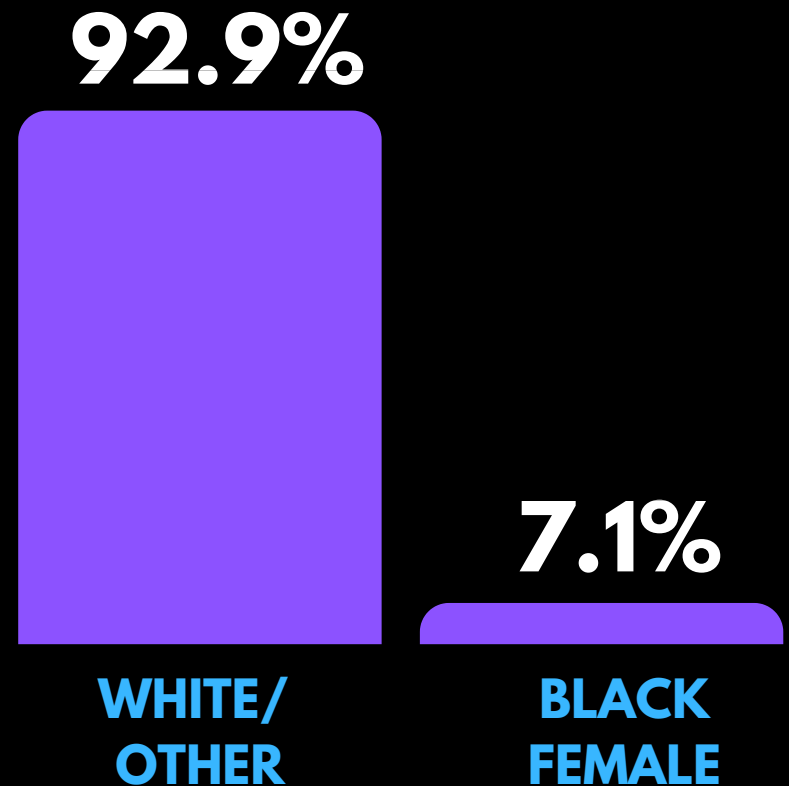


BPI BOARD MEMBERS

GENDER



ETHNICITY & GENDER

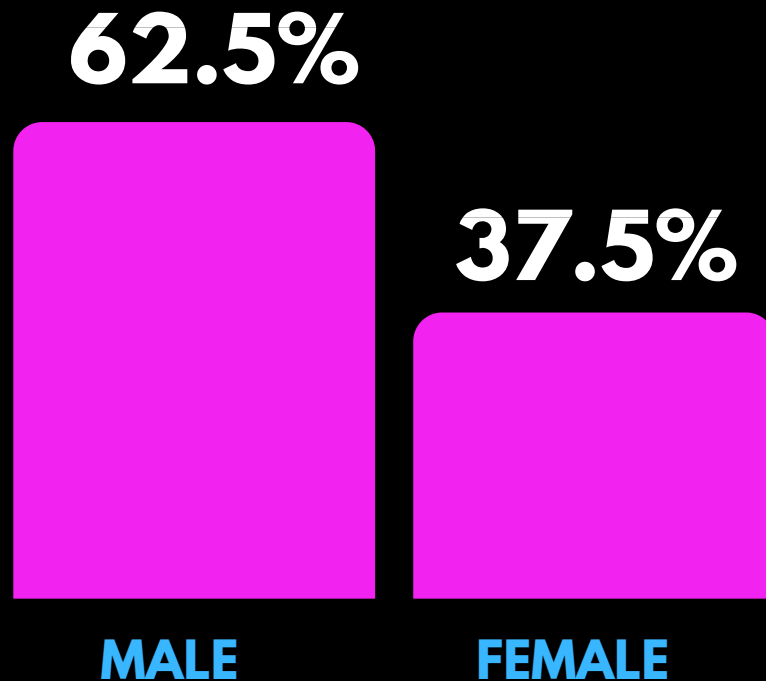


THE BPI IS A TRADE ASSOCIATION REPRESENTING THE INTERESTS OF ITS 300+ MAJOR AND INDEPENDENT RECORD LABELS. IT ALSO OWNS THE BRITS AWARDS. BPI CURRENTLY HAS 14 NON-EXECUTIVE BOARD MEMBERS

