

Women
In CTRL

SEAT AT THE TABLE 2026

FULL REPORT

IN ASSOCIATION WITH

bpi

The Seat at the Table 2026 edition examines the representation of women in the boardroom and executive teams, including CEO and Chairperson positions, across UK Music and the 10 music trade associations that make up the umbrella trade body.

Seat at the Table has been tracking leadership representation since 2020, providing a unique longitudinal view of progress across the sector. This edition builds on that foundation by also exploring the governance practices organisations have developed to support and sustain their diversity targets.

A WORD FROM OUR FOUNDER



NADIA KHAN WOMEN IN CTRL

When I published the first Seat at the Table report in 2020, the question was simple: who is in the room?

Each edition since has gone deeper, from counting seats to examining how those seats are filled, the eligibility criteria, and whether the structures behind those decisions are built to sustain progress or leave it vulnerable. This year, governance moves to the foreground.

Women now hold 49% of board positions down from 52% in 2024. Global Majority women hold just 11%, down from 16%. For the first time since tracking began, both figures have declined simultaneously. Near gender parity is a significant milestone, but the intersectionality gap, now 38 percentage points and the widest we have recorded, tells a more complex story. In 2024, the sector collectively met both the gender and Global Majority women's representation targets. In 2026, neither target is met collectively.

Without structural embedding, progress is fragile. The organisations showing the most consistent trajectories are those that have written equity into their governance frameworks, not just their culture.

That is the central finding of this year's report, and it is why we are launching the Boardroom Navigator and Governance Advisory Council, to support the wider music industry with practical tools to turn ambition into lasting change.

A handwritten signature in black ink that reads "Nadia Khan".



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INTRODUCTION



This fourth edition of the Seat at the Table 2026, in association with BPI, reflects Women in CTRL's ongoing work as an independent research organisation examining governance, representation and decision-making at senior and board level across the music industry.

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. For the first time, this edition also analyses the governance structures of participating organisations, examining how constitutional provisions shape and sustain progress over time.

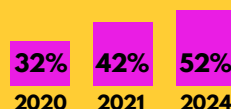
The inaugural Seat at the Table report was authored by Women in CTRL Founder Nadia Khan in 2020 and serves as a benchmark for evaluating the representation of women in UK music trade bodies. The follow-up report, Seat at the Table: 1 Year On, was released in 2021, supported by PPL.

The 2024 Seat at the Table report marked a pivotal turning point, with the representation of women on UK music trade association boards reaching 52%, a significant increase from the

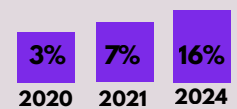
2020 report where women held just 32% of seats.

The 2026 edition reveals a more complex picture. For the first time in the series, overall gender representation has declined, and the representation of global majority women has fallen more sharply. This report examines what is driving these changes and what governance reforms can do to protect and sustain progress.

BOARDROOM GENDER REPRESENTATION 2020-2024



INTERSECTIONAL REPRESENTATION 2020-2024



Participating trade organisations have committed to the UK Music Ten Point Plan, including a goal of achieving 50% gender representation and 30% ethnicity representation. This commitment carries an expectation that organisations will strive for a minimum of 15% representation of women from a global majority background. The 2026 findings show that this intersectional target is now under significant pressure.

SEAT AT THE TABLE: LIVE EDITION 2025



Published in April 2025 and commissioned by LIVE (Live Music Industry Venues and Entertainment), the Seat at the Table: LIVE Edition marked a significant expansion of the Seat at the Table research programme into the UK's live sector for the first time.

The report established a crucial starting point for measuring progress across LIVE and its 15 member organisations, applying the same rigorous intersectional methodology as previous Seat at the Table editions.

Key findings revealed that 41% of board members across the sector are women and/or non-binary people, with only 8% of board members being women from a global majority background.

Just 27% of CEOs are women and, at the time of publication, 0% of CEOs or Chairs came from a global majority background.

Following the report's release, all 15 LIVE member organisations signed the Seat at the Table Inclusion Pledge. LIVE has set targets of 50% women and non-binary representation and 16% global majority women in senior leadership roles by 2030, with each signatory organisation setting its own measurable targets in alignment with this ambition.

A number of high-profile industry organisations, including The Royal Albert Hall, AEG and The O2, joined as Industry Champions, committing to sharing best practice, contributing case studies and participating in peer learning across the sector.

The pledge establishes a living framework, with signatories committing to annual progress check-ins and contributing to shared learning across the live music ecosystem. It represents the first time the live music industry has collectively committed to measurable inclusion targets, moving the conversation from data to delivery.

The Seat at the Table: LIVE Edition demonstrates that the benchmarking model developed through this report series has clear transferability across sectors.



METHODOLOGY



The report focuses on the representation of women in key leadership positions, including board members, executive teams, Chairs and CEOs across UK Music and the 10 music trade bodies under its umbrella. For the first time, this edition also analyses the governance structures of participating organisations, examining how constitutional provisions shape and sustain progress over time.

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. For the governance analysis, participating organisations were invited to share their Articles of Association and governing documents.

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 Ten-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:

To ensure accuracy, 2020 and 2024 data from previous editions were reviewed and verified against current organisational information. This process involved utilising publicly available data and verifying information directly with the organisations. Percentages were rounded to the nearest whole number for clarity and consistency.

Data Analysis:

Quantitative data was analysed to determine the percentage representation of women in the specified leadership positions, with comparative analysis covering the period from July 2020 to January 2026. Findings are presented using visualisations and narratives to communicate key results and chart change across 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 2026 Report.

INTERSECTIONALITY



By integrating intersectionality into the methodology and analysis, the Seat at the Table 2026 Report aims to provide a more holistic and comprehensive perspective on representation, 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.

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.

The 2026 findings present a sobering picture on intersectionality. For the first time in the series, the representation of global majority women in UK music trade body boardrooms has declined, falling from 16% in 2024 to 11% in 2026. This reversal coincides with a period in which overall gender representation has also dipped below 50% for the first time since 2024.

Together, these trends suggest that progress has not been evenly distributed. Organisations that have achieved or maintained gender balance should now interrogate whether that balance is genuinely representative.

Additionally, though it falls outside the scope of this report, we acknowledge the need for concerted efforts to address the representation of men from global majority backgrounds. Furthermore, it is imperative to extend the lens of intersectionality to encompass a broader spectrum of diversity characteristics, including 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 BOARDROOM REPRESENTATION

OVERVIEW OF FINDINGS

49%

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

11%

THE REPRESENTATION OF
GLOBAL MAJORITY WOMEN IN
THE BOARDROOM



WOMEN CEOs & CHAIRS 2026

45%

5 CEOs ACROSS THE
UK MUSIC INDUSTRY
TRADE BODIES ARE
WOMEN



18%

18% OF CHAIRS ACROSS THE
UK MUSIC TRADE BODIES ARE
GLOBAL MAJORITY WOMEN
THERE ARE ZERO GLOBAL
MAJORITY WOMEN CEOs



36%

36% OF CHAIR
ACROSS THE UK MUSIC
INDUSTRY TRADE
BODIES ARE WOMEN



OVERVIEW OF FINDINGS

49%

**49% OF BOARD MEMBERS
ACROSS 11 MUSIC TRADE
BODIES ARE WOMEN
AND/OR NON-BINARY
PEOPLE**

6

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

71%

**MMF HAVE THE HIGHEST
REPRESENTATION WITH
71% OF WOMEN
AND/OR NON-BINARY
PEOPLE ON THE BOARD**

11%

**11% OF WOMEN ON
BOARDS ARE FROM A
GLOBAL MAJORITY
BACKGROUND**

GENDER REPRESENTATION IN THE BOARDROOM

49%

THE REPRESENTATION OF WOMEN AND/OR NON-BINARY PEOPLE IN THE BOARDROOM ACROSS THE UK MUSIC INDUSTRY TRADE BODIES IN 2026 IS 49%.

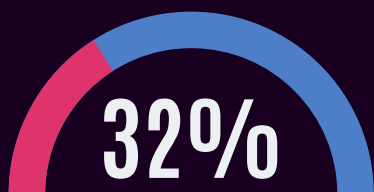
A SMALL DECREASE FROM THE 2024 FIGURE OF 52%.

2020-2026 SUMMARY

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

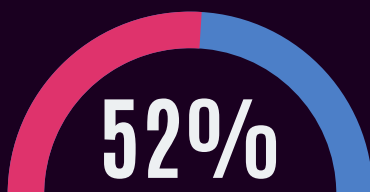
IN 2024 WOMEN AND/OR NBi PEOPLE HELD 52% OF BOARD SEATS

IN 2026 WOMEN AND/OR NBi PEOPLE HOLD 49% OF BOARD SEATS



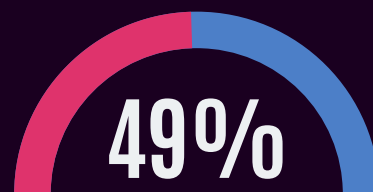
32%

2020



52%

2024



49%

2026

TRACKING REPRESENTATION OF WOMEN IN THE BOARDROOM
2020-2024-2026

INTERSECTIONAL REPRESENTATION IN THE BOARDROOM

11%



2020-2026 SUMMARY

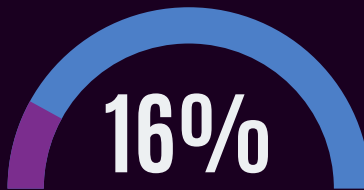
IN 2020 GLOBAL MAJORITY WOMEN
HELD 3% OF BOARD SEATS

IN 2024 GLOBAL MAJORITY WOMEN
HELD 16% OF BOARD SEATS

IN 2026 GLOBAL MAJORITY WOMEN
HOLD 11% OF BOARD SEATS



2020



2024



2026

TRACKING REPRESENTATION OF WOMEN FROM A GLOBAL MAJORITY
BACKGROUND IN THE BOARDROOM 2020-2024-2026

WOMEN IN THE BOARDROOM

RANKED BY REPRESENTATION IN 2026

ORGANISATION	2026	PP CHANGE	2024	2020
MMF	71%	+15PP	56%	50%
BPI	60%	+3PP	57%	43%
UK Music	50%	NO CHANGE	50%	20%
MPG	50%	-10PP	60%	40%
Ivors Academy	50%	-15PP	65%	36%
AIM	50%	-22PP	71%	35%
FAC	47%	NO CHANGE	47%	38%
MU	45%	-5PP	50%	42%
PRS for Music	42%	+10PP	32%	13%
MPA	39%	-4PP	43%	29%
PPL	38%	-6PP	44%	6%

