

ANNUAL REPORT 2025

**Protecting, securing,
and improving
Grassroots Music
Venues Across the UK**

**Leading the national and
international movement
to sustain and amplify
the Grassroots Music
Venue sector**

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2025 was a year of hard work, steady hands, and growing alignment. Music Venue Trust spent the year doing what this charity was created to do. We protected venues in moments of crisis, secured long-term solutions where we could, and robustly made the case that the future of British music is only as strong as the rooms where it begins. The climate around us shifted, too. The government placed Grassroots Music Venues (GMVs) at the heart of national cultural policy, and the industry moved closer to a shared responsibility for the pipeline of artists, promoters, and skilled crew who start out in our spaces. The result is a sector that still faces formidable challenges, but one that is more organised, better represented, and more clearly respected and understood at every level of decision-making.

Across the year, we worked with artists, agents, and promoters; with political representatives, mayors, councils, and combined authorities; and with colleagues in every part of the music industry. In Parliament, the conversation matured to support our work. Select Committee scrutiny turned into ministerial commitments and a clear timetable for change, with repeated statements that the largest commercial players must contribute to the foundations of the ecosystem. MVT provided evidence, briefings, and case studies, and we are grateful to the many MPs and peers who pressed the case for practical support for venues in their constituencies and across the UK.

A significant breakthrough came as the government confirmed support for an industry-led contribution from stadium and arena tickets into grassroots. That principle now sits inside national policy, and it reframes the discussion from rescue to investment. The creation of the LIVE Trust as the industry's vehicle to support the grassroots sector gives a practical route to deliver that investment where it is needed most and to do so with transparency and sector expertise. MVT worked closely with LIVE and with the wider industry to help shape how this contribution can support venues, artists, and promoters over the long term, with the aim that investment should seek to fix problems, not just endlessly fund them.

The Creative Industries Sector Plan set out a wider agenda that recognised music's growth potential and the role of the grassroots in delivering it. It proposed a new approach to investment that reaches across the whole country. We welcomed the direction of travel and made sure the voices of venue operators will be heard as implementation begins. That dialogue will continue, because strong venues are essential to the success that the plan seeks to unlock.

Artists backed this shift. High-profile commitments from Coldplay, Katy Perry, Sam Fender and more drew public attention to the realities of the grassroots landscape and demonstrated what leadership looks like from the top of the market. Promoters also stepped forward, and we acknowledge those who began building the new normal into their touring plans.

The message was simple: when the biggest moments in British music invest in the smallest rooms, everyone benefits.

While the policy framework moved, the day-to-day work did not stop. Our Emergency Response Service again met record demand, connecting venues with legal, financial, planning, and licensing support. Our Venue Support Team worked with local authorities in England, Scotland, Wales, and Northern Ireland on noise and development pressures, transport gaps, business rates, and tenancy issues. We also deepened our partnerships with local and national governments, with industry associations, and with the community and not-for-profit operators who are transforming ownership and security within the grassroots network.

Community and cooperative ownership continued to grow as a practical path to stability, with more venues moving into models that prioritise culture over profit. MVT supported those transitions with guidance, toolkits, and advocacy, helping operators move their organisations into long-term sustainable models. The aim is simple: to give venues the confidence and security to plan ahead, invest in their spaces, and build a strong network of self-sustaining local communities of music that create a powerful message of access to music in every town and city.

None of this happens without collaboration. We thank the venue operators who keep the lights on and the doors open, the artists who champion these spaces from the stage and in public, the promoters and agents who continue to route shows into towns and cities that might otherwise be left behind, and the many industry partners who share our belief that a healthy grassroots network is everyone's business.

We are profoundly grateful to our funders, donors, sponsors, and corporate supporters, whose generosity underpins all of our work. We thank our patrons for lending their voices and influence, and the members of the public whose continuing belief in the importance of live music gives this movement its strength. Together, they have enabled us to keep delivering real change for venues, artists, and communities across the UK.

Music Venue Trust remains a small charity with a clear mission: to protect, secure, and improve grassroots music venues across the UK.

In 2025, we saw what can be achieved when the government, industry, and the public work together. The opportunity now is to turn commitments into sustained investment through the LIVE Trust and to embed the Creative Industry Sector Plan's promise in the places where music actually happens.

We are ready to do our part, and we thank everyone who stood with us this year.



MVT is a UK registered charity¹ that acts to protect, secure, and improve the UK's GMV circuit. The established and accepted definition of a Grassroots Music Venue, developed by MVT in 2015, is widely used both in the UK and internationally.

Created in January 2014, MVT aims to secure the long-term future of GMVs in England, Scotland, Wales, and Northern Ireland, whether they are iconic venues, such as Hull Adelphi, Exeter Cavern, The 100 Club, Band on the Wall, King Tut's, and Clwb Ifor Bach, or lesser-known venues that are equally important to their geographical or musical community. These venues play a crucial role in the development of British music, nurturing local talent, providing a platform for artists to build their careers and develop their music and performance skills.

MVT works to gain recognition of the essential role these venues fulfil, not only for artist development but also for the cultural and music industries, the economy, and local communities. The geographical spread of GMVs provides access to live music, for both performers and audience members, in many locations that do not have alternative cultural venues. The charity advises the government, the cultural sector, and the music industry on issues impacting GMVs and is the nominated representative that speaks on behalf of the Music Venues Alliance (MVA), an association of venues from across the UK.

Advocacy for the live music ecosystem is an important element of MVT's work, emphasising the context in which GMVs are a vital part of the fabric connecting artists and audiences across the UK. Illustrating the relationships between venues, promoters, artists, and other industry professionals, and the entry point to cultural engagement and careers provided by venues in communities across the UK, is key to highlighting their value.

Practical support is offered to GMVs on an ongoing basis. Through the Emergency Response Service, MVT provides MVA member venues with access to free legal and expert advice on licensing, planning, development, noise, business resilience, and tenancy issues. Additional services include bespoke resources, training, networking opportunities, and events for MVA members.

When established, MVT's long-term aim was to acquire the freeholds of as many of these venues as possible. The creation of a community benefit society, Music Venue Properties (MVP), which leads on this work, and the Own Our Venues Campaign have seen advances in this ambition. MVT continues to have an active role in a long-term campaign to take control of these freeholds and bring them under a protected status of benevolent ownership, although MVP undertakes the day-to-day work in this area.

MVT has long been committed to the international sharing of examples of good practice, models for advocacy, and practical tools that help the grassroots music sector. Strong relationships, developed over the past decade, ensure that this is a reciprocal arrangement with colleagues, advancing the global recognition of GMVs and their cultural, economic, and community importance within their own country. MVT is recognised as a leading voice in this ongoing work.

The charity employs a core team who work with specialist consultants where further expertise is required. The team is supported by a Board of Trustees, made up of professionals who are passionate about GMVs and their social, cultural, and economic value. The trustees voluntarily oversee the work of Team MVT, holding a legal responsibility for the charity's conduct and fulfilment of its mission.

¹ Music Venue Trust is a charity registered with the Charity Commission of England and Wales: Charity Number 1159846/ Music Venue Trust (Scotland) is a charity registered with the Office of the Scottish Charity Regulator: Charity Number SC052001

VENUES IN CRISIS



205

EMERGENCY
RESPONSE CASES

41%

FINANCIAL
CHALLENGES

17%

PRS FOR MUSIC
DEMANDS

14%

PLANNING
APPLICATIONS

GRASSROOTS TOURING CIRCUIT IN NUMBERS

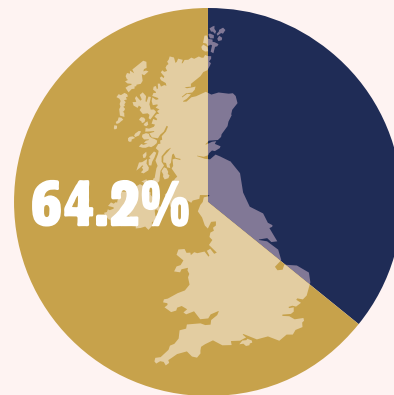
NUMBER OF UK TOWNS & CITIES
WHERE GMVs HOSTED CONCERTS

253

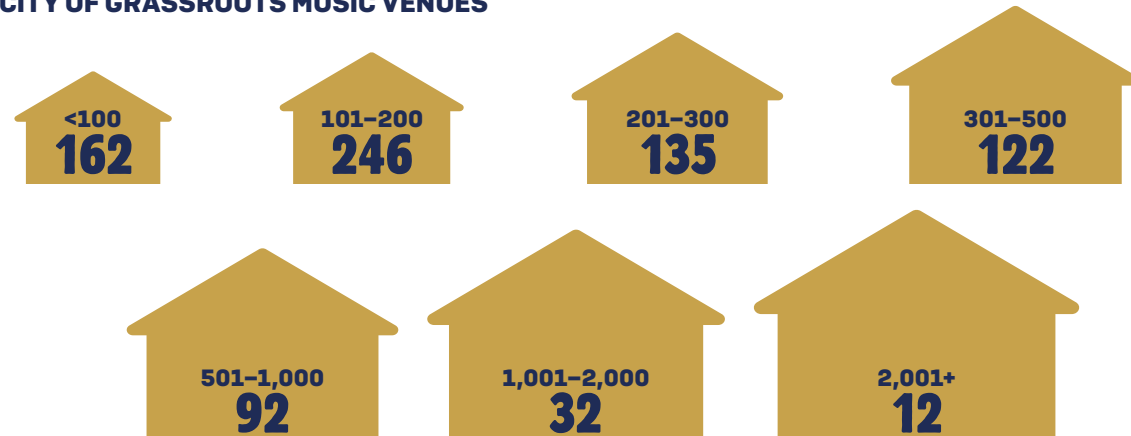
43

MILLION =

64.2%

POPULATION OF
UK TOWNS & CITIES
SERVED BY THE
GRASSROOTS TOURING
CIRCUIT

CAPACITY OF GRASSROOTS MUSIC VENUES



UK TOURING CIRCUIT IN NUMBERS

32

NUMBER OF UK TOWNS & CITIES WHERE SIGNIFICANT TOURS INCLUDED GMVs IN THEIR ROUTING

20
MILLION

POPULATION OF UK TOWNS & CITIES INCLUDED ON THE SIGNIFICANT TOURING CIRCUIT – 29.8% OF THE UK

59.3%

PERCENTAGE OF UK GMVs THAT WEREN'T INCLUDED ON SIGNIFICANT TOUR ROUTINGS

221

NUMBER OF UK TOWNS & CITIES WITH A GMV THAT DID NOT RECEIVE SIGNIFICANT TOURING ARTISTS

TOWNS & CITIES WITH POPULATIONS EXCEEDING 100,000 NOT RECEIVING SIGNIFICANT TOURS INCLUDE:

ENGLAND

- **South East:** Luton, Reading, Slough, Milton Keynes, High Wycombe, Basildon, Southend-on-Sea, Maidstone, Gillingham, Oxford, Cambridge, Bedford, Stevenage, Hastings, Eastbourne, Basingstoke.
- **East of England:** Ipswich, Chelmsford, Colchester, Peterborough, Luton.
- **South West:** Bournemouth, Poole, Plymouth, Swindon, Gloucester, Cheltenham, Torquay, Exeter.