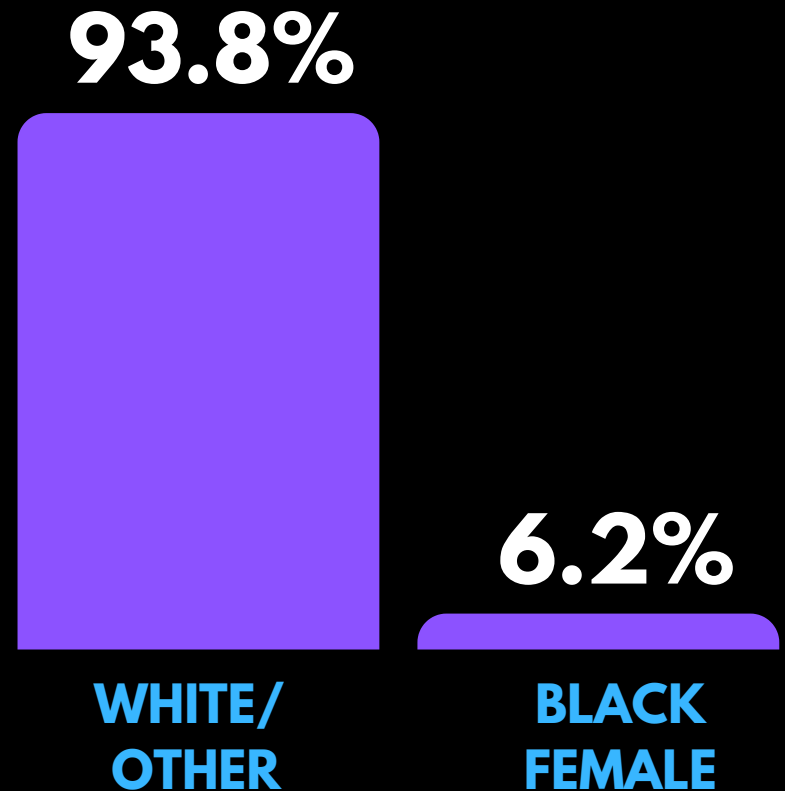
Women
In
CTRL

FAC BOARD MEMBERS

GENDER

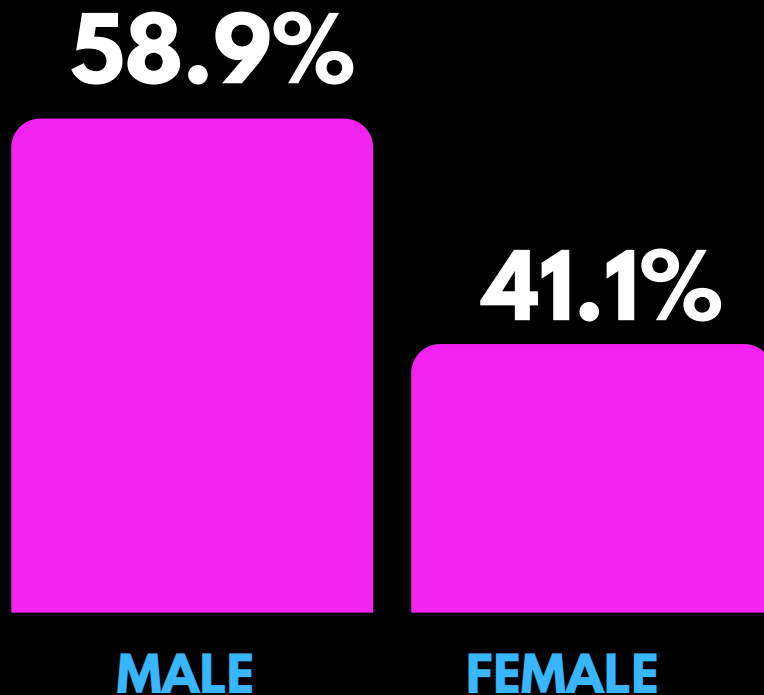


ETHNICITY & GENDER

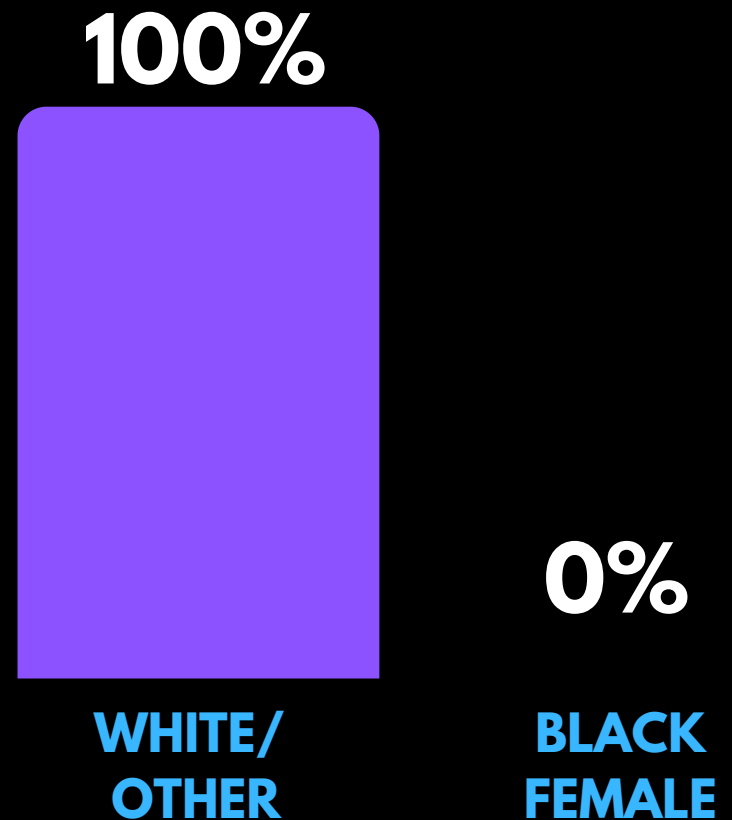


ISM BOARD MEMBERS

GENDER

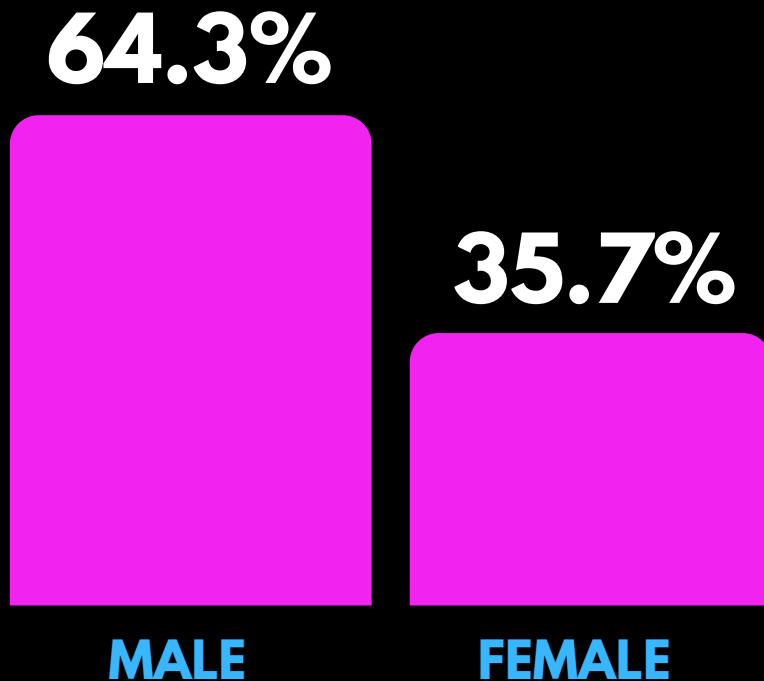


ETHNICITY & GENDER

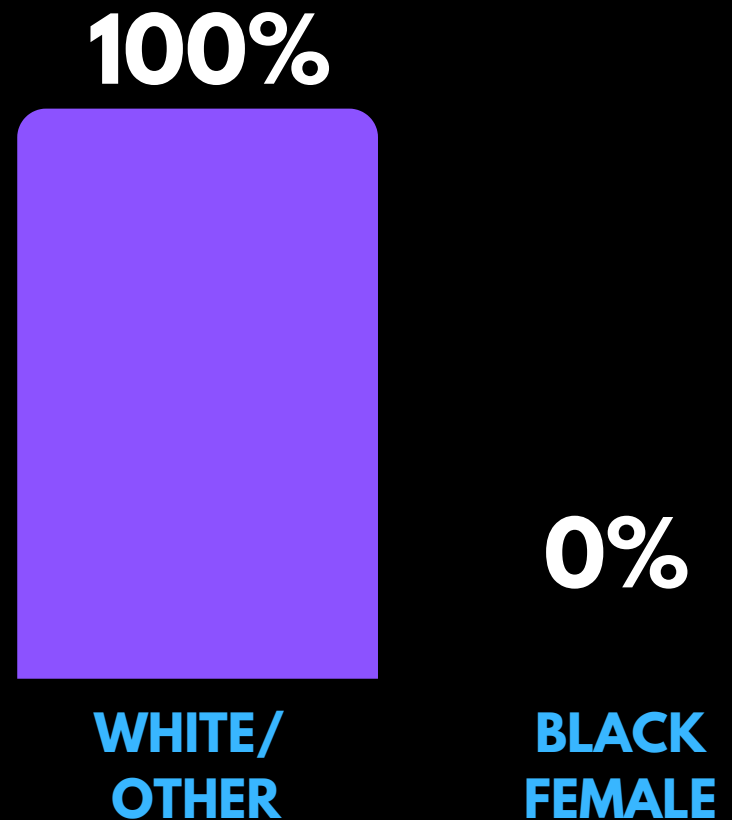


IVORS BOARD MEMBERS

GENDER



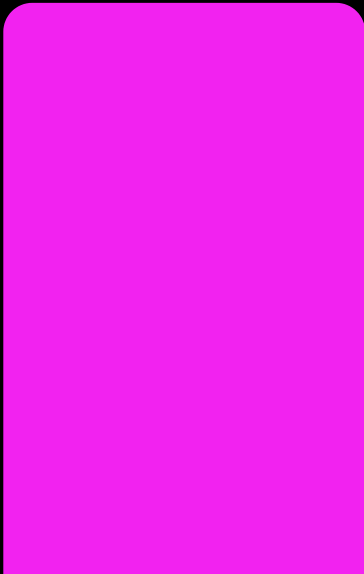
ETHNICITY & GENDER