GLOBAL MAJORITY WOMEN IN THE BOARDROOM

RANKED BY REPRESENTATION IN 2026

ORGANISATION	2026	PP CHANGE	2024	2020
FAC	27%	+7PP	20%	6%
BPI	20%	+1PP	19%	7%
PPL	19%	NO CHANGE	19%	0%
MPA	17%	-9PP	26%	4%
MMF	14%	+8PP	6%	0%
Ivors Academy	14%	-4PP	18%	0%
PRS for Music	8%	-6PP	14%	4%
AIM	6%	-23PP	29%	12%
MPG	0%	-20PP	20%	0%
MU	0%	NO CHANGE	0%	0%
UK Music	0%	NO CHANGE	0%	0%

CEO, CHAIRS & EXECUTIVE TEAMS OVERVIEW

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**

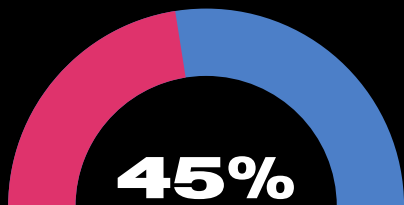
36%

**36% 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



2020-2026 PROGRESS

IN 2020 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 2026

AIM  CEO GEE DAVY	MPG  NO CEO
BPI  CEO JO TWIST	MU  GEN SEC NAOMI POHL
FAC  CEO DAVID MARTIN	PPL  CEO PETER LEATHEM
The Ivors Academy  CEO ROBERTO NERI	PRS  CEO ANDREA MARTIN
MMF  CEO ANNABELLA COLDRICK	UK MUSIC  CEO TOM KIEHL
MPA  CEO PAUL CLEMENTS	

KEY:  = Women  = Global Majority Women  = Men

DATA CORRECT AS OF JANUARY 2026

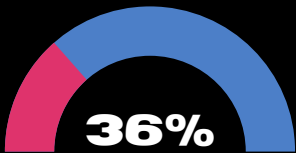
0%

2026 GLOBAL MAJORITY
WOMEN CEOS



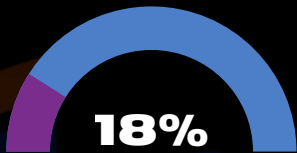
CHAIRPERSONS OVERVIEW

2026 CHAIRS



CHAIR GENDER

36% OF CHAIRS ARE WOMEN



CHAIR ETHNICITY

18% OF CHAIRS ARE GLOBAL MAJORITY WOMEN

2020-2026 PROGRESS

IN 2020 THERE WERE ZERO WOMEN CHAIRS.

IN 2024 THERE WERE 3 WOMEN CHAIRS, 2 GLOBAL MAJORITY WOMEN.

IN 2026 THERE ARE 4 WOMEN CHAIRS, 2 GLOBAL MAJORITY WOMEN.

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

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 GASCOINE
PPL		CHAIR JOHN SMITH
PRS		CHAIR JULIAN NOTT
UK MUSIC		CHAIR TOM WATSON

2026

AIM		CHAIR RUTH BARLOW
BPI		CHAIR YOLANDA BROWN
FAC		CHAIR DAVE ROWNTREE
The Ivors Academy		CHAIR TOM GRAY
MMF		CHAIR NIAMH BYRNE
MPA		CHAIR PAULETTE LONG
MPG		NO CHAIR
MU		CHAIR ALEX GASCOINE
PPL		CHAIR RICHARD BURGESS
PRS		CHAIR JULIAN NOTT
UK MUSIC		CHAIR TOM WATSON

KEY: = Women = Global Majority Women = Men

DATA ACCURATE TO JANUARY 2026

EXECUTIVE TEAMS OVERVIEW

54%

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

7

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

80%

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

20%

**20% OF WOMEN IN
EXECUTIVE TEAMS ARE
FROM A GLOBAL
MAJORITY
BACKGROUND**



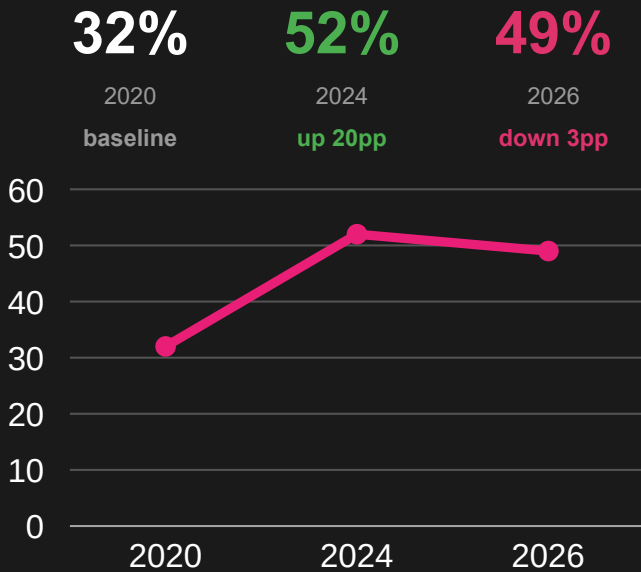
ANALYSIS OF KEY FINDINGS

THE FIRST REVERSAL

BOTH GENDER AND GLOBAL MAJORITY WOMEN'S REPRESENTATION DECLINE SIMULTANEOUSLY FOR THE FIRST TIME IN SIX YEARS

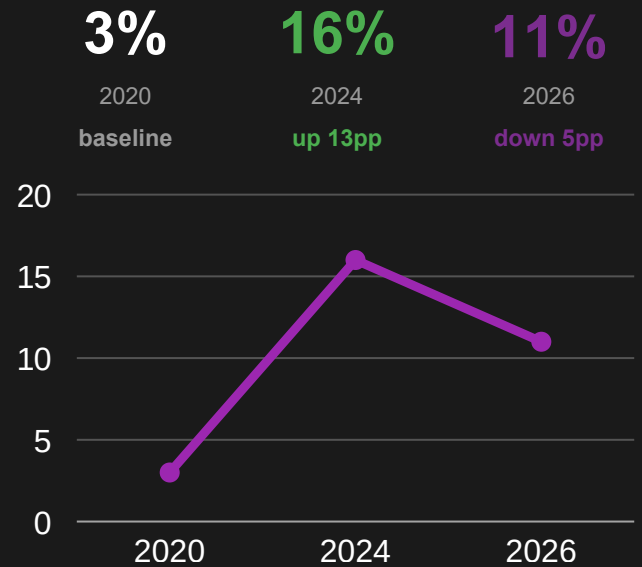
GENDER REPRESENTATION

Women on Boards



INTERSECTIONAL REPRESENTATION

GM Women on Boards



-7

Women's seats lost

92 seats to 85 seats

+2

Men's seats gained

88 seats to 90 seats

-8

GM women's seats lost

29 seats to 21 seats

4/61

New seats to GM women

6.6% of all appointments

The 2026 Seat at the Table report records the first simultaneous decline in both gender and global majority women's representation since the series began in 2020. Women's representation on boards across the cohort of eleven trade bodies stands at 49%, down from 52% in 2024. Global majority women's representation stands at 11%, down from 16% in 2024.

The decline is not explained by a single organisation. Seven of eleven organisations recorded a fall in gender representation. Eight of eleven recorded a fall in global majority women's representation.

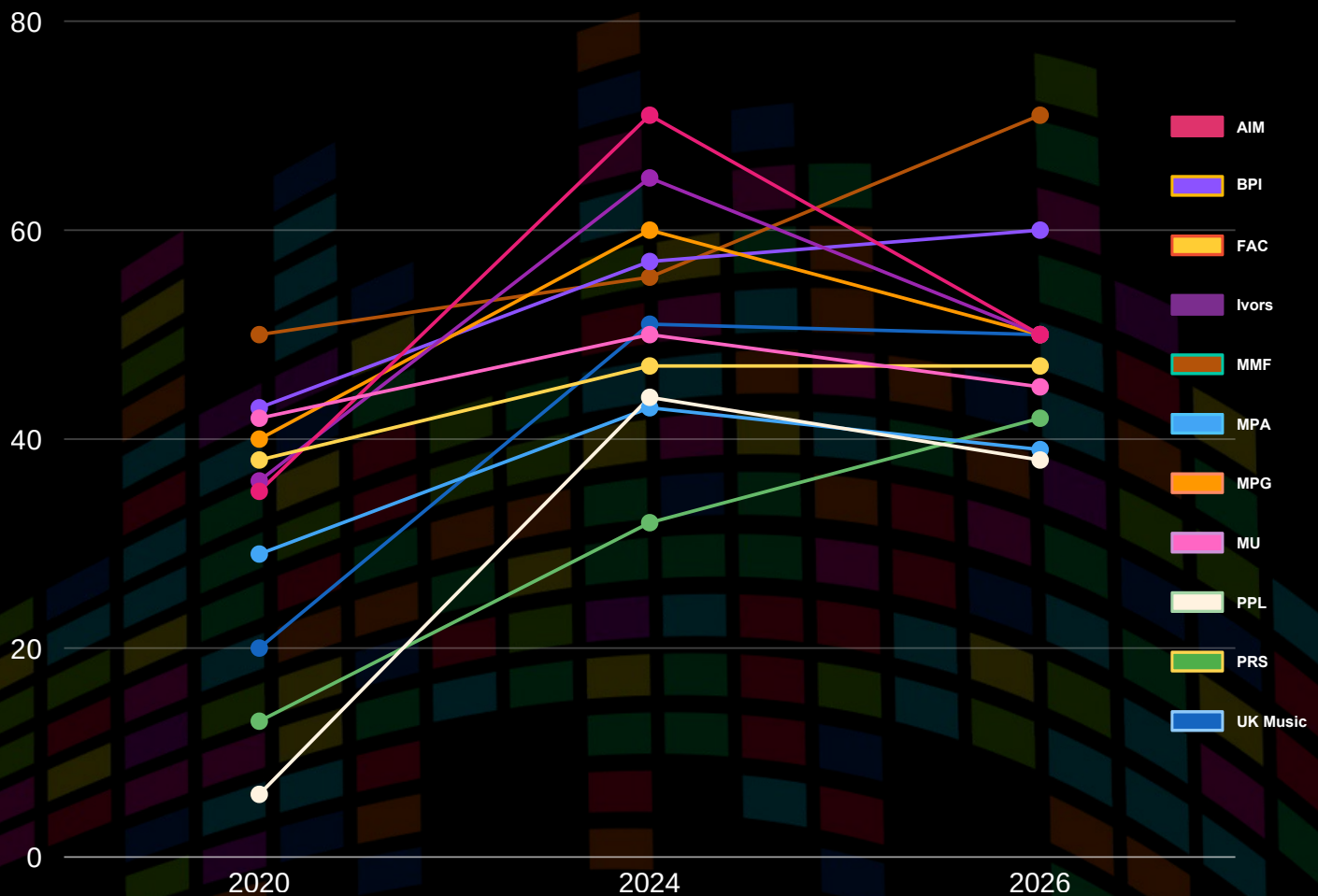
The appointment rate analysis provides context. Across the cohort, 49% of new board appointments since 2024 went to women, a figure that would be considered strong in isolation. However, where departure rates among existing women board members were high, a 49% appointment rate was insufficient to maintain previous levels of representation.