- **West Midlands:** Coventry, Wolverhampton, Stoke-on-Trent, Telford, Worcester, Solihull, Nuneaton.
- **East Midlands:** Leicester, Derby, Northampton, Mansfield, Chesterfield, Lincoln, Kettering.
- **Yorkshire and the Humber:** Hull, Middlesbrough, Doncaster, Rotherham, Wakefield, Halifax, Barnsley, Grimsby, Scunthorpe.
- **North West:** Blackpool, Blackburn, Warrington, Wigan, Stockport.

WALES

- Swansea, Newport, Wrexham, Barry, Neath, Bridgend, Merthyr Tydfil.

SCOTLAND

- Aberdeen, Dundee, Paisley, Kilmarnock, Greenock, Ayr.

NORTHERN IRELAND

- Derry, Newtownabbey, Bangor, Lisburn.

THE CHARITY

- Successfully led the campaign for adoption of the Grassroots Levy, resulting in UK Government adopting the levy into the Creative Industries Sector Plan
- Significantly extended our work with major artists and their teams to deliver the message about our work directly through events, press campaigns, media opportunities, and direct fundraising
- Supported the CMS Select Committee's fan-led review to place the views of live music fans at the heart of the report
- Played a key mentoring role in the development of understanding of GMVs around the world, taking part in over 20 panels, conferences, and networking events in the UK, US, Canada, Europe, and Australia

KEY SECTOR STATISTICS

801
GMVs21,683,552
AUDIENCE VISITS174,552
EVENTS1,058,462
INDIVIDUAL ARTISTS
PERFORMANCES24,742
PEOPLE EMPLOYED£558,525,252
TOTAL VALUE OF SECTOR2.5%
PROFIT MARGIN£76,643,679
TOTAL SUBSIDY
OF LIVE MUSIC

MVT TEAM

16 STAFF
53 GURUS14 CONSULTANTS
15 TRUSTEES

MVT PATRONS

78 ARTISTS
20 INDUSTRY8 BROADCASTERS
5 POLITICAL

4.1 THE FIGURES

The UK GMV sector currently comprises 801 venues across England, Scotland, Wales, and Northern Ireland. The precise number of GMVs fluctuates regularly as a result of the dynamic nature of the industry. *The MVT Annual Report* provides a snapshot of the sector on a specific date, created by an in-depth and comprehensive annual survey of the Music Venues Alliance (MVA). The data in this report were provided by a statistically significant number of members.

The GMV sector itself is exceptionally diverse. It is therefore important to interpret average figures for a derived model of the average GMV as valuable illustrations rather than as indicators of the economic viability of any specific venue.



THE GMV SECTOR CLIMATE

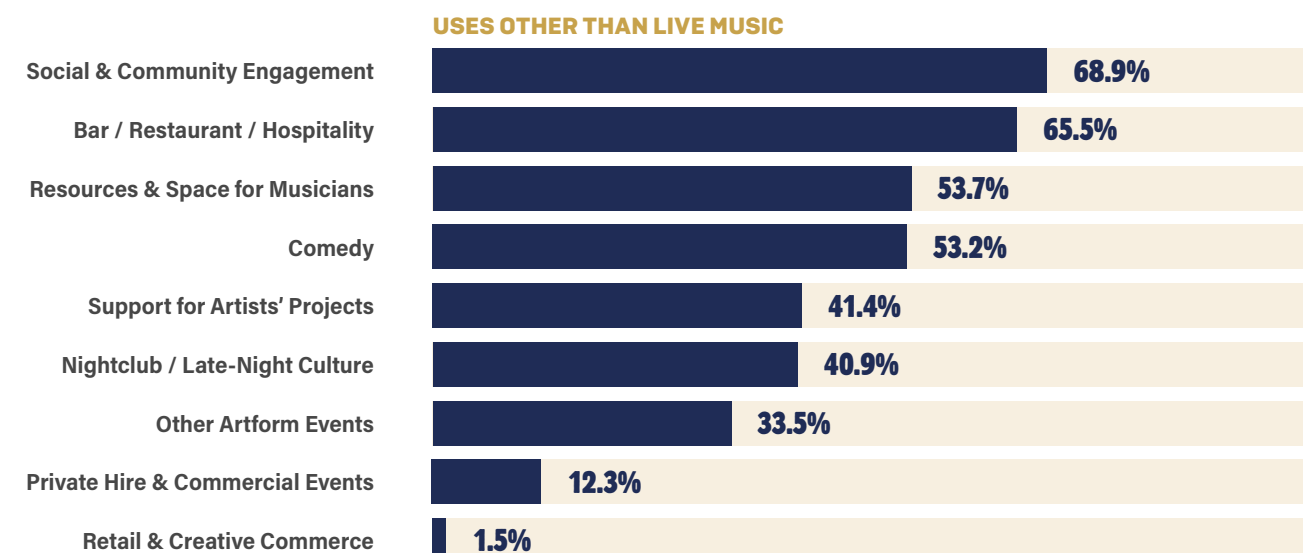
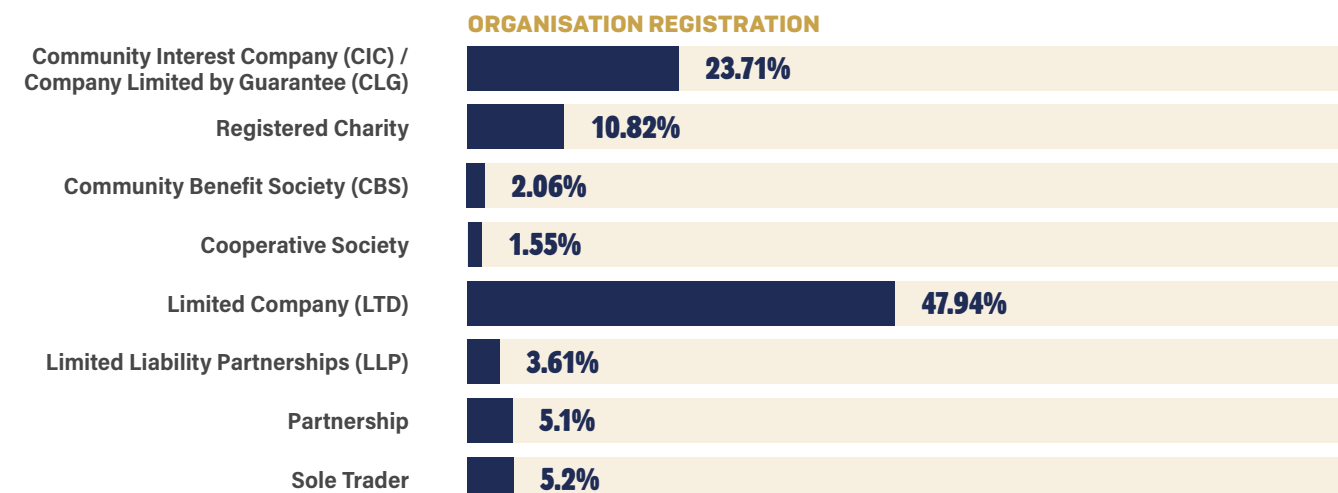
The MVA recorded a total of **801** trading GMVs in 2025, down from 810 in 2024 (-1.2%). This represents the lowest rate of annual decline since 2018 and reflects the gradual stabilisation of the grassroots circuit following years of contraction.

However, the Emergency Response Service continued to see record numbers of venues in urgent need of information, advice, and guidance to avoid the threat of closure. Over 200 cases were handled by the Venue Support Team this year, with the main threats being financial insecurity, pressure from PPL PRS, and neighbouring planning applications.

53.8% of GMVs reported no profit in the last 12 months. Across the whole GMV sector, the average profit margin remained critically low at just 2.5%.

Of the 801 GMVs identified in 2025, 38.1% were registered as not-for-profit entities, a 15.4% increase on 2024. The most popular type of not-for-profit registration was a Community Interest Company/ Company Limited by Guarantee (CIC/CLG). 23.7% of the sector operates their venue under this model, a 30.2% increase in CIC/ CLG registration since 2024.

2025 saw a significant shift in the use of GMVs for non-music activity, with venues expanding their role in communities and using their premises for a range of social and commercial purposes. Community projects, education, cultural and social programmes, charity and eco initiatives, and even community kitchens all saw significant increases in building usage, while the number of venues opening as bars or restaurants outside of their live music provision increased from 34.2% (2024) to 65.5% (2025).



THE EVENTS

The average venue capacity in 2025 was 316. Capacity utilisation remained stable, increasing fractionally by 0.4 percentage points to 39.2%. Ticketed events saw a utilisation rate of 38.7%, equating to an average attendance of 122 people per show.

An annual average of 27,073 audience visits were made per venue, an increase of 13% on 2024, reflecting the rise in overall attendance across the sector. The number of events staged by the average GMV rose from 196 to 217, a growth of 10.7%. The sector delivered 174,552 events in total, an increase of 7.7% on the previous year. Overall attendance at GMVs recovered from declines in 2023 and 2024 to 21,683,552.