MMF BOARD MEMBERS

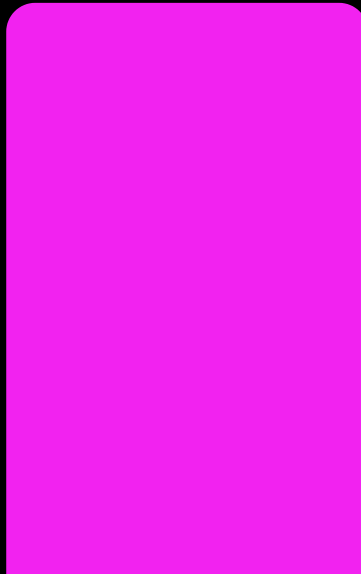
GENDER

50%



MALE

50%



FEMALE

ETHNICITY & GENDER

100%



WHITE/
OTHER

0%

BLACK
FEMALE

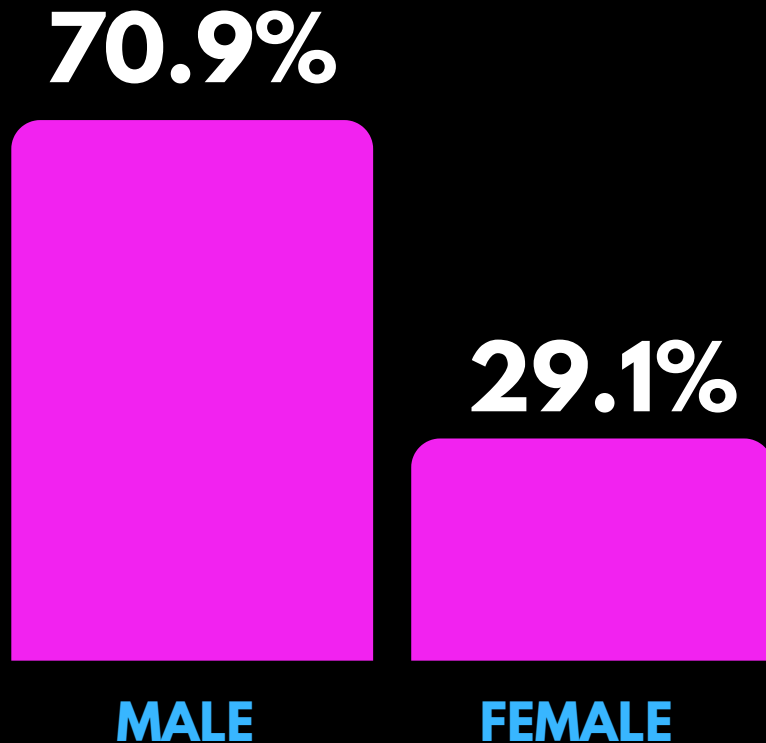


MMF IS A MEMBERSHIP ORGANISATION, WHICH REPRESENTS THE INTERESTS OF ARTIST MANAGERS AND ARTISTS IN THE UK. MMF CURRENTLY HAS 16 NON-EXECUTIVE BOARD MEMBERS - DATA FROM MMF WEBSITE USED DUE TO RECENT ELECTIONS