This pattern is most pronounced in smaller boards, where a single departure has a proportionally larger effect on the overall percentage. The 2026 data confirms that appointment rates alone do not determine outcomes. It is the relationship between appointments, departures and board size that determines whether representation holds, grows or falls.

Data accurate as of January 2026. Cohort average across 11 organisations. CEOs excluded from board counts.

GENDER REPRESENTATION BY ORGANISATION

WOMEN ON BOARDS 2020-2024-2026



The cohort average conceals significant variation. Across the eleven organisations, 2026 gender representation ranges from 38% to 71%.

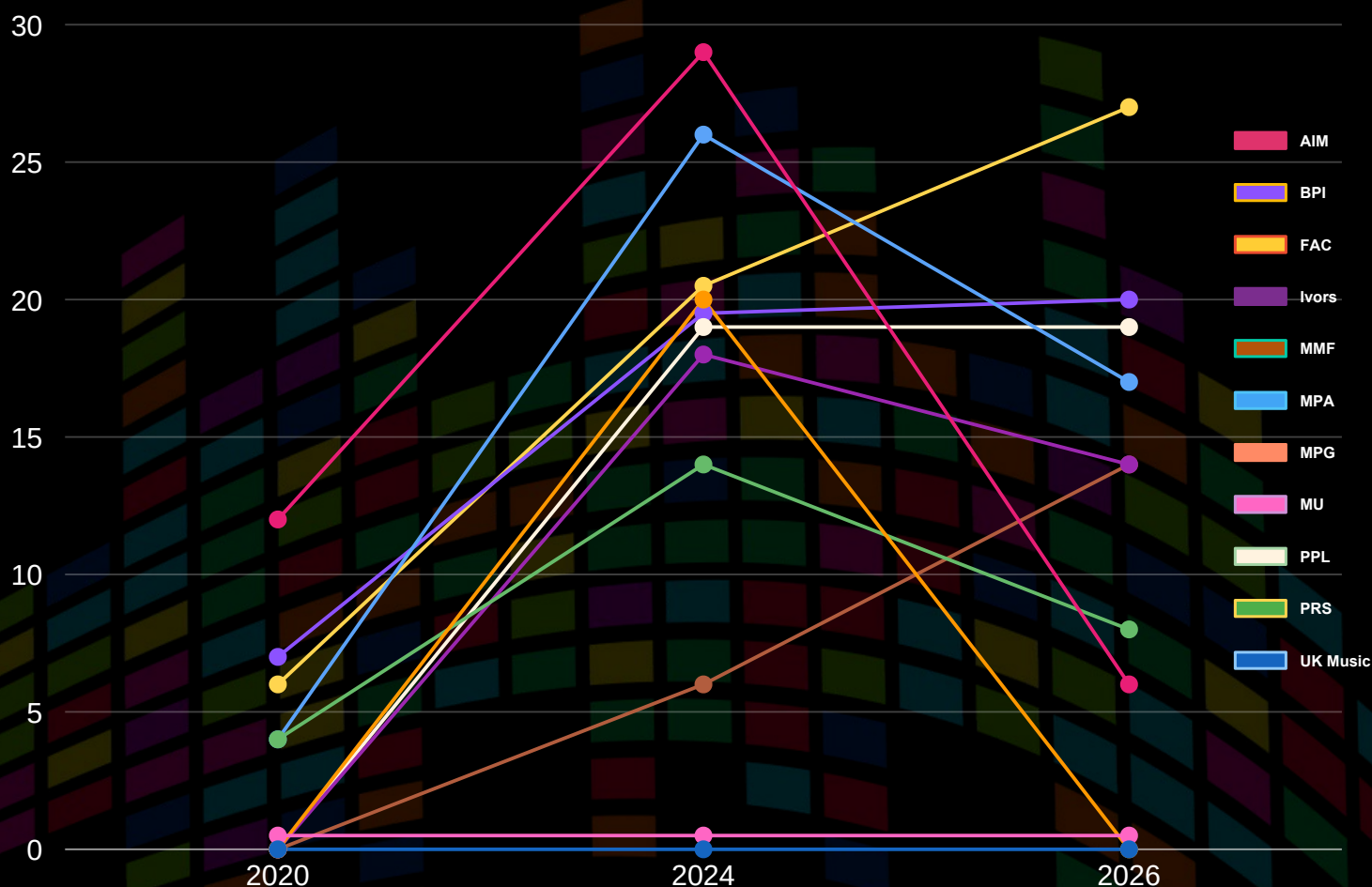
MMF records the highest gender representation at 71%, an increase of 15 percentage points since 2024. BPI increased from 57% to 60%. PRS for Music recorded the largest percentage point gain at plus 10 percentage points, reaching 42%. AIM recorded the largest decline, falling from 71% to 50%, a drop of 22 percentage points. Ivors Academy fell 15 percentage points from 65% to 50%. MPG fell from 60% to 50%. PPL fell from 44% to 38%.

The trajectory of these individual organisations illustrates the central finding of the 2026 report: progress is not linear, and without structural protections, gains made in one period can be reversed in the next.

Data accurate as of January 2026. CEOs excluded from board counts.

GLOBAL MAJORITY WOMEN BY ORGANISATION

GLOBAL MAJORITY WOMEN ON BOARDS 2020-2024-2026



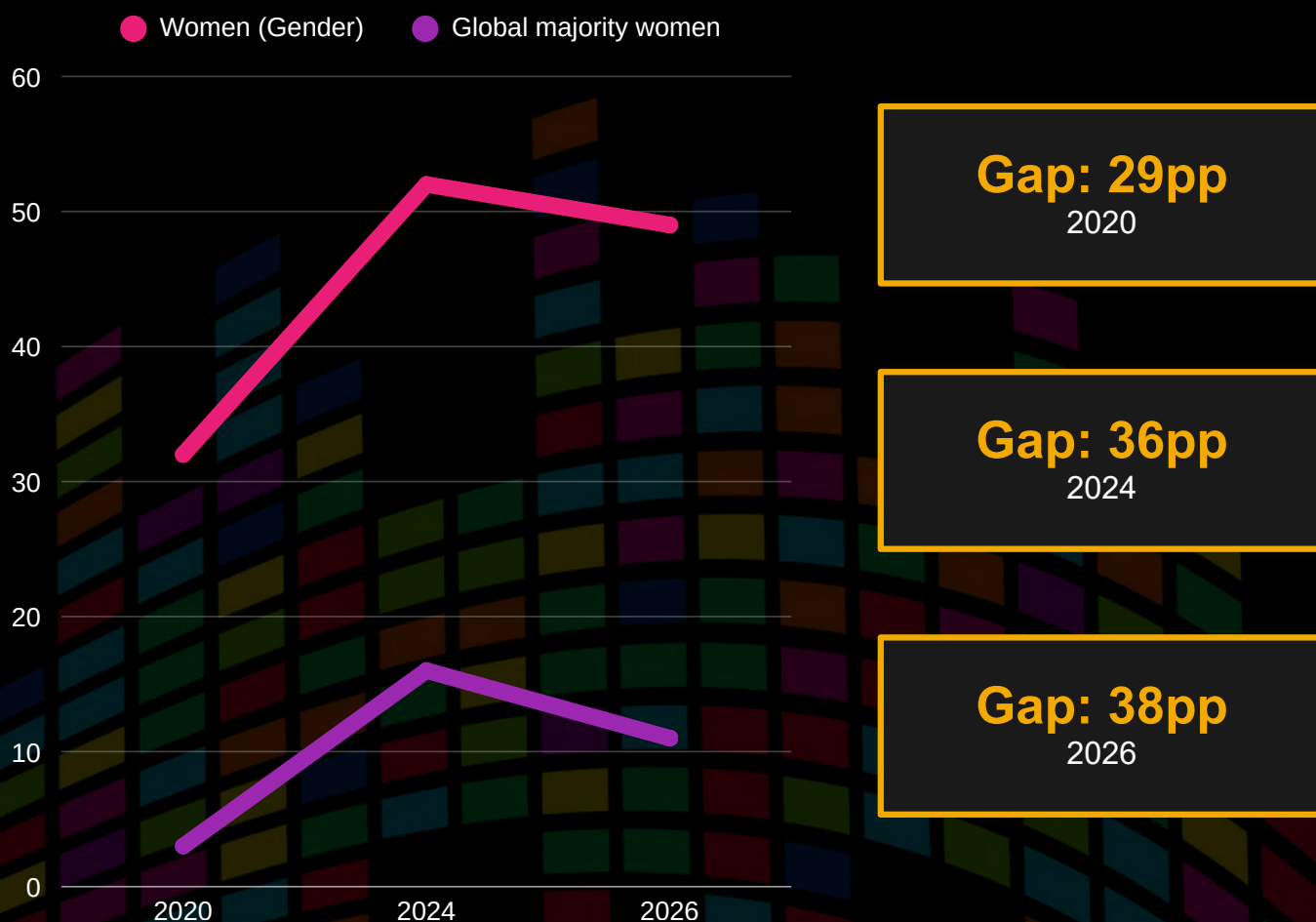
Global majority women's representation ranges from 0% to 27%. FAC records the highest global majority women's representation in the cohort at 27%, an increase of 7 percentage points since 2024. BPI increased from 19% to 20%. MMF increased from 6% to 14%.

AIM recorded the largest decline, falling from 29% to 6%. MPG fell from 20% to 0%. MPA fell from 26% to 17%. PRS for Music fell from 14% to 8%. MU, MPG and UK Music each recorded 0% global majority women on their boards in 2026. UK Music and MU also recorded 0% in 2024.

BPI is the only organisation in the cohort to record an increase on both gender representation and global majority women's representation between 2024 and 2026. BPI is also the only organisation in the cohort to have reached both UK Music Ten-Point Plan targets.

THE GAP THAT WIDENED

THE GAP BETWEEN GENDER AND INTERSECTIONAL REPRESENTATION HAS WIDENED FROM 29PP IN 2020 TO 38PP IN 2026



Progress on gender representation and progress on global majority women's representation have moved together across this series, but they have not moved at the same rate. When both decline, the intersectional figure falls further and faster.