Ticketed live music accounted for 54.8% of all events, while free live music counted for an additional 15.7% of all events. The total number of ticketed live music events across the sector rose to 95,696, compared with 91,149 in 2024.

Each live music event saw an average of 8.6 artists perform, down from 9 in the previous year. This reflects the need for operators to manage costs, streamline production, and strengthen audience engagement by focusing on headline performances.

Other artform events, including comedy, theatre, dance, and film, represented 33.5% of total programming, continuing a gradual diversification trend within the sector. 53.2% of venues offered ticketed or free comedy events, and the overall number of other events increased sharply by 95.4%.

The percentage of free-entry events fell sharply from 35.2% in 2024 to 24.2%, as venues moved away from unfunded shows and focused on paid-entry programming to stabilise finances. The deliberate shift towards ticketed shows, combined with slightly higher average attendance per night, produced the highest aggregate audience count recorded within the MVA membership since 2022.



GMV AUDIENCE VISITS

21,683,552

TOTAL NUMBER OF EVENTS

174,552

TOTAL TICKETED LIVE MUSIC EVENTS

95,696

TOTAL TICKETED OTHER ARTFORM EVENTS

31,967

TOTAL FREE-ENTRY LIVE MUSIC EVENTS

27,381

TOTAL FREE-ENTRY OTHER ARTFORM EVENTS

11,232

THE WORKFORCE

Total employment across the GMV network fell from 30,865 to 24,742 people, a reduction of just under 20%. This significant contraction represents the most substantial fall in workforce numbers recorded by MVT since annual data collection began.

Operators cited the increase in Employer National Insurance contributions, introduced at the start of the financial year, as the most immediate factor influencing their staffing decisions. The rise in payroll costs placed additional pressure on already narrow margins, particularly for smaller venues with limited turnover. In many cases, part-time and casual roles were consolidated or left unfilled, and reliance on freelance labour was reduced to manage the increased cost burden.

The average GMV employed 15.5 PAYE staff in 2025, with a full-time equivalent (FTE) of 7.72 employees, compared to 17.5 PAYE staff and 8 FTE in 2024. The average number of paid contractors fell sharply from 20.7 to 7.6 per venue.

Volunteers continue to contribute meaningfully to the running of GMVs, but their overall presence also declined, from an average of 7 volunteers per venue in 2024 to 4.2 in 2025, providing an estimated 0.71 FTE of voluntary work.

INCOME & EXPENDITURE

In 2025, the average total turnover of a typical GMV was **£697,284**. Total sector turnover rose to **£558,525,252**, an increase of **6.3%** year on year, with the average venue recording turnover growth of **7.4%**. The income mix rebalanced toward paid entry: **32.1%** of total income came from ticket sales and **67.9%** from non-ticket revenue. The average ticket price moved fractionally from **£11.48** to **£11.56**, reflecting cautious adjustments that prioritised affordability and attendance.

Average expenditure per venue totalled **£688,140**, contributing to a sector-wide expenditure of **£534,179,683**. Costs remained elevated against pre-pandemic norms, and venues reported that the increase in Employer National Insurance contributions was a clear upward pressure on payroll and overall operating costs during the year.

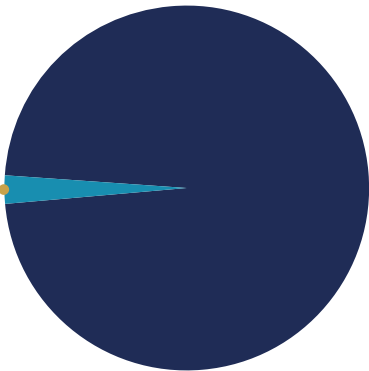
This income and expenditure profile left the average GMV with a **cash surplus of £30,393** and a **profit margin of 2.5%**. Despite the improvement at headline level, **53.8%** of venues reported no profit in the last 12 months, underlining how narrow operating headroom remains for a majority of the network.

When isolating live music delivery, the structural challenge is still evident. Across the sector, **total income from live music** was **£179,220,581**, while **expenditure on live music** was **£255,864,260**. The resulting **total subsidy of live music** across the network was **£76,643,679**, and the **average loss on live music per venue** was **£95,685**. The gap narrowed materially from 2024 due to a greater proportion of paid shows, steadier attendance, and tighter programming, but live music remained loss-making at venue level.

Investment in audience experience and reliability continued: **68.75%** of GMVs reported spending **over £3,000** on building or equipment improvements during the year. Operators cited sound and lighting as common areas of upgrade, alongside energy-efficiency measures.

The overall picture is one of careful recovery. Venues generated more income, kept ticket prices steady, and reduced the live music subsidy compared with 2024, yet the increase in employment-related costs and other fixed overheads limited how far those gains translated into bottom-line stability. The sector remains operationally active and audience-facing, but margins are thin, and a majority of venues still finished the year without a profit.

2.5%
PROFIT MARGIN



 **TOTAL CONTRIBUTION TO THE ECONOMY**

£558,525,252

 **TOTAL SECTOR EXPENDITURE**

£534,179,683

 **TOTAL SECTOR INCOME FROM LIVE MUSIC**

£179,220,581

 **TOTAL SECTOR EXPENDITURE ON LIVE MUSIC**

£255,864,260

 **TOTAL GMV SUBSIDY TO LIVE MUSIC**

£76,643,679

4.2 MUSIC VENUES ALLIANCE

THE MEMBERSHIP

Founded in 2015, the Music Venues Alliance (MVA) is the UK's largest network of GMVs. It is a representative body on whose behalf MVT advocates and campaigns to government, the cultural sector, and the music industry, while providing direct support to venue owners and operators. Membership is assessed using MVT's definitional criteria, which recognises that in areas where there are no GMVs, multifunctional Grassroots Music and Arts Spaces (GMAS) step in to fulfil the role of a GMV in the local community. Since 2022, a subscription-based model has bolstered the MVA, with tiered fees paid by the majority of venues subsidising bursary memberships for those that are experiencing financial hardship, ensuring access and inclusivity. Members benefit from expert guidance from dedicated national coordinators and specialist advisors, access to an ever-expanding number of resources offering best-practice guidance, and regular workshops, meetings, and in-person networking opportunities across the UK.

THE MEMBERSHIP REVIEW

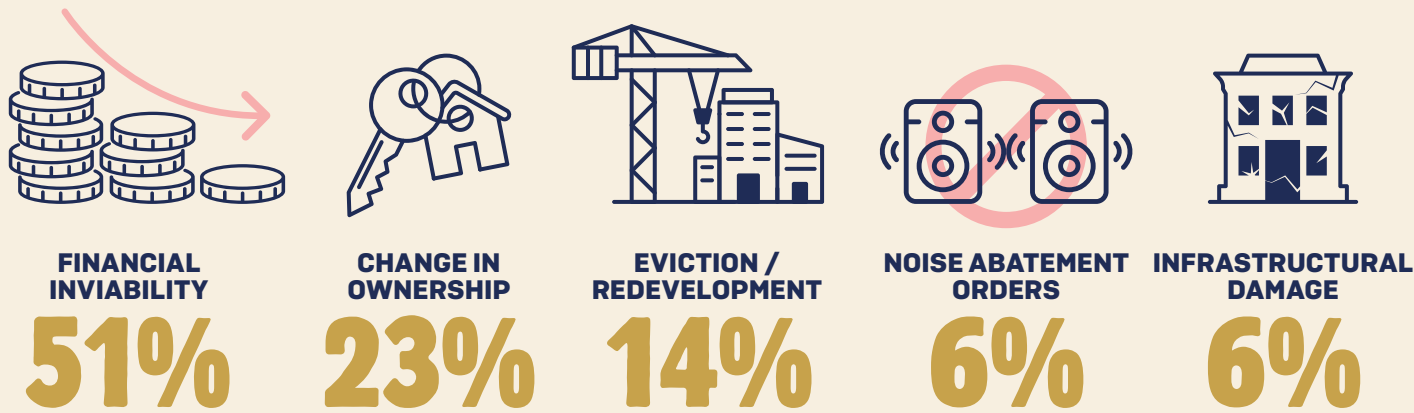
Each year, MVT reviews MVA membership to confirm venues meet GMV criteria, identifying permanent closures and reduced live music provision. The process involves research into each venue's live music provision and broader cultural activity, drawing on publicly available information, direct operator input, and internal team knowledge. Local and industry contexts are taken into account, ensuring MVT continues to accurately represent venues and track the wider changes impacting the sector.

FINDINGS

In 2024, MVT reported the loss of 78 trading GMVs, due to permanent closure or venues no longer fulfilling the definitional criteria of a GMV. Factors included financial, operational, legal, and infrastructural challenges. In 2025, this trend has continued but at a lesser rate, due in part to extensive support delivered by the Venue Support Team through the Emergency Response Service.

- **810 GMVs** were operational as of 26 July 2024
- **801 GMVs** remained operational as of 31 July 2025
- **30 venues** were identified during this period as having permanently closed
- **48 venues** were identified during this period as no longer operating as GMVs
- **69 venues** were newly recognised as GMVs during this period

REASONS FOR CLOSURE



4.3 WHAT THE GMV SECTOR LOOKS LIKE

A survey of Music Venues Alliance members provides new insight into the diversity of the people working in GMVs across the UK. The findings cover ethnicity, age, disability, gender identity, sexual orientation, and leadership.

ETHNICITY

Among respondents, the largest group identified as White British (74.2%), followed by Any Other White Background (8.4%). 10.4% identified as Black British or Mixed Ethnicity, including African (0.8%), Caribbean (0.3%), Any Other Black Background (0.3%), White and Black Caribbean (1.6%), and White and Black African (2.5%). Other ethnicities represented included Indian (0.7%), Arab (0.1%), and smaller proportions across other categories.

AGE

The workforce is predominantly young: 69.4% are aged 20–34, with 16.9% aged 35–49 and 6.7% aged 50–64. Younger workers are also present, with 6.6% under the age of 20. A small number of respondents (0.4%) were aged 65 and over.

DISABILITY

Of those who disclosed, 8.7% identified as deaf or disabled.

GENDER IDENTITY

Gender representation shows 44.7% female, 50.0% male, and 5.3% non-binary. In addition, 4.1% reported that their gender identity is different from that assumed at birth.