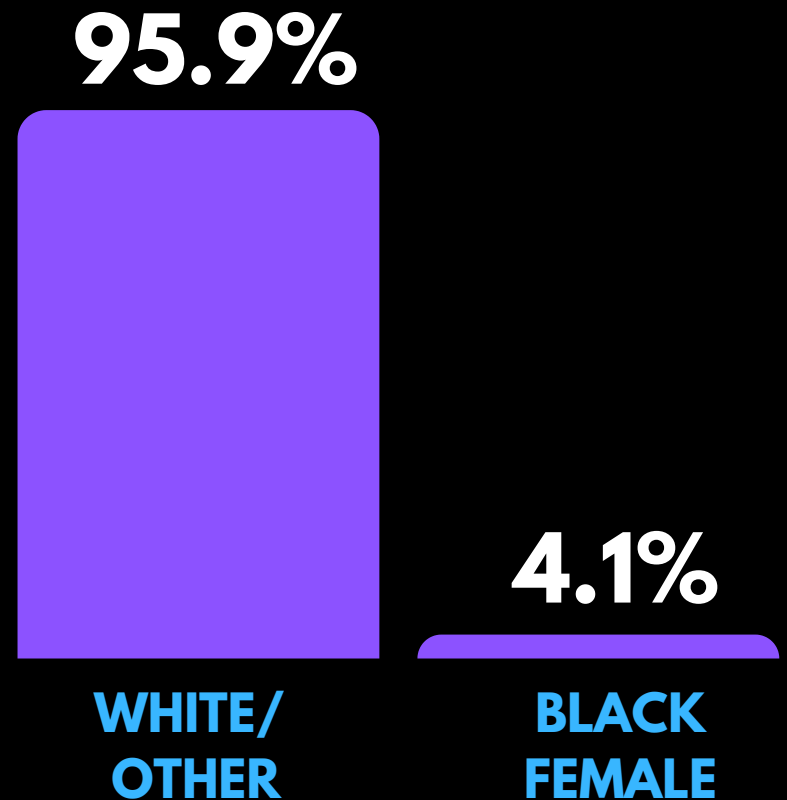
Women
In CTRL

MPA BOARD MEMBERS

GENDER



ETHNICITY & GENDER



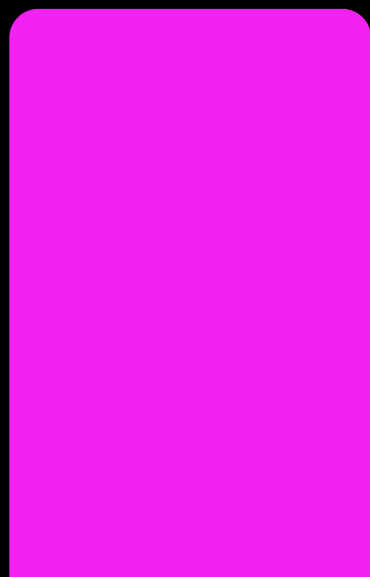
THE MPA IS A MEMBERSHIP ORGANISATION REPRESENTING THE INTERESTS OF MUSIC PUBLISHERS AND THE WRITERS SIGNED TO THEM, PARTICULARLY IN RELATION TO COPYRIGHT PROTECTION. MPA CURRENTLY HAS 24 NON-EXECUTIVE BOARD MEMBERS

Women
In CTRL

MPG BOARD MEMBERS

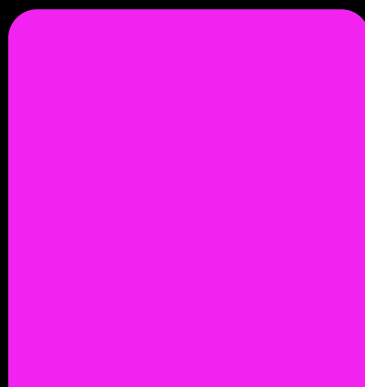
GENDER

60%



MALE

40%



FEMALE

ETHNICITY & GENDER

100%



WHITE/
OTHER

0%

BLACK
FEMALE



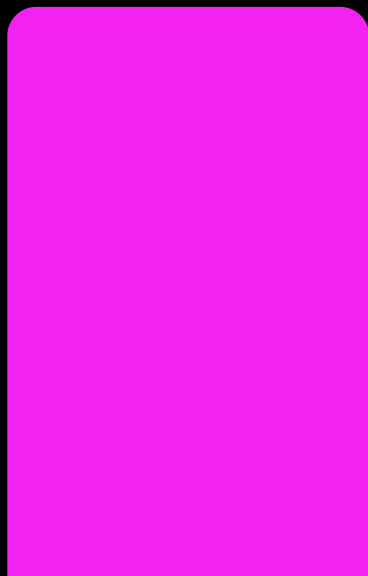
THE MPG REPRESENTS THOSE INVOLVED IN THE MUSIC
PRODUCTION AND RECORDING PROFESSIONS.
MPA CURRENTLY HAS 5 NON-EXECUTIVE BOARD MEMBERS