Gender representation has fallen by 3 percentage points since 2024. Global majority women's representation has fallen by 5 percentage points.

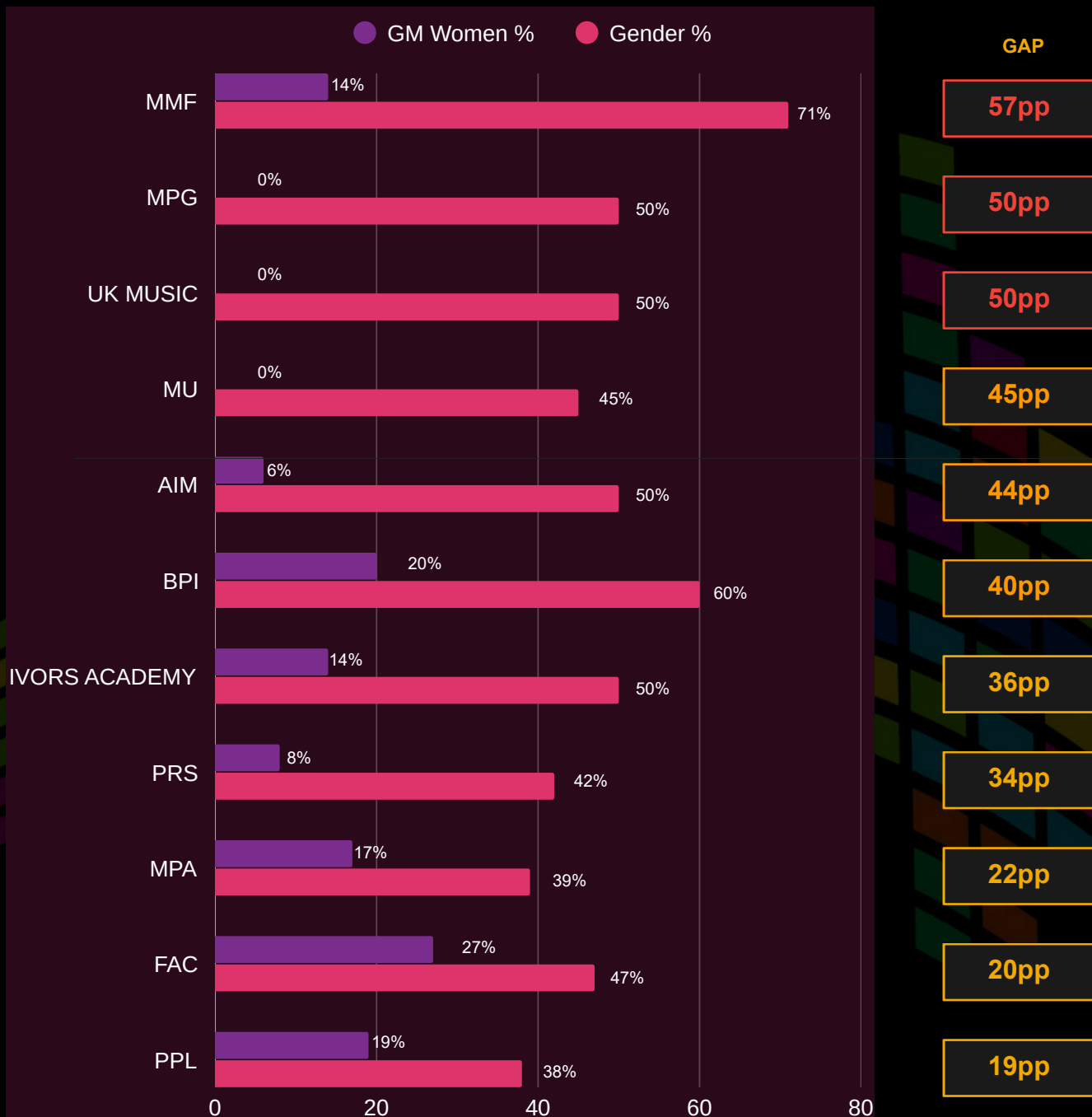
The gap between the two measures has widened at every data point in the series: from 29 percentage points in 2020, to 36 percentage points in 2024, to 38 percentage points in 2026.

The 38 percentage point gap means that achieving gender parity on boards would still leave global majority women significantly underrepresented. Closing the gender gap does not close the intersectional gap.

Data accurate as of January 2026. Cohort average across 11 organisations.

INTERSECTIONALITY GAP

GENDER REPRESENTATION VS GLOBAL MAJORITY WOMEN'S REPRESENTATION PER ORGANISATION, 2026



Across the cohort, the average gap between gender representation and Global Majority women's representation is 38 percentage points. For context, if every organisation met both UK Music Ten-Point Plan targets of 50% gender and 15% Global Majority women, the gap between the two would be 35 percentage points. The current average of 38 percentage points exceeds even that benchmark.

Three organisations record gaps of 45 percentage points or more. Three organisations record 0% Global Majority women on their boards.

GOVERNANCE

GOVERNANCE

CONSTITUTIONAL REFORM IN PRACTICE: BPI, MUSICIANS' UNION AND IVORS ACADEMY

The 2026 Seat at the Table report marks a significant evolution in scope. Previous editions established and tracked the benchmark for gender and intersectional representation across UK music trade body boards. This edition goes further by examining how organisations govern themselves and whether the structures they have in place are capable of sustaining the progress that has been made.

Eight organisations provided Articles of Association or equivalent constitutional documents for analysis and three organisations provided governance information through survey responses or founding articles. The analysis examined election processes, eligibility criteria, term limits, and any embedded equity provisions.

Three organisations stand out for the depth and ambition of their governance reform: BPI, Musicians' Union and Ivors Academy. Each has taken a distinct approach to embedding equity into their constitutional framework.

BPI's Article 44 and Code of Conduct represent a targeted, intersectionally designed intervention that has produced consistent upward progress across both metrics.

The Musicians' Union's 2025 vote for census-benchmarked reserved seats is the most constitutionally significant development in six years of SATT, with its impact expected to become visible from 2028.

The Ivors Academy has undertaken the broadest programme of structural reform in the cohort, including term limits, a two-tier Senate pathway, Independent Directors and an Advocacy Accelerator, building a governance foundation designed to stabilise and sustain representation over future board cycles.

The table below provides a comparative overview of governance reform across these three organisations. The case studies that follow tell each story in detail, with contributions from the organisations themselves.

	BPI	MUSICIANS' UNION	IVORS ACADEMY
DATA SOURCE	Articles of Association (updated 2019)	Union Rules (revised September 2025)	Articles of Association (adopted 2021, amended 2024)
KEY REFORM	Article 44: requires labels to consider putting women forward for Council positions	Rule IV: reserved seats for five underrepresented communities, triggered by census benchmarks	Two-tier Senate/Board pathway with term limits, Independent Directors, young person seat
SUPPORTING MECHANISMS	Council Code of Conduct Election reform (CIVICA, randomised ballots, hustings) Co-opting provision	Members' Assembly (diversity-centred) Bursary for Global Majority women TUC development programmes Equality Action Plan with targets	38-person Senate (genre-reserved seats) Ethics Committee Advocacy Accelerator Gender-neutral language throughout 2 Independent Director seats

BPI: EQUITY BY DESIGN



Embedding representation into the constitution



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

In 2019, during the UK Music Diversity Taskforce's development of the 10 Point Plan, it became clear that the BPI, as a Taskforce member, would need to take action to achieve the board diversity targets set out within the Plan.

The BPI began by amending its Articles of Association in Autumn 2019 to prepare for the 2020 launch of the 10 Point Plan. Updates to BPI's Articles included provisions to co-opt new Council members, the appointment of BPI's COO to Council, and the introduction of Article 44 which required 'the BPI's desire to ensure that Council is broadly reflective of the diversity of the business and of society' to be given due consideration when nominating and electing members to Council.

Article 44 allowed the BPI to take practical steps such as requesting major record labels maintain gender parity when nominating their representatives to Council and ensuring that all stakeholders understood the seriousness with which the BPI takes its diversity, equity and inclusion commitments.

Collectively, these amendments provided the

BPI with impactful mechanisms to enable increased gender and ethnicity representation at a governance level.

The BPI also adopted a Council Code of Conduct, formally embedding expectations of inclusive boardroom behaviour into Council operations.

To support diversity within Independent Label Representative elections, the BPI has undertaken a range of initiatives to raise awareness within the membership, demystify candidate criteria, and eliminate sources of potential bias through steps like the alphabetical dynamic randomisation of ballots.

These changes have facilitated a dramatic change in the diversity of BPI Council. Whereas women only made up 43% of Council members in 2020, today Council is more than 60% women, and during the same timeframe representation of women from Black, Asian and ethnic minority backgrounds has increased from 7% to 20%. As the Seat at the Table 2026 report acknowledges, the BPI is leading progressive change within the industry and among its various trade associations.



Policy, including governance, is an essential tool in achieving increased diversity and representation at all levels of the music industry, and at the BPI collaboration and sharing learning underpins our Five-Year Diversity, Equity and Inclusion (DEI) Strategy. The UK Music 10 Point Plan has been instrumental in developing our approach since 2019 and we are pleased to see this long-term work bearing fruit – with both 50% gender and 15% global majority women’s representation surpassed on BPI Council.

We welcome and are delighted to support the launch of the 2026 edition of the Seat at the Table report focusing on governance and hope that our progress to date will encourage others to embed equity and inclusion into their governance frameworks.

HAILEY WILLINGTON

HEAD OF DE&I

BPI



THE IVORS ACADEMY



A Senate pathway, term limits, and governance reform

Good governance is vital to our mission. As the organisation that protects, empowers and celebrates songwriters and composers, the way we govern ourselves must reflect our values. Robust governance ensures decision-making is transparent and accountable, representative voices have a seat at the table and our policies reflect the lived experiences of the music writers we exist to support.

The establishment of our 40-strong Senate in 2021 created a meaningful route into governance, ensuring that working writers can act as a policy think tank and inform the organisation's strategy. By introducing maximum term limits for Directors, but not for Senators, we make space for fresh thinking while retaining expertise and continuity within the Academy.

Introducing Independent Directors in 2018 strengthened objectivity at Board level, bringing voices from outside the music industry into governance. This, alongside the shared Director role for under-25s, has opened the door to emerging talent and ensured the needs of early-stage songwriters and composers are recognised at Board level.



PICTURE: The Ivors Academy Summit, L_R (Tom Gray, Amber Davis)

From 2022 to 2024, our Advocacy Accelerator scheme used co-opted Board seats to ensure global majority creators were not simply consulted but represented. The establishment of our Ethics Committee, led by Charlene Brown, also upholds the highest standards of behaviour among members and oversees complaints handling.