SEXUAL ORIENTATION

Among respondents, 60.1% identified as heterosexual/straight, 20.7% as bisexual, 10.2% as gay men, and 9.0% as gay women/lesbians.

LEADERSHIP

Of the venues reporting on organisational leadership, 44.8% were female-led, 20.7% LGBT-led, 17.2% disability-led, and 13.8% BME-led. Multiple categories could be selected, with 31.0% identifying under "Other."

SUMMARY

The data illustrates that GMVs are supported by a workforce and leadership with a broad range of backgrounds, identities, and experiences. This diversity is reflected across ethnicity, age, disability status, gender, sexuality, and organisational leadership.

2025 marked a turning point for the UK’s grassroots live music sector. After several years of contraction, activity levels stabilised, audiences returned, and the first benefits of structural reform began to appear. Yet the data also reveals the fragility of that progress. Rising employment costs, continued taxation pressure, and uneven access to capital investment kept margins thin. The following four areas summarise the major forces that shaped the year.

1

EMPLOYMENT

The most significant financial shock of 2025 came from the increase in **Employer National Insurance contributions**, which would have created an estimated **£15 million** in additional taxation across the GMV sector had staffing remained at 2024 levels. Faced with costs they could not absorb, venues responded by reducing employment rather than increasing ticket or bar prices.

Total employment fell from 30,865 to **24,742** people, a decline of 19.8% and the sharpest reduction recorded since MVT began collecting annual data. The average GMV employed **15.5 PAYE staff**, down from 17.5, and reduced freelance and casual roles from 20.7 to **7.6 per venue**.

Operators described the decision to cut staffing as unavoidable. Payroll costs rose sharply with the new NI rate, and the only way to generate the required savings was through reduced headcount. Many venues reported that the cumulative effect of business rates relief reductions and payroll taxation eliminated their ability to maintain 2024 staffing levels.

Although automation and improved systems absorbed part of the shortfall, the long-term risk is clear: unless employment costs reflect revenue, the capacity of the grassroots network to deliver live music at scale will be permanently diminished. MVT has shared this evidence with HM Treasury and DCMS to inform ongoing discussions on fiscal treatment of cultural labour.

2

TOURING

The UK touring circuit continued to contract during 2025, consolidating into a small number of major cities and leaving much of the national network without regular access to professional touring activity. What was once a nationwide ecosystem linking hundreds of towns and cities is now a series of isolated clusters connected by a handful of touring routes.

MVT's analysis shows that 59% of GMVs – 475 venues – now operate with no major promoter activity, effectively severing them from the professional touring economy. This absence means that for a majority of venues, national tours no longer visit and local promoters lack the scale or resource to fill the gap. The consequences are stark: audiences in more than 175 towns and cities, representing a total population of 35 million people, no longer have access to a reliable supply of national touring artists.

The map of live music in Britain has fractured into clear zones of “haves and have-nots.” The primary and secondary touring circuits are now largely confined to London, Manchester, Birmingham, Bristol, Glasgow, Leeds, Liverpool, Sheffield, and a few other urban centres. Once-regular destinations, such as Leicester, Hull, Portsmouth, Plymouth, Stoke, Newport, and entire regions across Wales, Scotland, and the South West, have fallen silent.

This retreat breaks the essential pipeline between artists and nationwide audiences, starving communities of access to new music and culture on their doorstep and removing the opportunities that once sustained developing talent. For the venues left outside the remaining circuit, the impact is economic as well as cultural: fewer shows mean lower bar sales, reduced local employment, and declining cultural participation.

Although no levy funds were distributed yet in 2025, the formal adoption of the Grassroots Levy policy and the establishment of the Liveline Fund represent a major opportunity for 2026. Once operational, these mechanisms will enable resources raised from the most commercially successful events to be reinvested directly into the touring infrastructure that sustains new and emerging artists.

If implemented effectively, the levy’s arrival offers the potential to reverse a decade of cultural retreat: rebuilding the missing national network, reconnecting artists to communities, and restoring the idea that live music should be available everywhere, not just in a few large cities. MVT continues to work with industry partners to expand the reach of this mechanism and ensure that levy funding becomes a permanent fixture in the artist development ecosystem.

3

TAXATION

The fiscal environment in 2025 continued to define the operating realities of the sector. Alongside the Employer NI increase, business rates relief in England was reduced from 75% to 40% in April, following similar cuts already implemented in Wales and Scotland. The combined effect was to raise the sector’s pre-profit tax burden by an estimated **£7 million**.

Across the UK, venues contributed more in taxation than at any time in their history. VAT on tickets remained at 20% and alcohol duty on on-premises sales provided no offset to the additional cost of labour. The result was an average **profit margin of just 2.5%**, despite increased turnover and audience attendance.

Venues earning below £500,000 turnover were the hardest hit, with average losses of **–2.1%**, compared with positive margins of **3.4%** for those above that level. Smaller venues in rural or low-income areas reported that the tax framework treated them as commercial hospitality businesses rather than cultural institutions, making financial sustainability increasingly difficult.

MVT continues to advocate for a reformed tax system that recognises the cultural value and community impact of GMVs. Lower VAT on small-capacity ticket sales, fair and permanent rate relief, revised payroll taxation for cultural employers, and adjustment of alcohol duty to promote on-sale in preference to off-sale alcohol consumption are opportunities to create a fiscal environment in which the sector could grow rather than merely survive.

4

OWNERSHIP

One of the most striking trends of 2025 was the continued shift toward **not-for-profit operation and community ownership**. By year end, **38.1%** of GMVs were operating as not-for-profit entities, up from 33% in 2024, through structures including Community Interest Companies, Community Benefit Societies, and Registered Charities.

This evolution represents more than a change of legal status. It signals a sector-wide cultural movement toward models that protect venues from speculative commercial pressures and embed them permanently within their communities. Venues adopting not-for-profit frameworks reported improved access to grant funding, lower borrowing costs, and stronger relationships with local authorities.

The Music Venue Properties initiative expanded its portfolio during 2025, securing long-term cultural leases for additional venues and establishing the template for what stable ownership can look like in the grassroots ecosystem. For operators transitioning into these structures, the model has replaced short-term survival with the possibility of strategic planning.

Government support for this direction of travel would have a transformative effect. Incentives for community ownership, such as matched funding, tax relief for social investors, and dedicated capital programmes for not-for-profit cultural infrastructure, would unlock significant additional investment and reduce the sector’s dependence on reactive grants. While we have seen some government support for protecting local assets, such as through the Pride in Place Strategy, it does not go far enough, nor does it have a sufficient geographical reach.

The rapid expansion of not-for-profit and community-led ownership during 2025 demonstrates that the grassroots network is building the mechanisms it needs to secure its own future. The challenge now is for policy to recognise and support that success.

6.1 VENUE SUPPORT SERVICES

In 2025, the Emergency Response Service (ERS) operated at the same high capacity as the previous year, with the Venues Support Team (VST) handling over 200 individual cases. This sustained demand meant that 24.9% of all Music Venues Alliance members faced a critical challenge requiring intervention to avoid permanent closure. Financial insecurity remained the predominant issue, cited in over 100 cases. The VST observed that even where venues had made operational efficiencies or achieved a marginal profit, these gains were frequently erased by external economic pressures. Key among these was the reduction of business rates relief in England, which MVT analysis showed created an additional £7 million in sector-wide liability, alongside increased costs from changes to Employer National Insurance and the national minimum wage.

The 2025 annual survey quantified the profound personal pressure on operators, revealing that one third do not pay themselves a salary. Of these, approximately 17% of all UK GMV directors rely on second jobs to subsidise both their personal income and their venue's finances, highlighting the personal financial risk inherent in running a GMV.

A significant and growing driver of ERS cases was rights management. PRS for Music was the most common isolated financial pressure and the second most common reason overall for a venue entering the service, accounting for roughly 40 cases. The VST's work in this area addressed three primary issues: invoice and estimated bill queries (20 cases), establishing affordable payment plans (11 cases), and general tariff-related queries (7 cases). Through detailed analysis, the team identified and rectified over £379,000 in billing discrepancies for 37 MVA members, an average of over £10,000 per venue. In the most extreme cases, this work involved direct intervention and mitigation on legal cases.

Alongside reactive casework, the VST engaged in extensive strategic prevention. This included handling 40 cases related to landlord and lease issues, from negotiating tenancy terms to preventing evictions. In planning, the team provided expert objections to residential developments that threatened existing venues with noise complaints.

Concurrently, the team worked to build a more supportive operational environment for GMVs through direct engagement with Local and Combined Authorities across the UK. The VST represented the Music Venues Alliance at numerous council consultations, commission groups, and taskforces. This proactive advocacy aims to embed GMVs within wider strategic planning for the night-time economy, high streets, and cultural development, moving beyond siloed cultural policy to secure support within licensing, planning, and economic development frameworks.

The strategic focus of Music Venue Trust is to leverage policy change at every level of government to systematically reduce the underlying causes of venue crisis, thereby refocusing its work from emergency response to pre-emptive resilience building. At a national level, key policy opportunities exist to fundamentally alter the financial viability of the sector. Securing a permanent, meaningful business rates relief framework for GMVs would directly address a primary cost pressure. The implementation of a statutory Agent of Change principle in England and Wales would provide a robust legal defence against inappropriate development, preventing the planning disputes that currently consume significant VST resources. The establishment of a dedicated, fair PRS for Music tariff for GMVs would eliminate the complex billing disputes and unaffordable demands that are a major driver of ERS cases.

At a regional and local level, the VST is actively working with Combined Authorities and Local Councils to integrate GMVs into core strategic planning. This includes embedding them within cultural and night-time economy strategies, ensuring they are a material consideration in planning and licensing decisions, and creating local grant programmes for infrastructure and sustainability. By championing GMVs as vital cultural and economic assets within their communities, the aim is to foster an operating environment where venues are supported – not challenged – by local policy.

The long-term objective is that by achieving these policy shifts, the VST can transition its core function. The goal is a future where the team's expertise is deployed not in last-minute rescues but in forward-looking support: strategic business planning, financial forecasting, audience development, and capital investment. This proactive model is designed to equip venues with the tools for long-term financial resilience and growth, fundamentally reducing their vulnerability to external shocks, and creating a stable, sustainable grassroots music ecosystem.