Women
In CTRL

MUSIC VENUE TRUST BOARD TRUSTEES

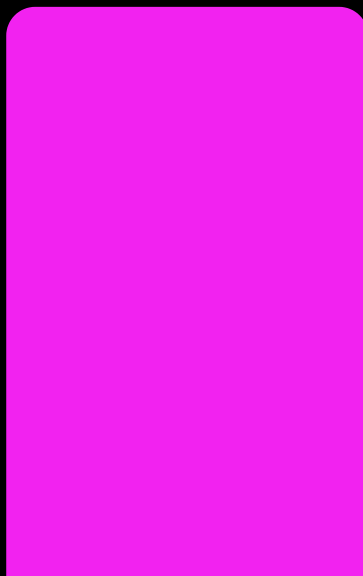
GENDER

50%



MALE

50%



FEMALE

ETHNICITY & GENDER

100%



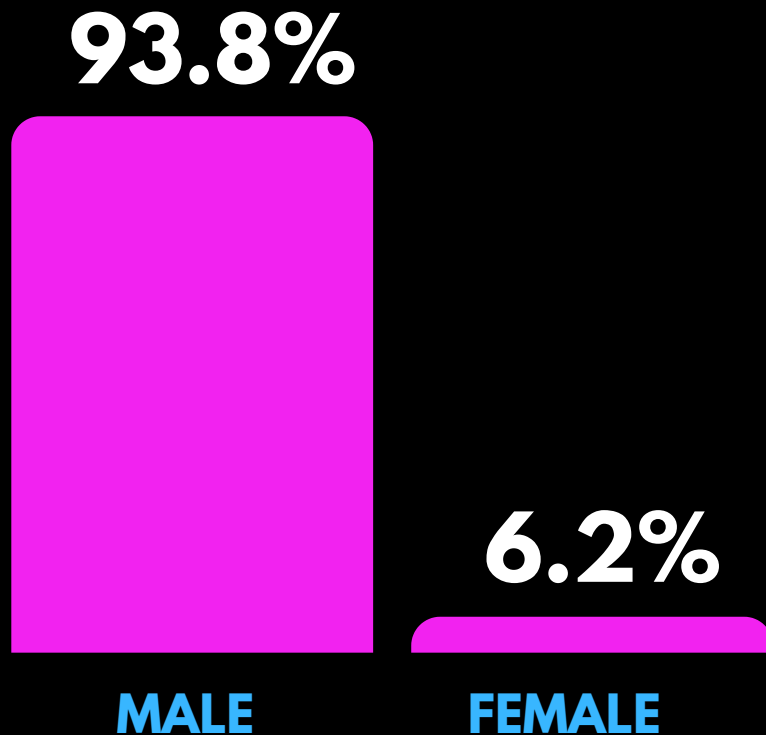
WHITE/
OTHER

0%

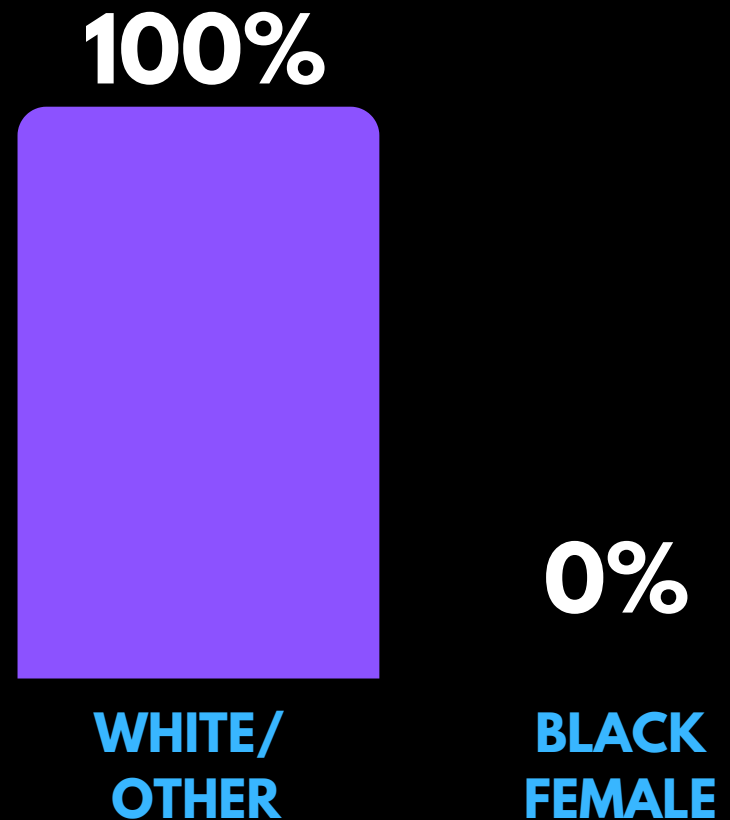
BLACK
FEMALE

PPL BOARD MEMBERS

GENDER



ETHNICITY & GENDER

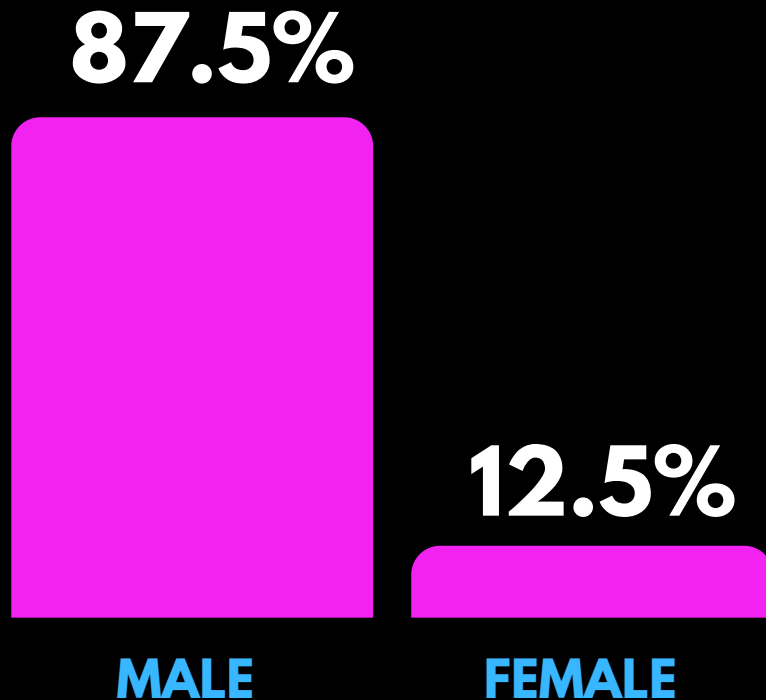


PPL IS A COLLECTING SOCIETY WHICH LICENSES
RECORDED MUSIC PLAYED IN PUBLIC OR BROADCAST ON THE RADIO OR TV.
PPL CURRENTLY HAS 16 NON-EXECUTIVE BOARD MEMBERS