In 2024 we adopted gender-neutral language throughout our Articles of Association to ensure inclusive messaging across our work.

Together, these developments demonstrate our commitment to governance that is accountable, accessible and equitable, ensuring power is shared and decisions are informed.

As we expand our influence internationally, including the launch of The Ivors Academy Ireland, our governance will remain firmly led by and in service of songwriters and composers, with one Board and a single vision for The Ivors Academy.



“

Our governance must always reflect and represent songwriters and composers. As The Ivors Academy grows its influence internationally, we remain committed to a single vision: to make the greatest practical difference possible to the careers and craft of music creators.

”

ROBERTO NERI**CEO****THE IVORS ACADEMY**

MUSICIANS' UNION: RULES FOR CHANGE



The 2025 vote that embedded reserved seats

The MU is taking bold, necessary steps to remove the barriers that underrepresented members continue to face when seeking election to the Executive Committee.

At our most recent Delegate Conference, we proposed a transformative rule change: the creation of reserved seats for Disabled Members, Members from the Global Majority, LGBT+ Members, Women Members, and Young Members.

Each community will have two seats dedicated to ensuring their voices are not only heard, but valued and centred.

These seats are activated when representation for any community falls below the proportions reflected in the latest UK census. Members of that community will have the power to elect two of their own representatives to the Executive Committee. This is more than a structural adjustment; it is a declaration that every musician deserves a place in shaping the future of their union.

By giving underrepresented members, the ability to elect leaders from within their own communities, we are strengthening the MU's democratic foundations and living our values.

We are building a union that reflects the full diversity, creativity, and lived experience of its membership, a union where every musician can see themselves represented at every level.



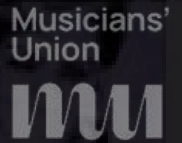
PICTURE: Musicians' Union General Secretary Naomi Pohl speaking at the Seat at the Table 2024 launch.

This is how we create a future that is fairer, more inclusive, and more aligned with the music industry we want to build together.

To nurture this future, we have launched the Future Leaders Programme, an investment in the next generation of union leadership. Through training in organising, campaigning, and activism, participants will gain the skills, confidence, and networks they need to step forward as powerful advocates for musicians and their communities.

This programme is designed to ignite potential, amplify voices, and equip emerging leaders to shape the MU for years to come.





The Musicians' Union represents all musicians and we want to ensure the diversity of our membership is reflected in our decision and policy-making. At our most recent MU Delegate Conference, our members voted to change our rules and add reserved seats to our Executive Committee for under-represented musicians.

We have also established a new Members' Assembly, like a Members' Parliament, for policy discussions which has diversity baked into its structure. These initiatives are crucial and absolutely central to what we do.

The MU must remain relevant to all musicians and the only way to do that is to ensure our democratic structures reflect the full breadth of our membership.

NAOMI POHL
GENERAL SECRETARY
MUSICIANS UNION





“

Seat at the Table gives the music industry the data it needs to measure real progress on board and senior leadership diversity.

It holds us accountable and drives us to keep improving our governance and recruitment practices.

It's essential that every MU member can see themselves represented at the highest level of the Union, and we will continue this work until our leadership truly reflects the full diversity of our membership.

”

JOHN SHORTELL
HEAD OF ED&I
MUSICIANS UNION

GOVERNANCE ADVISORY COUNCIL

Women
in
CTRL

Women in CTRL launches 2 new initiatives in response to the findings



PICTURE: L-R Hailey Willington, BPI & Nadia Khan, Women in CTRL at the 2024 Seat at the Table report launch.

The Seat at the Table Governance Advisory Council is a new group convened by Women in CTRL to support the development and sharing of best practice in board governance across the UK music industry.

The Council provides a structured forum for peer exchange on governance frameworks, board processes and constitutional mechanisms. Its role is to contribute insight and expertise that inform practical resources and guidance for the wider sector, including the Boardroom Navigator—a free public resource bringing together board election calendars, eligibility criteria, and practical guidance across music industry organisations

The Council brings together expertise spanning equality and inclusion, legal and governance practice, and wider industry leadership.

SEAT AT THE TABLE GOVERNANCE ADVISORY COUNCIL



NADIA KHAN

CHAIR



JACKIE DAVIDSON

JD MANAGEMENT



LAYLA BUNNI

COO, CLINTONS



SARAH WILLIAMS

CEO, IMPEL



ANDREW KIDD

PRINCIPAL,
CLINTONS



**HAILEY
WILLINGTON**

HEAD OF DEI, BPI



JOHN SHORTELL

HEAD OF DE&I,
MUSICIANS' UNION



MARIA MCMILLAN

GOVERNANCE &
POLICY
IVORS ACADEMY

“

When I first joined a board, I realised that women, especially women of colour, often don't know these opportunities exist or how to access them. The SATT Governance Advisory Council is about sharing best practice and learning from each other so that the progress we are seeing across the industry continues to grow.

If we want boards that truly represent our industry, we need to look at how they work, not just who sits on them.

”

JACKIE DAVIDSON MBE**SATT GOVERNANCE ADVISORY COUNCIL
FOUNDING MEMBER****PPL BOARD MEMBER, MPA BOARD
MEMBER**



SPOTLIGHT PROFILES

Each organisation in this report nominated a woman from their board to share their experience of joining and contributing at board level. These profiles offer insight into how board opportunities arise, what it takes to step into a board role, and what they say they wish they had known sooner.

SPOTLIGHT

JACKIE JOSEPH

AIM BOARD MEMBER

GENERAL COUNSEL, BLUE
RAINCOAT MUSIC



“

Never be afraid to ask what seems the obvious question.

”

What drew you to a board role in the music industry?

I was encouraged to apply by colleagues, and I don't think that I would have had the nerve to put myself forward (particularly in the context of the member elections for AIM's board) without their support. The opportunity came at a time when the industry was facing multiple challenges that crossed my path regularly in a professional context which felt to me critical for the ongoing health of my organisation, the independent sector and the wider industry.

How did your professional background shape the way you approached joining a board, and what did you bring to the table that you feel made a difference?

As a lawyer, I've had the classroom theory on board structure and responsibilities, and been involved in preparation and presentation of board papers and management of the results of board decisions. I was therefore very much aware of the burden and accountability of taking a board role. The nature of a number of the issues being discussed by the AIM board have had a legal or compliance aspect to them, so I knew that there was something useful that I could bring to those conversations. The reality is that the organisation is very supportive of and clear on the required formalities and provides a full onboarding programme, so that is definitely not something which should be an obstacle to anyone considering putting themselves forward for a board position.

What do you know now about how music industry boards operate that you wish you had understood earlier?

While the formal structures necessarily apply to the running of the Board, the informal activities by board members outside board meetings have equal impact. There is such a fantastic variety of experience and knowledge within the AIM Board, combined with an enthusiasm for action, that the ways to get stuck in and make a difference using specific personal skills are broad and welcomed. There is really no correlation between the amount of talking in a formal setting and the impact that people are making.

What advice would you give to women in the industry who are considering a board role but are unsure where to start?

The people who have taken these roles are going to be the same people who are happy to share their knowledge and ideas, so pick up the phone, and never be afraid to ask what seems the obvious question.

Jackie Joseph

SPOTLIGHT

BECKY LEES

BPI BOARD MEMBER

DIRECTOR OF LSO LIVE



“

Don't underestimate the value of the work you already do: operational insight, creative judgment, relationship-building and problem-solving are all boardroom skills

”

What drew you to a board role in the music industry?

I'd been involved with the BPI for several years through the Classical Committee, which gave me a real appreciation of how much thoughtful governance and advocacy shape outcomes for our part of the industry. When an opportunity arose for an independent label representative on the BPI Board, I put myself forward. I wasn't successful the first time, but the experience made me even more determined – and when a vacancy opened again a couple of years later, I reapplied. That persistence paid off, and joining the board became an important extension of my commitment to ensuring that classical and independent voices are represented in national conversations about music. I'm delighted to have been re-elected this year.

How did your professional background shape the way you approached joining a board, and what did you bring to the table that you feel made a difference?

My background in recording, rights management, and digital strategy meant that I approached the BPI Board role with an understanding of the unique challenges – and opportunities – faced by both classical and independent labels. Having spent years working closely with artists, orchestras, and international partners through LSO Live, I'm used to operating at the intersection of creative ambition, commercial realities, and long-term audience development.

What do you know now about how music industry boards operate that you wish you had understood earlier?

Boards function best when there is genuine openness – both to new ideas and to acknowledging gaps. I also hadn't fully appreciated, early on, how much of a board's influence comes from shaping culture as much as strategy: building trust, encouraging transparency, and helping leaders feel supported while still being held accountable. That takes time, particularly to understand the make-up of the board and how it functions.

I also hadn't realised how long it can take to feel comfortable addressing the room and making your voice heard.

What advice would you give to women in the industry who are considering a board role but are unsure where to start?

My advice is to seek out people who already serve in these roles and ask them candidly about their experiences; most are very willing to demystify the process. And don't underestimate the value of the work you already do: operational insight, creative judgment, relationship-building and problem-solving are all boardroom skills, even if they're not labelled as such in your day-to-day job.

A handwritten signature of Becky Lees in a cursive script.

SPOTLIGHT

BISHI

FAC BOARD MEMBER

ARTIST, COMPOSER,
PRODUCER



“

Every industry professional, be they an artist or someone behind the scenes, has a unique DNA which forms their expertise.

”

What drew you to a board role in the music industry?

I had developed a relationship with the featured artists coalition, first as an artist ambassador. They'd also supported my work with WITCiH festival which was headlined by Laurie Anderson. The opportunity to join the board came a year later.

How did your professional background shape the way you approached joining a board, and what did you bring to the table that you feel made a difference?

I've been self releasing since 2007, since the iPhone was launched on the global market. I've been a DIY artist for the extent of my career so I have a first hand experience in ever shifting digital landscapes. As a South Asian woman I am in a tiny minority in the music industry with a working career. I started my career in queer nightlife. I have a big interest in expanding technologies and how they impact creativity. I represent a number of minority intersections & an understanding of how things work from the ground up & the every day struggles of modern working artists.

What do you know now about how music industry boards operate that you wish you had understood earlier?

They are hard work but they are completely worth it. You meet amazing people along the way.

What advice would you give to women in the industry who are considering a board role but are unsure where to start?

If you are thinking of joining a board, trust the strength and value of your experiences. Every industry professional, be they an artist or someone behind the scenes, has a unique DNA which forms their expertise. You have the power to create change.