EMERGENCY RESPONSE CASE STUDIES

BOOM, LEEDS

Boom first entered the Emergency Response Service in May 2024, returning in September as it became clear that the mill building it called home was slated for redevelopment, forcing an eviction. Having grown from a practice space in 2011 into a vital hub for alternative hardcore, punk, and metal scenes in Leeds, the announcement of its March 2025 closure was met with a public outpouring of grief for this beloved creative space.

In February 2025, operator Chris Flynn identified a potential new site and work with MVT's VST began to plan a relocation. MVT's not-for-profit consultants advised on transitioning to a Community Interest Company (CIC) structure, reflecting Boom's role as a cultural R&D hub. Our landlord and tenancy guru supported Chris in securing a stable, long-term lease. By June, after successful initial trading, the venue was ready to apply for its full premises licence. The VST and our licensing guru helped build a robust Noise Management Plan and secure the necessary permissions, with MVT providing a grant for a licensing lawyer and submitting a formal letter of advocacy to Leeds City Council. The application was successful, and Boom now operates as the Canalside Community Music Space CIC, Canalside for short, providing a secure future for West Yorkshire's heavy music community.

"Facing eviction felt like the end for Boom. The support from Music Venue Trust was the difference between our story ending and a whole new chapter beginning. From strategic advice on becoming a CIC to the crucial, expert support on our lease and licence, the MVT team gave us the tools and the confidence to not just survive, but to build a stronger, more resilient venue for our community. We've been given a second chance, and we're here to stay."

CHRIS FLYNN

WHERE ELSE?

Where Else? is a grassroots music and community arts space in Margate that has built a well-earned reputation as a space for breaking new acts and attracting national and international touring artists. The venue entered the Emergency Response Service on 20 June 2025 following a sudden landlord dispute. The landlord demanded the next quarter's rent be paid upfront – a right within the lease but a move that threatened immediate closure as the venue could not meet the demand.

MVT's venue support manager immediately wrote to the landlord, advocating for the venue's cultural value and requesting a return to monthly payments. Following persistent communication and negotiation, the landlord agreed to revert to the monthly schedule on 2 July. Concurrently, MVT's financial gurus provided profitability and strategy support, helping the operator explore new revenue streams. From February to July, the VST also successfully challenged over £1,000 in incorrect PRS licensing bills, de-escalating demands and ensuring the venue only paid what was owed.

"When our landlord demanded a full quarter's rent upfront, we were staring at closure. The speed and professionalism of MVT's intervention was incredible. They handled the difficult conversations with our landlord and provided the financial strategy we needed to stabilise the business. They didn't just solve an immediate crisis; they helped us build a more secure financial footing for the future."

SAMMY CLARKE

EMERGENCY RESPONSE CASE STUDIES

KING TUT'S WAH WAH HUT, GLASGOW

King Tut's, a globally recognised venue since 1990, has repeatedly faced threats from neighbouring developments. The latest came in September 2025, when a proposal to convert an adjacent office into a townhouse failed to apply the Agent of Change principle, offered inadequate noise assessment and proposed weak mitigation. MVT and the venue lodged strong objections, and the case remains open. It highlights the need for planners and local authorities to consistently understand and enforce Agent of Change – something that would be strengthened if the Scottish Government completed the long-overdue updates to the Planning Advice Notes and the Assessment of Noise: Technical Advice Note.

"King Tut's has spent 35 years nurturing artists. It's frustrating that we still have to fight for our right to exist against poorly planned developments. MVT's expertise in planning law is a valuable addition to supporting this work. They ensure our voice is heard and that statutory protections like Agent of Change are more than just words on a page. This ongoing battle underscores the constant vigilance required to protect our venues."
FIONA ELLIS

THE PATRIOT, CRUMLIN

Proudly the "home of rock" in the Welsh Valleys, The Patriot has provided a stage for emerging and touring acts since 2001, with operator Ang a dedicated pillar of the local music scene.

The venue entered the ERS in late 2024, with the case stretching through 2025. The issue was an estimated bill from PPL PRS for over £6,000. MVT's rights management lead meticulously unpicked the inaccuracies and presented the correct data. After a period of stalled communication from PPL PRS, a Letter Before Action (a letter that is legally required before issuing a claim in a court) suddenly arrived at the venue, causing significant stress. Such inconsistent approaches and threats of legal action based on inflated bills are, unfortunately, not uncommon. With MVT's dedicated rights management support, the bill was eventually revised and reduced by over 50%, and a manageable payment plan was agreed, safeguarding the venue's future.

"The pressure of facing a huge inaccurate bill and then a legal threat was overwhelming. We want to support songwriters, but we need that system to be fair. MVT's intervention was a lifeline. Their specialist knowledge and persistence resolved what felt like an insurmountable problem, reducing the bill by more than half and securing a payment plan we can actually manage. They fought for us, and it saved our venue."
ANG DRAYCOTT

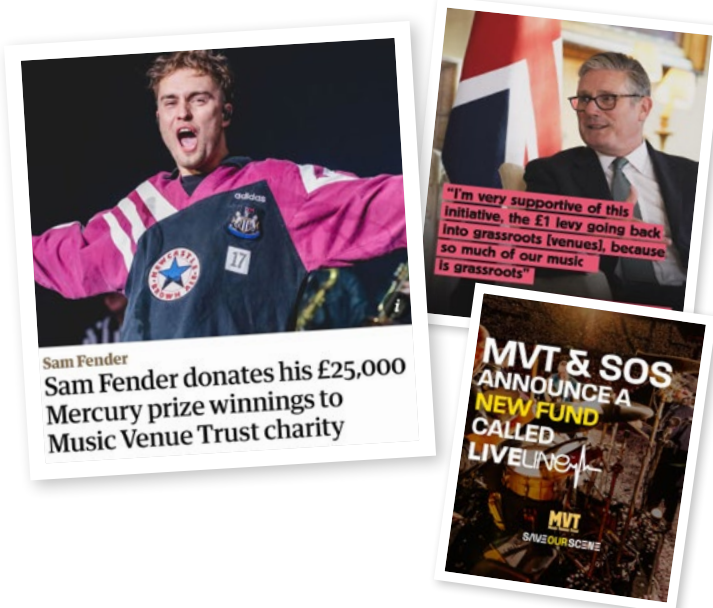
6.2 CAMPAIGNING & ADVOCACY

MVT's campaigning and advocacy work in 2025 secured unprecedented global reach, fundamentally shifting the conversation around the grassroots music ecosystem. Our strategic, data-driven campaigns translated sector-wide challenges into a compelling national narrative, securing landmark political and financial commitments.

The campaign for the Grassroots Levy dominated the media landscape, generating an audience reach in excess of 1.5 billion and a media impact value of £12.1 million through 692 articles and appearances. This included a strategic mix of explosive broadcast coverage on BBC News and Sky News, hard-hitting investigations in *The Guardian*, and sustained advocacy across the entire national press corps. The campaign's messaging successfully framed the levy not as a tax but as a necessary investment in the UK's future cultural pipeline.

Artist advocacy reached a new zenith, with direct artist donations and statements forming a core pillar of our strategy. High-profile interventions from artists like Sam Fender and the public backing of initiatives like Liveline provided authentic, trusted validation of our message, bridging the gap between the grassroots and the mainstream industry. This artist-led movement was crucial in persuading both the public and political stakeholders of the campaign's legitimacy and urgency, generating 518 articles overall. The story of Sam Fender's Mercury Prize donation alone generated 94 high-value TV, radio, and print placements, showing how a single genuine act by a major artist can capture the media's attention and drive the conversation.

The MVP / Own Our Venues campaign provided the positive, solutions-based narrative, securing a solid 304 total placements. Its success in traditional media (19 placements) shows a strategic and effective push for the community ownership model. Coverage highlighted the successful acquisition of new venues into the protected portfolio, showcasing the model as a viable long-term alternative to commercial property pressures.



THE FIVE KEY PR CAMPAIGNS

- 1 THE GRASSROOTS LEVY
- 2 DIRECT ARTIST DONATIONS & ADVOCACY
- 3 MVP / OWN OUR VENUES
- 4 MUSIC FANS' VOICE SURVEY
- 5 MANCHESTER CITY COUNCIL DONATION

TOTAL AUDIENCE REACH IN EXCESS OF 2.5 BILLION	TOTAL MEDIA IMPACT VALUE £19.2 MILLION	TOTAL ARTICLES & FEATURES 1,929
--------------------------------------------------	-------------------------------------------	------------------------------------

The Music Fans' Voice Survey performed remarkably well purely through online channels (302 unique articles), proving there is significant interest in data-driven stories about the audience's role. This piece of work provided the irrefutable, data-driven evidence that 92% of music fans believe grassroots venues are vital to UK culture. The survey's findings were strategically placed in 46 targeted media features, arming policymakers and journalists with clear statistics on public sentiment and directly influencing the debate around the sector's value.

The practical power of this campaigning and advocacy was demonstrated by coverage of the £245,000 donation from Manchester City Council, a decision that created a new blueprint for local government support and generated significant regional and national press attention for its innovative approach.

The overwhelming volume and strategic depth of coverage in 2025 cemented MVT's reputation as the definitive and authoritative voice for the entire grassroots music ecosystem.