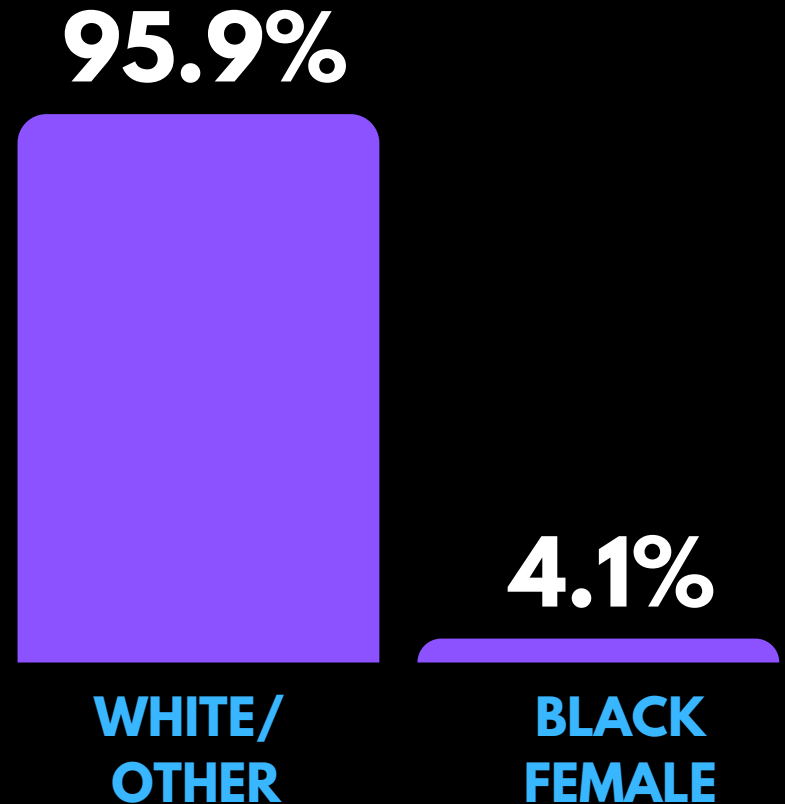
Women
In CTRL

PRS BOARD MEMBERS

GENDER



ETHNICITY & GENDER

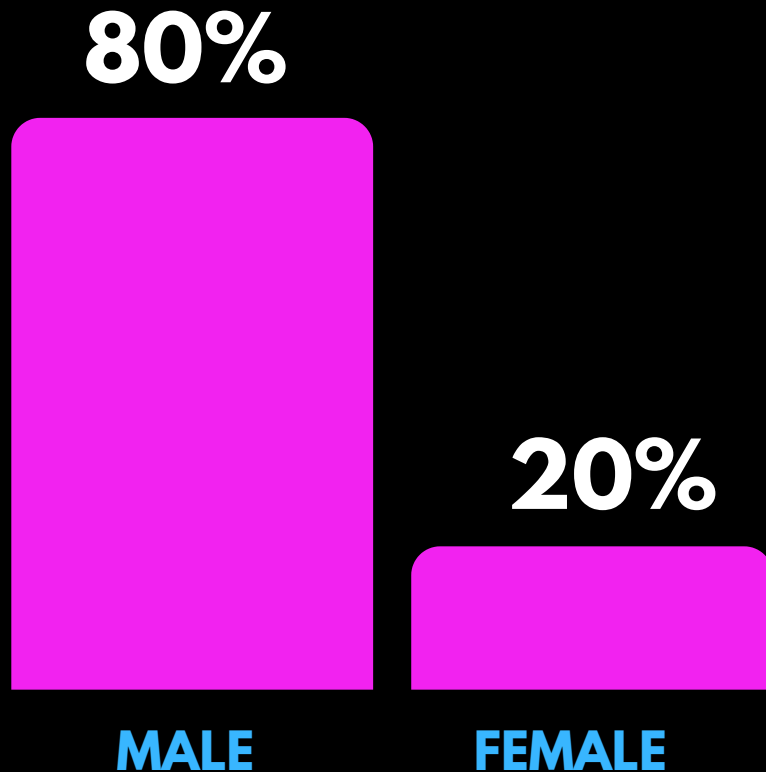


PRS FOR MUSIC IS A COLLECTING SOCIETY WORKING ON BEHALF OF COMPOSERS AND MUSIC PUBLISHERS. PRS CURRENTLY HAS 24 NON-EXECUTIVE BOARD MEMBERS

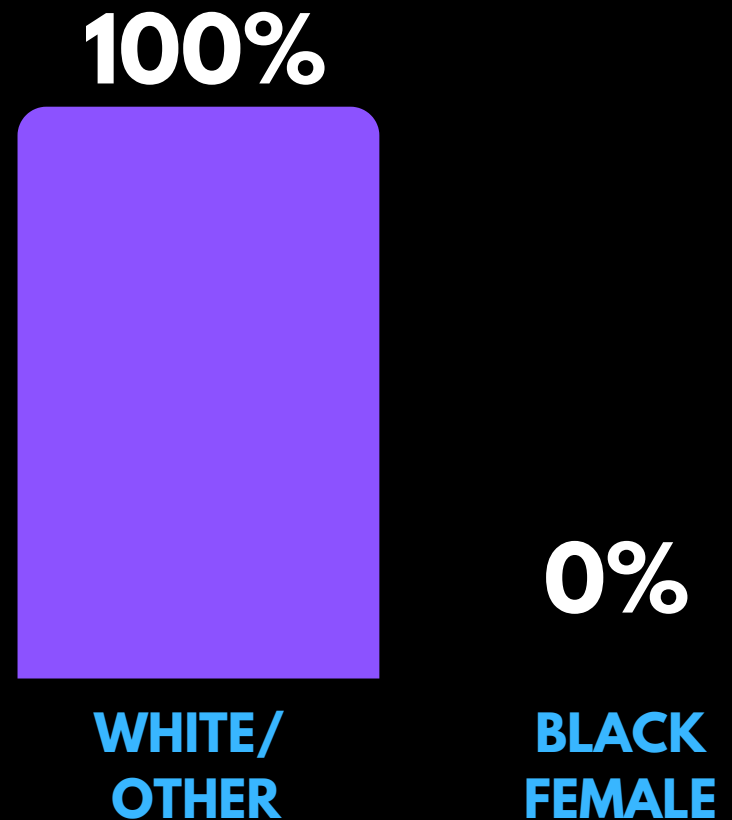
Women
In
CTRL

UK MUSIC BOARD MEMBERS

GENDER



ETHNICITY & GENDER



TEAM ANALYSIS BY COMPANY

*CEO'S ARE INCLUDED IN TEAM NUMBERS

*FOR THE PURPOSE OF THE ETHNICITY DATA, WHITE/ OTHER INCLUDES ALL ETHNIC CATEGORIES (OTHER THAN BLACK) AND ALL GENDERS

WOMEN EMPLOYED IN TEAMS ACROSS 12 MUSIC INDUSTRY TRADE BODIES

AIM 5/11           	MPA 5/11           
BPI 3/6 (Executive team)      	MPG 5/7       
FAC 3/5     	MVT 6/16                 
ISM 12/16                	PPL 3/10 (Executive management team)          
IVORS 8/13             	PRS 3/6 (Executive leadership team)      
MMF 3/7       	UK MUSIC 4/10          

BLACK WOMEN EMPLOYED IN TEAMS ACROSS 12 MUSIC INDUSTRY TRADE BODIES

AIM 0/11 	MPA 0/11 
BPI 1/6  (Executive team)	MPG 0/7 
FAC 0/5 	MVT 0/16 
ISM 1/16 	PPL 0/10  (Executive management team)
IVORS 0/13 	PRS 0/6  (Executive leadership team)
MMF 0/7 	UK MUSIC 0/10 

 = Black Female  = Other

SUMMARY OF MAKE UP OF TEAMS ACROSS 12 MUSIC INDUSTRY TRADE BODIES

Women
In CTRL

		MEN	WOMEN	BLACK WOMEN
	AIM	54.6%	45.4%	0%
	BPI	50%	50%	16.6%
	FAC	40%	60%	0%
	ISM	25%	75%	1%
	IVORS	38.5%	61.5%	0%
	MMF	57.2%	42.8%	0%
	MPA	54.6%	45.4%	0%
	MPG	28.6%	71.4%	0%
	MVT	62.5%	37.5%	0%
	PPL	70%	30%	0%
	PRS	50%	50%	0%
	UK MUSIC	60%	40%	0%

WIC DIVERSITY PLEDGE

Women in CTRL - Diversity Pledge

We ask all of the 12 trade organisations in this report to publicly join the WIC Diversity pledge to work with us towards a commitment to a more diverse music industry.

TAKE ACCOUNTABILITY

Look at your own organisation and accept there needs to be more diversity within your organisation.