Bishi

SPOTLIGHT

AYANNA WITTER-JOHNSON

THE IVORS ACADEMY BOARD MEMBER

SINGER-SONGWRITER,
CELLIST, PIANIST AND
COMPOSER



“

When women step into board roles, we don't just take a seat — we shift the conversation.

”

What drew you to a board role in the music industry?

Back in 2020, encouraged by my manager at the time, I reached out to the chair of a Jazz committee and asked if I could join. When a space opened up, I applied and was accepted. Over the next few years, through attending meetings and contributing consistently, I grew in confidence and began to understand more deeply how decisions made in boardrooms shape opportunity, access, funding and representation across the industry.

So when a call went out for board applications, although I didn't feel like the obvious candidate on paper, I felt ready to step forward.

How did your professional background shape the way you approached joining a board, and what did you bring to the table that you feel made a difference?

My background as a performer and composer meant that I entered the boardroom with lived experience of the industry at grassroots and professional levels.

I brought a strong commitment to amplifying unheard voices, particularly advocating for overlooked members within the membership and for women of colour whose experiences are often marginalised in industry discussions. I also brought creative thinking — the ability to reframe problems, ask different kinds of questions, and hold space for nuance.

Sometimes what makes the biggest difference isn't having all the answers, but asking the question that hasn't yet been asked.

What do you know now about how music industry boards operate that you wish you had understood earlier?

I wish I had understood more about board etiquette and strategy from the outset. Effective board work isn't just about passion — it's about timing, listening carefully, understanding governance frameworks, and knowing when to question and when to build alliances quietly.

There is an art to lobbying, to shaping conversations before they reach the formal agenda, and to recognising how influence often happens outside the meeting itself. I've learned that patience and preparation are as important as conviction.

The most impactful contributions often come from those who have taken the time to understand the ecosystem in full.

What advice would you give to women in the industry who are considering a board role but are unsure where to start?

Boardrooms shape the future of our industry, so if you've ever felt frustrated by decisions made about you, without you — that's your sign to step into the room. Your voice is powerful. Don't underestimate the impact of questioning how decisions are made, who they benefit, and who might be missing from the conversation.

Don't wait until you feel 'ready'. Learn how governance works, build relationships, trust that your perspective has value and be prepared to ask the question no one else is asking.

Ayanna Witter-Johnson

SPOTLIGHT

JILL HOLLYWOOD

MMF BOARD MEMBER

FOUNDER, ECHO BEACH MANAGEMENT



“

Woman need to be better at putting ourselves forward for these roles. We have as much right to be at the table as the men.

”

What drew you to a board role in the music industry?

I was honoured at the 2018 AMA Awards, winning Producer / Writer Manager of the Year, which lead to my deeper involvement with the MMF, joining the board in 2019. I was asked to be Vice Chair in 2025.

How did your professional background shape the way you approached joining a board, and what did you bring to the table that you feel made a difference?

My appointment was the first time a chair or vice chair at the MMF has not managed a recording artist. The fact that I have built my business representing producers and songwriters and the MMF felt it was time to recognise and highlight the role of songwriters / producers in the music ecosystem, felt really important to me. I was daunted at first, feeling that there were many conversations around artist management that I couldn't have an informed view on, but my experience on the board has taught me that you bring your own world experience and it's that diversity amongst the board member experience that brings strength.

What do you know now about how music industry boards operate that you wish you had understood earlier?

That you don't have to know everything. No one does! My learning curve has been steep but so rewarding and I really feel I have been able to represent the issues my community of music makers face and the MMF has been so supportive of allowing and supporting it. We are a broad church of people and it's the diversity that makes it so powerful.

What advice would you give to women in the industry who are considering a board role but are unsure where to start?

Just do it. Woman need to be better at putting ourselves forward for these roles. We have as much right to be at the table as the men and from my experience working with the MMF which has a majority of female board members, I can honestly say we are better for it!

Jill Hollywood

SPOTLIGHT

KATIE MANASSE

MU EXECUTIVE COMMITTEE

THOUGHT LEADER,
STRATEGIST, EXECUTIVE
COACH AND ACCESS
SPECIALIST



“

Trust yourself and your experience, and ask questions. No question is a silly question. Boards need you and your experience, exactly as it is!

”

What drew you to a board role in the music industry?

In 2020-2022 I was running a podcast about the music industry, and was interacting with various national campaigns run by the Musicians' Union and other industry leaders, such as Composers Against Buyouts and the Musicians' Census. Through hosting Musicians' Union guests on the podcast, I developed relationships, and was made aware of the committee structure of the MU. I wanted to contribute to policy and change making at a national level, and was impressed by the MU's proactive attitude to all issues affecting musicians, especially equality, diversity and inclusion. I felt this was somewhere my experience could be part of bringing about meaningful change. I joined my Regional Committee initially, and then ran for the Executive Committee and was elected.

How did your professional background shape the way you approached joining a board, and what did you bring to the table that you feel made a difference?

My career has been in arts management, and I have worked in several roles that have involved governance, meaning I have 'serviced' many boards and committees. Since starting my own arts management organisation in 2018, I have had the opportunity to see the music industry from many angles - working with artists, agents, venues and promoters, funders, record labels, publishers, education settings, and industry trade bodies. I saw how the different parts of the industry interacted, and how the power dynamics worked. There was a clear 'status quo'. In 2020, when the lockdowns started, the industry was faced with unprecedented circumstances, and conversations about the status quo were opened up. I founded the podcast 'Music Works' which talked to people across the industry

about what it really meant to be a part of the music industry, the highs and lows. I have also more recently specialised in disability access support.

What do you know now about how music industry boards operate that you wish you had understood earlier?

There is a great deal of variation in how music industry boards operate. I have experienced the MU board as a member, and a number of other music industry governance boards in work roles where my job was to report to/support them. My experience is that the way the boards work is significantly affected by who is on them and how the power is distributed.

Before joining the MU executive committee I had had a lot of experience of music industry boards as having core members who had been there a long time and were quite institutionalised, and controlled conversations and tone, leading to gatekeeping, variable respect of board members, and ideas and innovation rarely taken on with enthusiasm. There were some exceptions, but my concern over joining any board was that I would be a token member, treated as 'new' or inexperienced, and/or not be able to take an active role. In joining the MU's EC I have experienced quite the opposite, and there is admirable best practice on that board.

What advice would you give to women in the industry who are considering a board role but are unsure where to start?

Trust yourself and your experience, and ask questions. No question is a silly question. Boards need you and your experience, exactly as it is!

Katie Manasse

SPOTLIGHT

NATALIE BIBBY

MPG BOARD MEMBER

**MASTERING ENGINEER AT
AIR STUDIOS &
EXECUTIVE DIRECTOR OF
THE MUSIC PRODUCERS
GUILD.**



“

Do not wait until you feel ready. Boards do not need perfection. They need perspective.

”

What drew you to a board role in the music industry?

I didn't initially set out to join a board. As a mastering engineer, I have always been positioned at the intersection of creativity and industry, and I have seen first hand the challenges producers, mixers and engineers face. Stepping into a leadership role within the Music Producers Guild felt like a natural extension of that. It was about advocating for better recognition, fairer working practices and stronger support structures for our members.

The opportunity came through involvement and contribution rather than a single moment. By consistently showing up, engaging in conversations and supporting the Guild's work, I became more deeply connected to its mission. From there, being invited into a board level leadership role felt organic and purpose driven.

How did your professional background shape the way you approached joining a board, and what did you bring to the table that you feel made a difference?

My professional background shaped my approach significantly. Mastering requires deep listening, diplomacy and the ability to balance artistic vision with technical precision. Those skills translate directly into governance. You are constantly navigating creative intention, commercial reality and emotional nuance, which is remarkably similar to board work.

I brought a creative perspective to strategic discussions, ensuring that decisions were not only solid but also culturally and artistically informed.

What do you know now about how music industry boards operate that you wish you had understood earlier?

I now understand that boards are all about stewardship. They operate through collective responsibility, preparation and trust. I wish I had realised earlier how much the unseen work matters.

I have also learned that strong boards welcome constructive challenge. Diverse perspectives are not a complication. They are essential to better decision making. Real change happens through sustained commitment and collaboration rather than single moments of visibility.

What advice would you give to women in the industry who are considering a board role but are unsure where to start?

Do not wait until you feel ready. Boards do not need perfection. They need perspective. Start by getting involved. Join committees, attend events, volunteer for working groups and ask how decisions are made. Governance becomes far less intimidating once you understand the structure behind it.

Say yes to conversations that stretch you. Build relationships with people already sitting on boards and ask them about their journey. Remember that your lived experience is not a gap in your CV. It is your value. Representation is not about filling a seat. It is about shaping the room.

Natalie Bibby

SPOTLIGHT

MARIA FORTE

MPA BOARD MEMBER

**OWNER, MARIA FORTE
MUSIC SERVICES LTD.**



“

If you feel or think you have something to contribute, never underestimate yourself, your experience or your ability and have the confidence to put yourself forward.

”

What drew you to a board role in the music industry?

I have had the opportunity of being on a few boards during my career, but the MPA board role is the first member organisation that I have sat on, the others were company boards. I had sat on the MPA board some years previously - but had to withdraw due to family responsibilities and time. That time has now passed. When some vacancies on the board came up, I decided to stand again and give it another shot. I think being part of a member organisation board is also like giving back to an industry (music publishing) that I know and love.

How did your professional background shape the way you approached joining a board, and what did you bring to the table that you feel made a difference?

During my 47 year career in the music industry, having worked in various different elements of it - I have always worked in music publishing. My background is predominantly in what I call the 'nuts and bolts' of the industry and I felt that I could truly bring something to the table along the lines of the day to day highs and lows being at the coal face a lot of the time. My clients are varied - artists, writers, other publishers, management companies and digital services - so I feel the breadth of my experience brings something of benefit.

What do you know now about how music industry boards operate that you wish you had understood earlier?

Probably the formality of it all and how the various different boards fit together. I am terrible at speaking out of turn, my enthusiasm overtakes me and I find waiting to be asked to speak very hard! (I am learning though).

What advice would you give to women in the industry who are considering a board role but are unsure where to start?

If you feel or think you have something to contribute, never underestimate yourself, your experience or your ability and have the confidence to put yourself forward.

Maria Forte

SPOTLIGHT

STEVIE SPRING CBE

PRS FOR MUSIC

CHAIR OF THE PRS FOR MUSIC BOARD



“ Say yes to a seat at the table; volunteer for committees, sub-groups, task and finish teams to broaden your experience and learn as you go. You're not an imposter! ”

What drew you to a board role in the music industry?