CAMPAIGNING & ADVOCACY



01/10/2024 ► 42,875
30/09/2025 ► 45,534
+2,659 FOLLOWERS
6.2% GROWTH



01/10/2024 ► 29,137
30/09/2025 ► 41,790
+12,653 FOLLOWERS
43.4% GROWTH



01/10/2024 ► 479
30/09/2025 ► 644
+165 FOLLOWERS
34.4% GROWTH



01/10/2024 ► **2,327**
30/09/2025 ► **2,986**
+659 FOLLOWERS
28.3% GROWTH



01/10/2024 ► 5,210
30/09/2025 ► 9,239
+4,029 FOLLOWERS
77.3% GROWTH



01/10/2024 ▶ 6,530
30/09/2025 ▶ 7,634
+1,104 FOLLOWERS
16.9% GROWTH



01/01/2025 ▶ **2,925**
01/11/2025 ▶ **4,013**
+1,088 FOLLOWERS
37.2% GROWTH

SUPPORTERS CIRCLE

+244 SUBSCRIBED
New category

12 MILLION IMPRESSIONS

**ACROSS SOCIAL CHANNELS
(UP 180% ON 2024)**

400,000 INDIVIDUAL ENGAGEMENTS

**ACROSS MVT CHANNELS
(UP 50% ON 2024)**

1,660 POSTS

UPLOADED ACROSS MVT CHANNELS

DEMOGRAPHIC REACH

- **GENDER:** 45% male, 35% female, 20% nonbinary / unspecified.
- **AGES – TOP SETS:** 35% aged 25–34 (young professionals), 25% aged 35–44, 16% aged 45–54, 13% aged 18–22.
- **TOP 20 X UK / EU FANS**
TOP CITIES: London, Paris, Berlin, Dublin, Bristol, Rome, Birmingham, Manchester, Glasgow, Barcelona, Lisbon, Liverpool, Edinburgh, Hamburg, Leeds, Sheffield, Brighton, Milan, Cardiff, Munich.
- **LINKEDIN FOLLOWERS:** 2,800 entry-level and start-of-career followers, 2,750 senior role followers, 1,250 company directors, and 775 managers.

POLITICAL ENGAGEMENT

Highlights of our political briefings, evidence, and consultation responses:

- Agent of Change briefing for the Planning and Infrastructure Bill
- Grassroots Levy briefing and FAQ
- Business rates reform consultation (England)
- Business rates briefings (Scotland & Wales)
- Licensing Policy Sprint consultation
- Reforming the Licensing System consultation
- Wolverhampton Nighttime Strategy
- West Midlands Futures Green Paper
- Spending Review 2025
- Culture, Media and Sport (CMS) Select Committee Protecting Built Heritage inquiry
- Copyright and Artificial Intelligence consultation
- CMS Select Committee State of Play inquiry
- Business and Trade Select Committee Priorities for 2026 Call for Evidence
- External Affairs and Culture Committee Pre-Budget Scrutiny 2026-7
- Fan Voice Survey briefings (all nations)
- Scotland Permitted Development Rights consultation
- Welsh Labour Manifesto evidence
- Welsh Government Draft Budget 2026/7 consultation
- Resale of live events tickets consultation
- UK Covid-19 Inquiry
- APPG for Northern Culture inquiry

59 MP & Peer meetings

Chris Bryant, Dame Caroline Dinenage, Carla Denyer, Dan Tomlinson, Alex Sobel, Anna Sabine, Patrick Hurley, Lewis Atkinson, Siân Berry, Louie French, Jonathan Davies, Adam Thompson, Peter Swallow, Andrew Snowden, Louise Haigh, Steve Race, Jessica Morden, Bayo Alaba, Tony Vaughan, Heidi Alexander, James Frith, Rebecca Paul, Kirsty McNeill, Danny Chambers, Tom Rutland, Jo Platt, Darren Paffey, Martin Rhodes, Elaine Stewart, Jodie Gosling, Joe Robertson, Luke Taylor, Ian Murray, Andrew George, Christopher Chope, Terry Jermy, Simon Opher, Paul Waugh, Baroness McIntosh of Pickering, Lord Parkinson of Whitley Bay, Lord Brennan of Canton, Lord Clement-Jones, Lord Lucas, Baroness Featherstone, Baroness Scott of Needham Market, Lord Hall of Birkenhead, Lord Hunt of Kings Heath, Lord Spellar, Lord Wallace of Saltaire, Lord McNally, the Earl of Clancarty, Lord Newby, Baroness Pinnock, Baroness Jones of Moulsecoomb, Lord Foster of Bath, Baroness Taylor, Lord Bassam of Brighton, Baroness Twycross, Lord Freyburg



17 MS meetings

Rhianon Passmore, Jack Sargeant, Huw Irranca-Davies,
Gareth Davies, Jayne Bryant, Heledd Fychan, Sam Rowlands, James
Evans, Mark Isherwood, John Griffiths, Luke Fletcher, Julie James,
Llyr Gruffydd, Peredur Owen Griffiths, Jane Hutt, Mike Hedges,
Darren Millar

17 MSP meetings

Claire Baker, Michelle Thomson, Murdo Fraser, Daniel Johnson, Sue Webber, Foysol Choudhury, Neil Bibby, Patrick Harvie, Siobhian Brown, Ben Macpherson, Meghan Gallacher, Carol Mochan, Stuart McMillan, Alexander Stewart, Pam Duncan-Glancy, Maureen Burke, Liz Smith

Other political & industry stakeholders / working groups

APPG, Belfast City Council, MHCLG, DCMS, Department for the Economy (Northern Ireland), Department for Communities (Northern Ireland), Creative UK, Creative Wales, Cross Party Group on Music (Scotland), Cross Party Group for Music (Wales), Glasgow City Centre Nighttime Economy Taskforce, Glasgow City Council, Edinburgh City Council, Founding member of LIVE (Live music Industry Venues & Entertainment), Greater London Authority, Greater Manchester Music Commission, Green Working Group (LIVE), HM Treasury, London Mayor's Independent Nightlife Taskforce, London Licensing Taskforce, Office for the Future Generations Commissioner (Wales), Reading Borough Council, Scottish Government Directorate for Culture and External Affairs, Strathclyde Partnership for Transport, Transport for Wales, UK Covid-19 Inquiry, Venues Working Group (LIVE), West Midlands CA Mayoral NTE Commission

6.3 THE EVOLUTION OF THE GRASSROOTS LEVY



"My ambition is to see the voluntary levy in place for as many concerts as possible and, as a milestone in that progress, for at least 50% of tickets on sale for stadium and arena shows in 2026 (to have adopted the levy) by 31 December 2025. Following this, I would like to see this target brought as close to 100% as soon as possible."

Culture Minister Ian Murray MP, 3 November 2025

2019

MVT begins systematic data gathering and policy work to evidence the need for a levy, while broadening alliances across the live music industry and Westminster. The idea gains definition as a voluntary, industry-led solution rather than a statutory tax.

"The grassroots music sector is in the middle of a full-blown crisis ... 125 venues have shut their doors for live music in the last 12 months."

MVT OPEN LETTER TO THE CHANCELLOR, 2019

2018

Music Venue Trust launches the Pipeline Investment Fund, a new idea to persuade successful parts of the live music industry to reinvest in the grassroots that provide its talent pipeline. The concept of a per-ticket contribution begins here.

"The Pipeline Investment Fund will provide small grants to Grassroots Music Venues ... thereby recognising the R&D role these venues play for the whole industry."

MVT PRESS RELEASE, OCTOBER 2018



2020–2021

April 2020: Progress halts as the pandemic devastates the live music sector. MVT diverts its focus to survival – creating the #SaveOurVenues campaign, emergency funds, and advocacy for business rates relief. The levy idea is temporarily sidelined.

"Running a small venue is a business model that runs on tiny margins, month-to-month or week-to-week ... the current closures put them in very immediate danger."

FRANK TURNER, APRIL 2020

2022

As live music reopens, MVT describes a "challenging year" focused on rebuilding capacity and community confidence. Conversations restart around a sustainable long-term funding mechanism – reviving the levy proposal.

"2022 was a challenging year for the Grassroots Music Venue sector as it focused efforts on trying to bounce back from the pandemic years."

MVT ANNUAL REPORT, 2022



2023

A breakthrough year.

Enter Shikari commit £1 from every ticket on their UK arena tour, proving that a voluntary grassroots contribution is viable. The "Shikari Model" becomes the practical template for future adoption.

"Every ticket you buy will contribute to keeping local community music venues alive and thriving."

ENTER SHIKARI ANNOUNCEMENT, MAY 2023



2024

Parliamentary and government endorsement. The Culture, Media and Sport Committee formally recommends a voluntary £1 levy; DCMS backs the idea. The government's Creative Industries Sector Vision includes support for GMVs, cementing the principle in national policy.

"Grassroots music venues are one of the UK's most valuable and yet undervalued cultural assets ... Without a flourishing grassroots music industry, the rest of our music industry will wither."

SIR CHRIS BRYANT MP, NOVEMBER 2024



2025

Implementation begins.

The LIVE Trust is established to collect and distribute funds. Coldplay publicly support the initiative, pledging 10% of their UK tour earnings to Music Venue Trust. The first major arenas adopt the £1 ticket contribution, and the levy becomes part of the Creative Industries Sector Plan, the culmination of seven years' campaigning. Proof now needed that a voluntary, industry-led model can work.

"This stark divergence between the fortunes of the biggest stars and corporations and the struggling grassroots gives force to arguments made by the Music Venue Trust ... the levy will not solve every problem ... but those in the industry who are trying to do something about its top-heavy shape should be supported."

THE GUARDIAN EDITORIAL, 23 OCTOBER 2025

6.4 NETWORKING ACTIVITY

MVT designs a yearly calendar to represent the GMV sector and advocate for UK GMVs with music industry colleagues, other parts of the cultural sector, all layers of government, suppliers, academics, artists, students, and music fans. Networking with and for MVA members is fundamental. Peer-to-peer dialogue and information sharing between venues remains powerful, while their ability to advocate for themselves, utilising statistics and key messaging from MVT to strengthen the impact of their own experiences, makes the charity's work considerably easier.

After organising ten editions of MVT's national networking event, Venues Day, the organisation felt that the event should move in the calendar and relaunch in early 2026. To ensure that we could still provide opportunities to MVA members to gather together and network, and for MVT to update venues on developments, the charity committed to a series of events around the country.

2025 saw a marked increase in MVT being invited to present its work internationally. In addition, MVT became an advisor to the newly established Australian Music Venue Foundation (AMVF).



MVT EVENTS

A combination of reception-style events and venue meetings enabled MVA members to gather in locations around the UK between January and August. MVT continued its practice of offering travel bursaries to make events as accessible as possible to members in remote locations.