COMMIT TO DIVERSITY

Commit to increasing diversity at every level within your organisation.

START AT THE TOP

Board of Directors, CEO's & Chairs-
Nominate more Black and underrepresented groups and women candidates.

DIVERSIFY YOUR TEAM

Hire and promote Black and underrepresented talent in your organisation.

LISTEN TO WOMEN

Commit to engaging with WIC to work on deliverable 12 month targets for your organisation.

Women in CTRL - About



Women in CTRL is a Not-For-Profit organisation founded in 2017 by Nadia Khan - a music consultant with over 18 years experience in management and business. From her experiences breaking through a male dominated industry, Nadia created WIC to empower female leaders in the music industry and inspire the next generation of leaders.

WIC remit is to research and identify the barriers to all women and minorities in the industry from the top down.

WIC purpose is to champion, lobby and campaign for diversity, equality and inclusion across the music industry.

WIC aim is to empower and amplify the voices of women and underrepresented groups.

You can find out more on WIC here:

www.womeninctrl.com

If you're interested in becoming a member of WIC please register your interest here:

www.womeninctrl.com/join

Nadia Khan - Founder of WIC

Women
In CTRL

“



Nadia Khan
Founder of
Women in
CTRL

As I've progressed through my career in the music industry over the last 18 years I saw no representation of Women or minorities within organisations at the top level and I found it perplexing how white men were making all the decisions as gate keepers on Black music.

A lot of my work as a manager has been consumed with fighting against the uphill battle, through every hurdle and finding a way around every door that was closed for Black artists in the music industry in live, TV, radio, record labels, and every other sector.

I value that there is now an interest in discussing diversity in the industry, and I see the many recent statements from organisations on how much of an importance diversity & inclusion is to them. However, statements are not enough.

If we really want to really eradicate inequality in music then all organisations need to take accountability and make concrete action to increase representation of women in leadership roles, and diversity and inclusion within their organisations for minorities, in particular Black women who are severely underrepresented.

Those organisations that prioritise advancing women and growing representation of minority voices will be the ones who lead the tide for the diversity. Through WIC I want to work with organisations to engage in open conversations and agree deliverable targets to action change. I hope that all the organisations in the report will publicly agree to the WIC diversity pledge.

It's time for the music industry to proceed with purpose and offer a #SeatAtTheTable to women and minorities in the music industry.”

”

STATEMENTS FROM THE MUSIC INDUSTRY

“

“As a Black woman working in the music industry, I have been sitting on trade body boards for the last 14 years. The ‘Seat At The Table’ report by ‘Women in CTRL’ highlights the fact that there has been little to no change in the number of Black females at this level for almost the entire duration of my tenure. In a sector that gains riches from its very diverse creative pool, this disparity is much too wide. This is a deep rooted problem that must be addressed.

Industry-wide bodies should be ashamed of the part their negligence has played in this justice imbalance, but let’s work together to bring about change. There is a rare window of opportunity open for us to do this. The place is here and the time is now. Whatever it takes, let’s paint a new picture. A picture where diversity reigns. A picture in which more Black women can finally take their seat at the table.

I’ve been there. I’ve added my voice, and witnessed the difference the Black and female perspective can make. What are we waiting for?”



Paulette Long

OBE

**MPA Board
Member**

”

“



**Kanya
King
MOBO**

A huge thank you to Nadia for compiling this Diversity in the Music Industry report which is shining a light on the serious underrepresentation of women and minorities in leadership positions within trade bodies.

It is vital we work together to build a more inclusive culture for boards in the music industry as these influential bodies make key decisions, take actions and influence policies and practices that massively impact the wider music industry.

I would recommend that trade bodies are to lead the way in tackling barriers to make more room for underrepresented groups to progress.

Strong direction through policy, accountability and reporting is required to show that the music industry is not just for the privileged few. Diversity targets should be drawn up so that what matters gets measured.

We are happy to provide solutions and work side by side with the Trade Bodies and wider industry to offer mentoring, shadowing, access and skill sessions that create greater pathways to CEO and board positions for leaders of colour and underrepresented groups.

”

“



**Michelle
Escoffery**
**PRS Board
Member**

In light of the recent horrific race related hate events, the spotlight is on the music and most industries to address race equality and the disproportionate underrepresentation of Black executives and the pay disparity and opportunities open to Black creatives and employees versus their white counterparts. We observed Black Out Tuesday and The Show must be Paused in order to reflect and learn and open the conversations that can spark change. The issues of race and gender equity, equality and intersectionality have long existed within the music sector and is a thread that runs throughout our society which we must make every joint effort to understand, challenge and hold those who keep the doors closed to women, particularly Black women accountable.

Although it has been a long term reality, it is not acceptable to be the only (or countable on one hand) Black woman in the room, in the studio, on the tour, in the classroom, writing camp, at the awards ceremonies, on the panel or privy to certain conversations. In an age where representation is everything, this disparity we are seeing and experiencing simply just isn't good enough. Change is afoot and it must be structural, coming from the top down and not just an idea. Conversations are good, but they may not equate to real change. Measured action leading to lasting change must run through the very fibre of all organisations and a shift in culture is necessary for the realisation of true progress to occur.

”

“



Vick Bain
Music
Consultant /
ISM Board
Member

As someone who has worked in the world of UK music trade organisations for 15 years, I am sadly not surprised to read the statistics in Nadia's timely report. It is clear that for Black women in particular their participation and progress in these companies, who represent the entire UK music industry, is just not good enough and particular attention needs to be given to their recruitment and talent development. This is especially so for London, where all of the trade bodies are based, where over quarter of a million Black women of working age live. But these figures show we have only 5 Black women on boards out of a possible 185 seats. And 2 women on the staff teams out of a possible 122 positions. We really can do better.

It is also a frustrating fact that in terms of CEO leadership roles we have actually gone backwards... five years ago 50% of the trade body CEOs were female and they have all been replaced by men, other than the CEO of PRS for Music, the lone example of a woman replacing a man. This shows we cannot be complacent about diversity. It is not something we did last year and can now put away in a drawer again, it is something that need continual attention, or we slip backwards. To the 1970s it seems.

There are some glimmers of hope, however. I would hazard a guess that female representation on boards was not so high as it is now, which is about a third overall. The Music Managers Forum deserves special mention for not only having a board majoratively of women but also its CEO, and the board I currently sit on, the ISM is not far behind with over 40% women and a female CEO. And the Music Venues Trust has an evenly balanced board with also the lone female Chair. The female staff members of teams are also nearly balanced with 47% female representation. This is not so much of a victory as the staff teams of these organisations have long being considered suitable for women, being majoratively administration based, so it's actually great to see more men working for them too.