In 2012, I moved from full time CEO roles - largely in the creative industries - to a 'portfolio career', working flexibly across a number of different board roles in a wide range of industries and organisations. I was approached by a search firm to consider chairing PRS for Music in 2023, after I had stepped down from chairing the British Council (the UK's global cultural organisation) and I'm not embarrassed to admit I worked hard to get the job. It's because I love music - I'd always worked on the edges of the industry: from being the jingle queen when I was in advertising, to music magazine publishing; to involvement with concerts, venues and festivals- I love working with creators. And I love a challenge!

How did your professional background shape the way you approached joining a board, and what did you bring to the table that you feel made a difference?

I've spoken frequently about joining my first board at 7 (a family board to decide what we spent our money on!) and then really from 16, having served on numerous charity boards as a trustee alongside my commercial career. So, I bring my commitment to social justice and 'profit with purpose' to the table. I trained as a lawyer but went quickly into general management roles and have worked across the spectrum in pretty much every type of governance structure: public, private, private equity; non-profit, government, cooperatives; membership, limited partnerships, academic...startups, scale ups, global mega businesses. Some of these generating a £1m turnover to £12bn, from a dozen colleagues to

100k. That breadth of experience gives me a perspective that hopefully can add value to most board discussions and decisions.

What do you know now about how music industry boards operate that you wish you had understood earlier?

The complexity and fragmentation of the 'music industry' means most industry boards are larger than normal governance standards because of the need for representation. That's an opportunity, a challenge and a gift. An opportunity, because larger boards can accommodate less experienced board members. A challenge to chair and make sure every voice, especially the quieter ones, are heard within the inevitable time restrictions. And a gift to diversity of thought and views...the more different spotlights being shone on the issue from different angles, the clearer our collective view of it.

What advice would you give to women in the industry who are considering a board role but are unsure where to start?

Say yes to a seat at the table; volunteer for committees, sub-groups, task and finish teams to broaden your experience and learn as you go. You're not an imposter!

Stevie Spring Cbe

SPOTLIGHT

JACKIE DAVIDSON MBE

PPL BOARD MEMBER

JD MANAGEMENT



“Inclusion means inclusion for all, regardless of gender, social class or ethnicity and we need more women and women of colour in board roles in order to challenge the status quo and bring about real change.”

What drew you to a board role in the music industry?

The strong urge to run to join a board simply came from being tired of the status quo and wanting to shift the narrative and shake the stereotype that there is a lack of diversity across these boards. As a woman of colour, I felt a responsibility and duty to step up and give a voice to many who have been feeling ignored and who require representation at the highest level. It was around the time that I saw Nadia Khan from Women in CTRL, who had launched her 'Seat At The Table' research series which tracks gender and ethnic diversity in the music industry. She encouraged me to run for it, telling me that the only way to make change is to be a part of it, and if we don't run for it then how can we do that? That was my real first encounter with thinking about it seriously and realising that there is an opportunity that we women, especially women of colour don't necessarily think is there for us. Perhaps there isn't enough information given surrounding boards for other women to realise that there are options out there that we deserve to go for, and that are not out of reach. Often it's a matter of not knowing the process of applying to join these boards and I think that it is essential for education to be provided around that.

How did your professional background shape the way you approached joining a board, and what did you bring to the table that you feel made a difference?

A different voice, a different outlook, a different perspective. A voice for the unheard. A voice for the underrepresented. Looking around the table at some of these companies, you realise that there has been a gender and diversity imbalance which impacts the type of support and care that is extended to artists of colour and women in the industry. I have worked with a range of talented

Black artists, musicians, producers, songwriters and creatives over the years, at every level of success. As a Black woman who has managed, developed and nurtured such talent, I feel a duty to ensure that Black artists and creatives are granted the same access as their peers, and that they are rewarded for their contributions to our industry.

What do you know now about how music industry boards operate that you wish you had understood earlier?

If I knew then what I knew now, I would have probably joined some boards earlier. Joining a board isn't an overnight success and it can take the first few years of joining one to learn and to feel comfortable with the fact that you have your seat at the table. There is a lot of complexity surrounding boards and it may take a minute or two to become familiar with the terminology and language used in relation to policy. I think it's important to understand and learn about what was happening before you joined the board, what decisions were being made that may inform or impact the decisions that you now choose to make in the present and in future. As a woman you can meet micro-aggression which is played out with a smile, especially as a woman of colour. Sometimes you're told you're the only one that wants to make something happen. With that being said, PPL is a fantastic board, the chief exec and the staff are very nurturing and accommodating. They have extended a lot of patience and I'm very fortunate to be on the board for PPL; it's been a rewarding and fulfilling experience.

Jackie Davidson MBE

WOMEN & NON-BINARY REPRESENTATION IN THE BOARDROOM

ALL BOARD DATA CORRECT AS OF JANUARY 2026
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

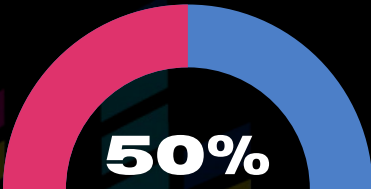
AIM



CEO

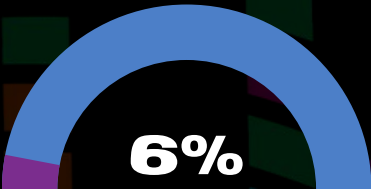


CHAIR



BOARD GENDER

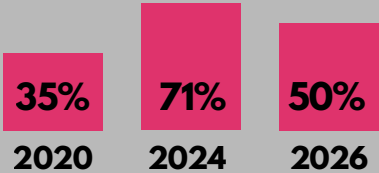
8/16 BOARD MEMBERS ARE WOMEN AND/OR NON-BINARY PEOPLE



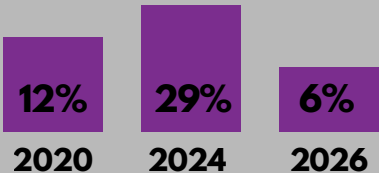
BOARD ETHNICITY & GENDER

1/16 BOARD MEMBERS ARE GLOBAL MAJORITY WOMEN

GENDER REPRESENTATION IN THE BOARDROOM 2020-2024-2026



GLOBAL MAJORITY WOMEN REPRESENTATION IN THE BOARDROOM 2020-2024-2026



KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

BPI

**CEO****CHAIR****60%**

BOARD GENDER

12/20 BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE

20%

BOARD ETHNICITY & GENDER

4/20 BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

GENDER REPRESENTATION IN THE BOARDROOM 2020-2024-2026

43%**2020****57%****2024****60%****2026**

GLOBAL MAJORITY WOMEN REPRESENTATION IN THE BOARDROOM 2020-2024-2026

7%**2020****19%****2024****20%****2026**

KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

FAC

**CEO****CHAIR****47%**

BOARD GENDER

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

27%

BOARD ETHNICITY & GENDER

4/15 BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

GENDER REPRESENTATION IN THE BOARDROOM 2020-2024-2026

38%**2020****47%****2024****47%****2026**

GLOBAL MAJORITY WOMEN REPRESENTATION IN THE BOARDROOM 2020-2024-2026

6%**2020****20%****2024****27%****2026**

KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

THE IVORS ACADEMY



CEO



CHAIR



50%

BOARD GENDER

7/14

BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE

14%

BOARD ETHNICITY & GENDER

2/14

BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

GENDER REPRESENTATION IN THE BOARDROOM 2020-2024-2026

36%

2020

65%

2024

50%

2026

GLOBAL MAJORITY WOMEN REPRESENTATION IN THE BOARDROOM 2020-2024-2026

0%

2020

18%

2024

14%

2026

KEY:  = Women  = Global Majority Women  = Men

IN THE BOARDROOM

MMF



CEO



CHAIR



71%

BOARD GENDER

10/14 BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE

14%

BOARD ETHNICITY & GENDER

2/14 BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

GENDER REPRESENTATION
IN THE BOARDROOM
2020-2024-2026

50%

2020

56%

2024

71%

2026

GLOBAL MAJORITY WOMEN
REPRESENTATION
IN THE BOARDROOM
2020-2024-2026

0%

2020

6%

2024

14%

2026

KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

MPA

**CEO****CHAIR****39%**

BOARD GENDER

7/18**BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE****17%**

BOARD ETHNICITY & GENDER

3/18**BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN**

GENDER REPRESENTATION IN THE BOARDROOM 2020-2024-2026

29%**2020****43%****2024****39%****2026**

GLOBAL MAJORITY WOMEN REPRESENTATION IN THE BOARDROOM 2020-2024-2026

4%**2020****26%****2024****17%****2026**

KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

MPG



CEO N/A

CHAIR N/A

50%

BOARD GENDER

3/6

BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE

0%

BOARD ETHNICITY & GENDER

0/6

BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

GENDER REPRESENTATION IN THE BOARDROOM 2020-2024-2026

40%

2020

60%

2024

50%

2026

GLOBAL MAJORITY WOMEN REPRESENTATION IN THE BOARDROOM 2020-2024-2026

0%

2020

20%

2024

0%

2026

KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

MUSICIANS UNION

Musicians'
Union

GEN SEC



DEP SEC



45%

BOARD GENDER

10/22

BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE

0%

BOARD ETHNICITY & GENDER

0/22

BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

GENDER REPRESENTATION IN THE BOARDROOM 2020-2024-2026

42%

2020

50%

2024

45%

2026

GLOBAL MAJORITY WOMEN REPRESENTATION IN THE BOARDROOM 2020-2024-2026

0%

2020

0%

2024

0%

2026

KEY:  = Women  = Global Majority Women  = Men

IN THE BOARDROOM

PPL

**CEO****CHAIR****38%**

BOARD GENDER

6/16**BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE****19%**

BOARD ETHNICITY & GENDER

3/16**BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN**

GENDER REPRESENTATION IN THE BOARDROOM 2020-2024-2026

6%**2020****44%****2024****38%****2026**

GLOBAL MAJORITY WOMEN REPRESENTATION IN THE BOARDROOM 2020-2024-2026

0%**2020****19%****2024****19%****2026**

KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

PRS



CEO



CHAIR



42%

BOARD GENDER

10/24 BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE

8%

BOARD ETHNICITY & GENDER

2/24 BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

GENDER REPRESENTATION IN THE BOARDROOM 2020-2024-2026

13%

2020

32%

2024

42%

2026

GLOBAL MAJORITY WOMEN REPRESENTATION IN THE BOARDROOM 2020-2024-2026

4%

2020

14%

2024

8%

2026

KEY: = Women = Global Majority Women = Men

IN THE BOARDROOM

UK MUSIC



CEO



CHAIR



50%

BOARD GENDER

5/10

BOARD MEMBERS
ARE WOMEN AND/OR
NON-BINARY PEOPLE

0%

BOARD ETHNICITY & GENDER

0/10

BOARD MEMBERS ARE
GLOBAL MAJORITY WOMEN

GENDER REPRESENTATION IN THE BOARDROOM 2020-2024-2026

20%

2020

50%

2024

50%

2026

GLOBAL MAJORITY WOMEN REPRESENTATION IN THE BOARDROOM 2020-2024-2026

0%

2020

0%

2024

0%

2026

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 BREAKDOWN BY ORGANISATION

ALL DATA CORRECT AS OF JANUARY 2026
CEO'S ARE NOT INCLUDED IN BOARDROOM DATA, BUT ARE
INCLUDED IN THE EXECUTIVE TEAM BREAKDOWN