Over 280 representatives from 178 venues, along with other key partners and stakeholders, attended these events:

- **Annual report launch events (evenings)** – London, Cardiff, Edinburgh
- **Northern Ireland Venues Meeting (full day)** – Belfast
- **Scottish Venues Meeting (half day)** – Edinburgh
- **Brighton Brunch (half day)** – East Sussex
- **MVT Venues Meetings (full day)** – Frome, Sunderland, Leeds

PARTNERSHIP EVENTS

Responding to a growing demand for networking opportunities across the grassroots music sector, MVT partnered with the Association of Independent Festivals (AIF) and the Association of Independent Promoters (AIP) to create a pilot Grassroots Networking Day. This event, held in London in October, was designed to bring together venue bookers, festival programmers, promoters, and agents to help create a stronger programme of grassroots live music across the UK. With 250 delegates attending from all four nations, feedback has been very positive.

In 2025, members of the MVT team partnered with and played a role in the following key music industry events:

- **International Live Music conference (ILMC), London**
panel & MVT showcase, February
- **New From Scotland, Edinburgh**
MVT reception & showcase, April
- **FOCUS Wales, Wrexham**
Ethical Venues workshop & showcase, May
- **International Festival Forum (IFF), London**
showcase, September
- **Sŵn Festival, Cardiff**
Ethical Venues workshop, October
- **Un-Convention, Manchester**
panels & Ethical Venues workshop, November



PANELS & PRESENTATIONS

Team members presented MVT's work on panels and presentations at:

- Kingston University, London
- Live Comedy Association AGM, Leicester
- Night Time Industries Association Summit, Birmingham
- Goldsmiths University, London
- East Midlands Regional Labour Party Conference, Leicester
- Event Production Services Conference, London
- AVA London
- London School of Economics
- Creative Land Trust Summit, San Francisco (USA)
- Government Covid Enquiry
- EarthFest Summit, London
- NIVA Conference, Milwaukee (USA)
- SMIA Summit, Glasgow
- The Greater Manchester Creative Industries Sector Plan
- Portland City Council Arts & Economy Meeting, Oregon (USA)
- Labour Party Conference, Liverpool
- Congres Podia Festivals Evenementen, Utrecht (Netherlands)
- WaterBear Graduation Ceremony, Brighton
- KeepOn LIVE, Palermo (Sicily)
- ACCESS Congress, Murcia (Spain)
- The Political Power of Music, London
- StadtNachAcht, Berlin (Germany)
- BIMM, Bristol



VENUE VISITS

Members of Team MVT continue to be committed to supporting GMVs both inside and outside of work. During 2025, members of the charity's core team visited:

- 171** venues in England
- 22** venues in Scotland
- 20** venues in Wales
- 6** venues in Northern Ireland

6.5 LIVE PROJECTS

In 2025, MVT continued its programme of live projects, reinforcing connections between artists, venues, promoters, and audiences. A strategic combination of direct touring initiatives, brand partnerships, and industry showcases delivered tangible financial and developmental support to the UK's grassroots music ecosystem.

STRATEGIC PARTNERSHIPS & TOURING

Collaborations with brand partners played a key role in activating GMV stages and supporting touring circuits. The ongoing partnership with Jack Daniel's featured nationwide dates with The Hunna and Fickle Friends, illustrating how artist-led campaigns can engage audiences at a local level. The year also marked the commencement of a new partnership, with the first series of shows delivered in collaboration with Marshall. Additionally, the activation of a grassroots fanzone with Save Our Scene during the Coldplay stadium tour provided a platform to connect a wider audience with the grassroots sector.

MVT LIVELINE

The MVT Liveline programme facilitated sustainable touring routes through the grassroots circuit. A tour with Lawrence Jones, delivered in partnership with AGMP, was followed by a routing for breakthrough trio Bilk, which engaged 20 GMVs across England in a single tour, and support for a tour of jazz venues by Nigel Price and Friends.

INDUSTRY SHOWCASES

MVT's curated showcases at major industry events continued to spotlight talent from the GMV circuit. The ILMC showcase at the 100 Club featured performances from The Molotovs, Cordelia, and :Panic :Over. Later, the IFF showcase presented a further four artists (GENN, Bilk, Nadia Sheikh, and Sam Wilkinson) across two stages, highlighting the quality of artists developing within the network.



STRENGTHENING THE GRASSROOTS NETWORK

These live projects demonstrate a model of coordinated investment that delivers both creative and economic benefits. The activities provide professional touring experience for emerging artists, fill dates in venues across the UK, and help stabilise touring routes. This work is a core component of MVT's strategy to reinforce the infrastructure of the grassroots live music ecosystem.

THE NUMBERS

61 ARTISTS SUPPORTED

107 LIVE SHOWS DELIVERED

LOOKING AHEAD

For 2026, MVT plans to expand the Live Projects programme through new partnerships and enhanced touring support. With the implementation of the Grassroots Levy, we will seek to deepen collaboration with the UK's independent promoters, including those within the Association of Independent Promoters (AIP). This will ensure that the essential role of promoters is integrated into our strategy for a sustainable future for artists and venues.



6.6 MVT'S WORK ACROSS THE NATIONS

SCOTLAND

MVT Scotland is a registered charity. MVT employs a part-time Scotland Coordinator to work directly with the 68 Scottish MVA members and key stakeholders across the nation. This work is supported by the wider team on strategy, advocacy, events, and venue support.

In 2025, MVT produced a Key Achievements & Figures from 2024 document, launched at an Annual Report & Work in Scotland reception in Holyrood. A Scottish Venues Meeting in Edinburgh was well attended and received. A presence at major networking events in Scotland and providing travel bursaries for Scottish MVA members to attend events remains a priority in the MVT calendar. The Scottish Steering group meets every six weeks, ensuring the charity remains apprised of key issues for Scottish venues.

During 2025, MVT has fed into government and local government consultation on issues such as transport, business rates, high street renewal, visitor levies, planning, licensing, and cultural funding, and was part of the following working groups:

- Cross Party Group – Music
- Glasgow City Centre Task Force: Night-time Economy Sub-Group
- High Street Summit – Scotland Office: Roundtable



EVENT STATISTICS

TOTAL NUMBER OF EVENTS
14,818

TOTAL AUDIENCE VISITS
1,840,801

TOTAL TICKETED LIVE MUSIC EVENTS
8,124

TOTAL FREE LIVE MUSIC EVENTS
2,324

TOTAL TICKETED COMEDY EVENTS
1,112

TOTAL TICKETED OTHER EVENTS
1,601

TOTAL FREE OTHER EVENTS
954

INCOME & EXPENDITURE STATISTICS

TOTAL CONTRIBUTION TO THE ECONOMY
£47,415,377

TOTAL SECTOR EXPENDITURE
£45,348,587

TOTAL GROSS PROFIT (ALL 68 VENUES)
£2,066,790

TOTAL SECTOR INCOME FROM LIVE MUSIC
£15,214,731

TOTAL SECTOR EXPENDITURE ON LIVE MUSIC
£21,721,310

TOTAL SUBSIDY OF LIVE MUSIC
£6,506,579

KEY SECTOR STATISTICS

TRADING GMVS 2025
68

TRADING GMVS 2024
70

NOT-FOR-PROFIT REGISTERED
33.8%

INDIVIDUAL ARTIST PERFORMANCES
89,857

PEOPLE EMPLOYED 2025
2,100

PEOPLE EMPLOYED 2024
2,668

VENUES REPORTING A PROFIT
33%

MVT'S WORK ACROSS THE NATIONS

WALES

MVT employs a part-time Wales Coordinator to work directly with the 46 Welsh MVA members and key stakeholders across the nation. This work is supported by the wider team on strategy, advocacy, events and venue support.

During 2025, MVT held an Annual Report Launch & Summary of Work in Wales event in Senedd, where it launched a bilingual Key Achievements & Figures from 2024 document. These stats have been used extensively for advocacy by MVT and the venues themselves. MVT provided workshops at FOCUS Wales, Wrexham and Sŵn Festival, Cardiff, and our Wales Coordinator travelled extensively to visit venues and attend meetings. A Welsh Steering group meets every six weeks, ensuring the charity remains apprised of key issues for Welsh venues.

MVT has fed into government and local government consultation on issues such as transport, business rates, planning, licensing and cultural funding.



EVENT STATISTICS

TOTAL NUMBER OF EVENTS
10,024

TOTAL AUDIENCE VISITS
1,245,248

TOTAL TICKETED LIVE MUSIC EVENTS
5,496

TOTAL FREE-ENTRY LIVE MUSIC EVENTS
1,572

TOTAL TICKETED COMEDY EVENTS
752

TOTAL TICKETED OTHER EVENTS
1,083

TOTAL FREE-ENTRY OTHER EVENTS
645

INCOME & EXPENDITURE STATISTICS

TOTAL CONTRIBUTION TO THE ECONOMY
£32,075,108

TOTAL SECTOR EXPENDITURE
£30,676,985

TOTAL GROSS PROFIT (ALL 46 VENUES)
£1,398,123

TOTAL SECTOR INCOME FROM LIVE MUSIC
£10,292,318

TOTAL SECTOR EXPENDITURE ON LIVE MUSIC
£14,693,827

TOTAL SUBSIDY OF LIVE MUSIC
£4,401,509

KEY SECTOR STATISTICS

TRADING GMVS 2025
46

TRADING GMVS 2024
44

NOT-FOR-PROFIT REGISTERED
41.3%

INDIVIDUAL ARTIST PERFORMANCES
60,786

PEOPLE EMPLOYED 2025
1,421

PEOPLE EMPLOYED 2024
1,805

VENUES REPORTING A PROFIT
36%

MVT'S WORK ACROSS THE NATIONS

NORTHERN IRELAND

With financial support from Belfast City Council, MVT invested resources in a Northern Ireland Development Project during 2025 to build its network and better represent GMVs across the nation. As a result of this capacity-building project, for the first time, sufficient data was collected to properly represent venues in Northern Ireland in the UK-wide statistics and to create specific figures for advocacy on behalf of GMVs in Northern Ireland.