Diversity is good for business, let's hope these organisations can start to seriously think about that.

”

“



**Yvette
Griffith**

**Jazz re:freshed /
AIM Board
Member**

While it is shatteringly disappointing to see this data, it would be a lie to say that I am surprised. The results of WIC's study is a reflection of the wider industry where, in the main, not enough is being done to ensure a diversity of thought, diversity of team members and specifically in this instance, inclusion of Black women in positions of seniority and influence. Instead, we see constant self replication from the industry when opportunities do arise and little to no opportunities for Black women.

I would like to see trade-bodies ensuring they have more Black Women and diverse voices at every level – no matter how small the company. Just as importantly, I'd like them to ensure they are actively doing the work to bring Black and diverse organisations and individuals into their memberships in order to truly be the voice of the whole sector, with more than a tokenistic representation of a diverse membership.

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The FAC Board is impressively diverse in terms of age & gender. There's clearly room for improvement on race, but the new head David Martin has been committed to better representation since he started. There's open discussion around ideas to redress the imbalances.



ECKOES
FAC Board
Member

For the music business as a whole, affirmative action is the only answer to me. You can't correct something by doing nothing. Set targets, and strive for them. If you fall short, investigate why - as you would with anything you want to improve. The candidates are there, CEOs just haven't trained themselves to see them yet. Certain people will have to broaden their perspective of what intelligence & capability looks like. In the hiring processes, people are too often looking for a mirror of themselves- and a black woman is the furthest you can get from a white man.

I also wonder if the fact that we've historically marginalised and separated out 'black music' - "Urban" categories, the Mobo Awards etc, could have something to do with the racial disparity at senior level? If the industry doesn't even consider creations by black people as part of their core - do you think that's encouragement to come and join the board? Never underestimate the power of feeling unwelcome or unrepresented somewhere.

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Thank you to Nadia for compiling such a comprehensive report. It has been a pleasure being connected with such an amazing women who is so passionate to create change.



Jess Kangalee
Good Energy PR/
Black Music
Coalition
Independent

One thing that has been repeated to me to explain why there is such a big lack of diversity at executive roles like these, is that there aren't any people of colour available to fill these roles, specifically women of colour. This simply isn't true. We have seen numerous women of colour, pointedly black women in the music industry, highlighted in the media to prove this. These women are all doing brilliant work in their own right and there are many more working powerfully to achieve, with no spotlight on them. There needs to be more vigour placed upon seeking out these individuals and giving them the opportunity to develop into, and inhabit executive roles. Ultimately if this doesn't happen, the industry is reinforcing that leadership roles only belong to white men and women of colour can only exist in supportive roles to sustain white men in the forefront.

There is a glaringly obvious barrier preventing the progression of women of colour into these roles and ultimately this comes from the top. No matter how much research, organisation and campaigning is done from junior to senior level, if executives are unable to realise and accept that there needs to be more diversity in leadership roles, it will not happen. The most effective way to incite change is not only to invest in talent development but for the people who hold these executive leadership roles to push for that change in tandem.

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**Linda Coogan
Byrne**
**Music Consultant,
Publicist and
Women's Rights
Activist**

'Looking at Nadia's report... the findings are irrefutable. There is a huge issue of gender and ethnic disparity that needs to change for the better. We need this stark lack of diversification to be more in line with the fabric of England's tremendously salubrious culture of music to be that of a more empathetic and deep listening inclusive, progressive and equitable music industry.

I am 15 years working in the music industry but it was still upsetting reading the report and it mustered feelings of frustration. It's 2020! London is considered one of the most diversified cities in the Western world, yet you see such a stark disparity within roles given to leadership positions in boards who have such a huge responsibility in how our culture is shaped. Trade bodies are there to lead the way, their very role is to tackle adversity and to overcome barriers and make room for everyone, especially the underrepresented groups.

This inequity has such a massive impact on the wider music industry. 5 Black women on boards with 185 seats and 2 Black women on the staff team out of a possible 122 positions!? Come on, these organisations need to address this blatant issue and DO BETTER.

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**Indy
Vidyalkara**
PR & Comms
consultant,
Independent PR

‘This important report tells a story, an uncomfortable truth about underrepresentation from the top-down that is systemic and unfortunately not unique to the music industry. The time for culture change is here and now and it is our collective responsibility within the industry to work together to do better.

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‘Women and specifically Black Women have contributed inestimably to the heritage and wealth that we consider as the music industry today over generations of unrivalled talent and creativity as vocalists, producers, writers, performers, music managers, A&R, musicians and much more.

After reading this report I wondered where music ‘as a whole’ would be today without the works of a Nina Simone, Aretha Franklin, Mahalia Jackson, Tina Turner, Ella Fitzgerald, Billie Holiday, Shirley Bassey, Etta James, The Supremes, Sade, ‘the Voice’ Whitney Houston? Even in terms of present day, the works of a Beyoncé, Rihanna, Destiny’s child, Missy Elliot, Lauryn Hill and so many others? Would music today be what it is if we removed these artists from the equation? I think not!

It is therefore unacceptable that a subgroup of women who’s direct heritage, history and culture has so vastly contributed ‘in every sense’ to the foundation, evolution and business of music as we know it, NOT be given a seat at the table of any group that assembles to have a voice about the runnings of industry. It is not only the honourable thing to do but at the very least, it is only fair that inclusivity be an unbiased game!

Sella Reid
Project & Artist
Manager
RBM Ltd.

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Experiencing the the totality, wisdom and authentic dynamics of diversity is one thing, knowing how to make it work in different contexts, different parts of the music ecosystem, knowing how to truly optimise it, is quite another - we need to move into this space with pace.

Ammo Talwar
MBE
Chair of The UK
Music Diversity
Taskforce

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DATA SOURCES

All data on board directors was taken directly from documents filed to Companies House and was accurate as of 1st July 2020. With the exception of MMF who have recent appointments not updated as of 1st July 2020 on Companies House.

Team data was taken from individual company websites. Where this information was not available these companies have been excluded from the team analysis. If companies are happy to release this information for us to include in the study please contact us.

If any of the information from Companies House or company individual websites are inaccurate please contact us for any corrections or amendments you are making to the public data.

THAT'S ALL FOR NOW.



WWW.WOMENINCTRL.COM

For any further information or queries please contact
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