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

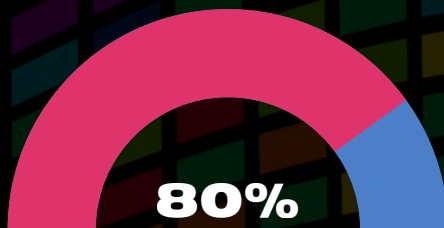
EXECUTIVE TEAM

AIM



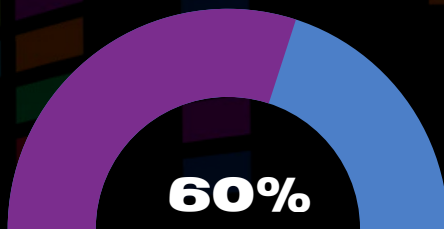
ASSOCIATION OF INDEPENDENT MUSIC

AIM EXECUTIVE TEAM SIZE



EXECUTIVE TEAM
GENDER

4/5 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE
(UP FROM 67% IN 2024)



EXECUTIVE TEAM
ETHNICITY &
GENDER

3/5 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND

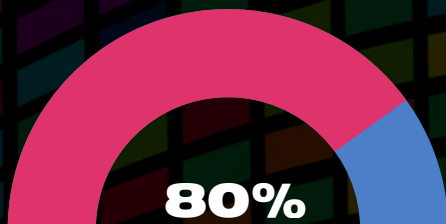
(PREVIOUS DATA NOT AVAILABLE)

EXECUTIVE TEAM

BPI

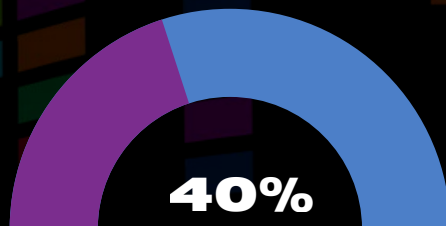


BPI EXECUTIVE TEAM SIZE



**EXECUTIVE TEAM
GENDER**

4/5 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE
(UP FROM 75% IN 2024)



**EXECUTIVE TEAM
ETHNICITY &
GENDER**

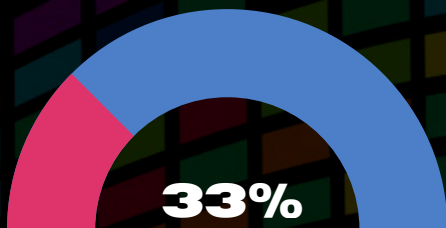
2/5 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND
(UP FROM 25% IN 2024)

EXECUTIVE TEAM

FAC



FAC EXECUTIVE TEAM SIZE

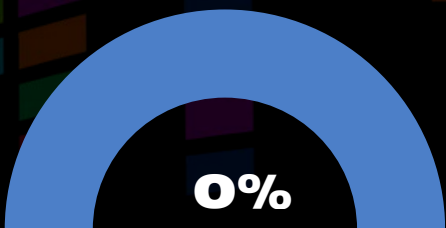


**EXECUTIVE TEAM
GENDER**

1/3

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

(NO CHANGE FROM 2024)



**EXECUTIVE TEAM
ETHNICITY &
GENDER**

0/3

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

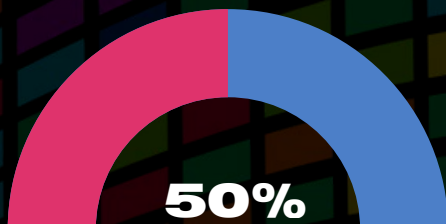
(NO CHANGE FROM 2024)

EXECUTIVE TEAM

THE IVORS ACADEMY

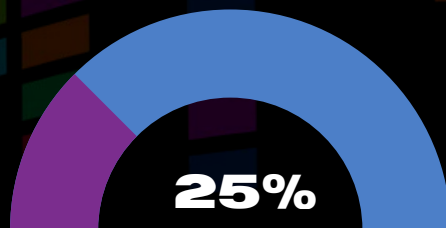


THE IVORS ACADEMY EXECUTIVE TEAM SIZE



**EXECUTIVE TEAM
GENDER**

2/4 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE
(UP FROM 40% IN 2024)



**EXECUTIVE TEAM
ETHNICITY &
GENDER**

1/4 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND
(UP FROM 20% IN 2024)

EXECUTIVE TEAM

MMF



MMF EXECUTIVE TEAM SIZE



83%

EXECUTIVE TEAM
GENDER

5/6

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

(DOWN FROM 100% IN 2024)

17%

EXECUTIVE TEAM
ETHNICITY &
GENDER

1/6

OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND

(UP FROM 0% IN 2024)

EXECUTIVE TEAM

MPA



MPA EXECUTIVE TEAM SIZE



60%

EXECUTIVE TEAM
GENDER

3/5 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE
(UP FROM 50% IN 2024)

40%

EXECUTIVE TEAM
ETHNICITY &
GENDER

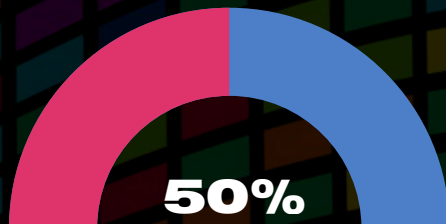
2/5 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND
(UP FROM 33% IN 2024)

EXECUTIVE TEAM

MPG



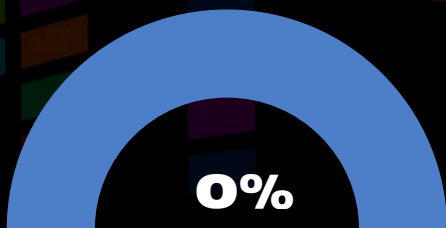
MPG EXECUTIVE TEAM SIZE



**EXECUTIVE TEAM
GENDER**

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

(DOWN FROM 60% IN 2024)



**EXECUTIVE TEAM
ETHNICITY &
GENDER**

0/6 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND

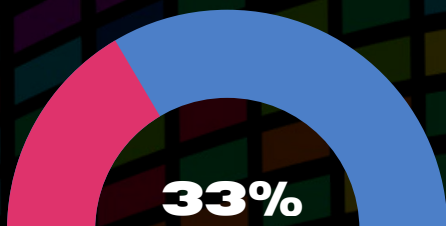
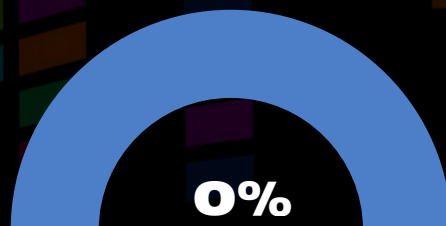
(DOWN FROM 20% IN 2024)

EXECUTIVE TEAM

MUSICIAN'S UNION

Musicians'
Union

MU EXECUTIVE TEAM SIZE

**33%****EXECUTIVE TEAM
GENDER****1/3****OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE****(NO CHANGE FROM 2024)****0%****EXECUTIVE TEAM
ETHNICITY &
GENDER****0/3****OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND****(NO CHANGE FROM 2024)**

EXECUTIVE TEAM

PPL



PPL EXECUTIVE TEAM SIZE



60%

EXECUTIVE TEAM
GENDER

6/10 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE
(UP FROM 50% IN 2024)

10%

EXECUTIVE TEAM
ETHNICITY &
GENDER

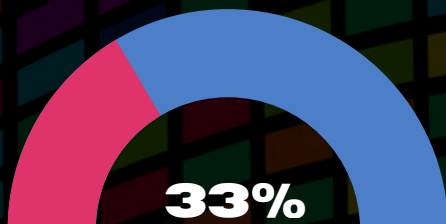
1/10 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND
(NO CHANGE FROM 2024)

EXECUTIVE TEAM

PRS FOR MUSIC

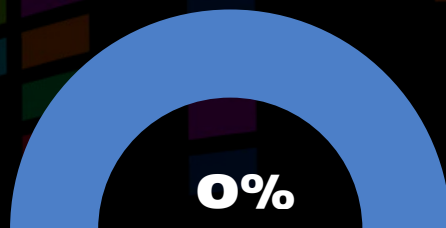


PRS EXECUTIVE TEAM SIZE



**EXECUTIVE TEAM
GENDER**

3/9 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE
(NO CHANGE FROM 2024)



**EXECUTIVE TEAM
ETHNICITY &
GENDER**

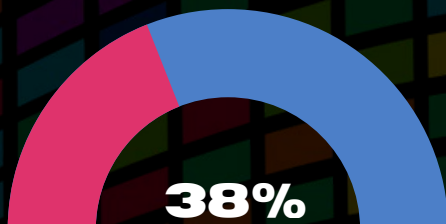
0/9 OF THE EXECUTIVE TEAM
ARE WOMEN FROM A
GLOBAL MAJORITY
BACKGROUND
(NO CHANGE FROM 2024)

EXECUTIVE TEAM

UK MUSIC



UK MUSIC EXECUTIVE TEAM SIZE

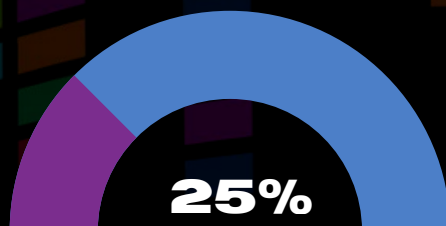


**EXECUTIVE TEAM
GENDER**

38%

**3/8 OF THE EXECUTIVE TEAM
ARE WOMEN AND/OR
NON-BINARY PEOPLE**

(DOWN FROM 50% IN 2024)



**EXECUTIVE TEAM
ETHNICITY &
GENDER**

25%

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

(NO CHANGE FROM 2024)

ACKNOWLEDGEMENTS

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Special thanks to:

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Jackie Davidson MBE

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