MVT has 17 MVA members in Northern Ireland and an active steering group that meets every six weeks. MVT held a Northern Ireland Venues Meeting in Belfast in 2025. The programme was designed primarily for GMVs, but the afternoon session welcomed other music and culture stakeholders to discuss the challenges for grassroots music and was well received. Work on organisational structure and data collection followed the event. The development project continues, alongside relationship-building with local authorities and government.

Financial support for Northern Ireland MVA members to attend UK-wide MVT events remains a priority.



EVENT STATISTICS

TOTAL NUMBER OF EVENTS
3,705

TOTAL AUDIENCE VISITS
460,200

TOTAL TICKETED LIVE MUSIC EVENTS
2,031

TOTAL FREE-ENTRY LIVE MUSIC EVENTS
581

TOTAL TICKETED COMEDY EVENTS
278

TOTAL TICKETED OTHER EVENTS
400

TOTAL FREE OTHER EVENTS
239

INCOME & EXPENDITURE STATISTICS

TOTAL CONTRIBUTION TO THE ECONOMY
£11,853,844

TOTAL SECTOR EXPENDITURE
£11,337,147

TOTAL GROSS PROFIT (ALL 17 VENUES)
£516,698

TOTAL SECTOR INCOME FROM LIVE MUSIC
£3,803,683

TOTAL SECTOR EXPENDITURE ON LIVE MUSIC
£5,430,328

TOTAL SUBSIDY OF LIVE MUSIC
£1,626,645

KEY SECTOR STATISTICS

TRADING GMVS 2025
17

NOT-FOR-PROFIT REGISTERED
41.2%

INDIVIDUAL ARTIST PERFORMANCES
22,464

PEOPLE EMPLOYED 2025
525

PEOPLE EMPLOYED 2024
667

VENUES REPORTING A PROFIT
50%

7.1 THE CREW

Public perception of the vital role GMVs play in the talent pipeline has never been stronger than in 2025. Beyond their recognised role in launching artists, GMVs function as critical training grounds for the technical, production, and managerial professionals essential to the live music ecosystem. The following case studies illustrate how these spaces provide the foundational experience for building careers behind the scenes.



CORINNE CUMMING
PHOTOGRAPHER

"I'm Corinne Cumming, a live music, events, and studio photographer based in London, and I have been shooting gigs since I was 15. When I was starting out, I shot in venues like Boston Music Rooms, The Unicorn, The Peel, and The Fighting Cocks. Then becoming the in-house photographer for Banquet Records, Dingwalls, The Barfly, The Borderline, and The Underworld meant that I could shoot gigs multiple times a week to get better. I became the head of photography for Eurovision at the age of 28, which is something I wouldn't have been able to do if not for the wide range of skills I've collected over my career. And just this week, I was one of the faces for a new Canon campaign, somewhere I wouldn't have gotten to if not for the start I had in this career."



MELANIE
TOUR MANAGER

"My name is Melanie, and I'm a tour manager. I look after artists such as Björk, The xx, Yann Tiersen, Doves, John Grant, Spiritualized, and Snarky Puppy. I started working at The Roadhouse in Manchester when I was 19. It was supposed to be just a bar job, but I found a really strong community right away among the venue staff, the technicians, the promoters, the regulars, the artists. I feel like I grew up in these venues – spaces that gave so many people a platform and a chance to learn where their strengths lay. After a few years of watching touring acts come through, one of our sound engineers gave me the opportunity to join them on tour, and I've been doing it ever since, for 18 years now. I'd love to see more paid apprenticeship opportunities. I feel like the skills needed to succeed in the live music sector are better suited to learning on the job than in a classroom."



ED WARREN
PRODUCTION & LIGHTING DESIGNER

"My name is Ed Warren, and I'm a production and lighting designer for live music, television, and commercials. I've been doing this for about 22 years now. Back in 2003, I was touring with my friends' band, Delays, hitting legendary rooms like Leicester's Charlotte, York's Fibbers, Tunbridge Wells Forum, Bedford Esquires, and King Tut's. Travelling through those venues for weeks on end was the perfect crash course in live music culture. My first-ever lighting gig was at The Joiners Arms in 2004. I'd never considered lighting as a career until that night. The rig was literally six faders and a strobe on a wall switch – but the moment I touched it, I knew I'd found what I wanted to do. I get asked a lot about the best route into the technical side of the industry, and there really isn't one single path. But I always encourage people to approach their local small venue and volunteer their time. Many already offer work-experience opportunities, but if more venues opened their doors – with a clear path toward real employment – it would make a huge difference."

7.2 THE ARTISTS

2025 was a year when major artists stepped forward to take the lead on the Grassroots Levy and support the work of Music Venue Trust. Developing from the platform established by Enter Shikari and Frank Turner in 2023 and 2024, this year, the concept that every arena and stadium show should directly financially support grassroots venues, promoters, and artists took hold and started to become the norm. The adoption of the Shikari Model by Bowling for Soup, Coldplay, Diana Ross, Don Broco, Ed Sheeran, Gorillaz, Katy Perry, Kneecap, Lorde, Lynyrd Skynyrd, Marilyn Manson, Mumford & Sons, Pulp, Radiohead, Sam Fender, Stereophonics, and Wolf Alice resulted in 8.8% of the tickets on sale at this level in 2025 containing a version of the Grassroots Levy, with dozens of artists already confirmed as adopting the model in 2026.

It wasn't only at arena level that artists stepped up to support the grassroots sector. Tours and shows by Mr. Scruff, Getdown Services, Frank Turner, The Last Dinner Party, Olivia Dean, The Hunna, and Bury Tomorrow also built a contribution to the grassroots sector into every ticket, while 3 Days Of Wonder, The Royston Club, Celeste, HotWax, and The Meffs all used live activity to support the work of MVT.

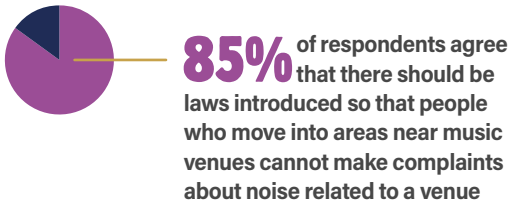
In November, Sam Fender announced that he was donating his Mercury Prize Award winnings to MVT, capping off a year of incredible generosity and campaigning from artists in support of the grassroots sector.



7.3 THE FANS

The formal integration of music fan perspectives into the national conversation on live music became a significant development in 2025. Following MVT's call in the Manifesto for Grassroots Music, this process was initiated by the May 2024 report from the Culture, Media and Sport (CMS) Select Committee, which recommended that the government establish a fan-led review of the live music industry.

In response to this parliamentary recommendation, the Music Fans' Voice Survey was commissioned by a coalition of UK city and regional authorities: Greater Manchester Combined Authority, The Mayor of London, Cardiff Music City, Liverpool City Region Combined Authority, West Midlands Combined Authority, Tees Valley Combined Authority, Brighton City Council, Southend City Council, and Belfast City Council and Glasgow Life, with support from West Yorkshire Combined Authority.



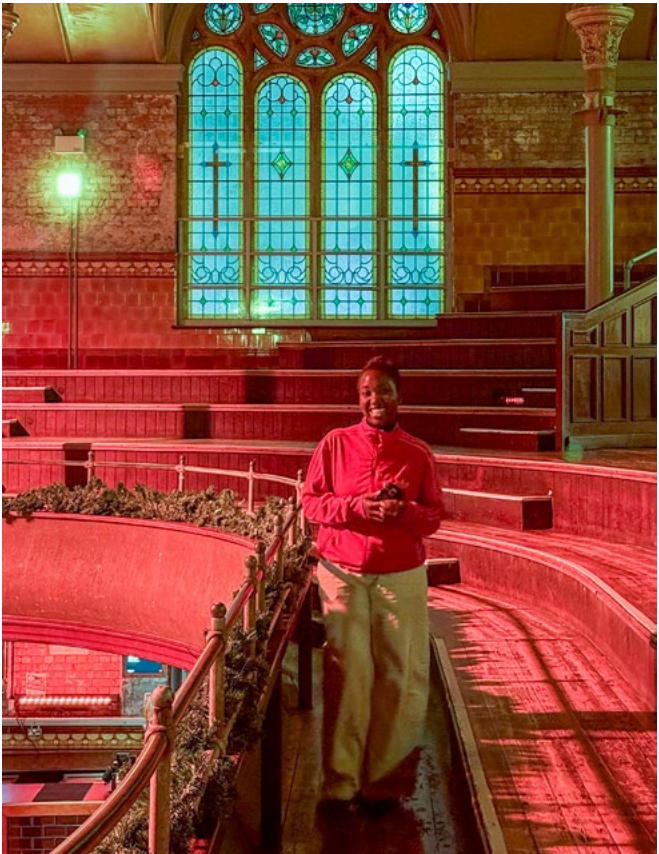
The survey was conducted by the research firm CGA by NIQ, polling over 8,000 UK live music attendees. An executive analysis was produced by the firm, as well as academic analysis from Dr Lucy Bennett (Cardiff University School of Journalism, Media and Culture.) This process offered significant insight to the commissioning authorities, allowing them to respond in the immediacy, whilst grounding the subsequent government review in comprehensive data directly from the audience.

The findings from this survey provided an unprecedented statistical insight into fan experiences and opinions. The compelling evidence it contained was instrumental in the CMS Committee's announcement of a full, government-backed, fan-led review, to be chaired by Lord Brennan, later in the year.

The data gathered offers strong, objective support for the core challenges and solutions that Music Venue Trust has long identified. Key statistics from the survey underscore the public mandate for action to protect and sustain the grassroots music ecosystem.

“By engaging with fans’ lived experiences and valuing their contributions and voices, we can work further towards building a live music culture that is vibrant, accessible, fair, and future-facing.”

Dr Lucy Bennett



*CGA x Music Fans' Voice:
A Fan Led Review 2025, sample size: 8,108

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FINANCIAL REVIEW



Income for MVT for the financial year 2024 was **£930,265** against a predicted income of **£1,021,000**.

The charity is performing strongly from brand and corporate partnerships and has a growing individual giving income source. The charity continued its policy of investing Unrestricted Reserves into strategic interventions into the grassroots music venue sector. In 2024, MVT released an additional £414,869 into support for GMVs from its Unrestricted Reserves.

Whilst MVT has adopted a policy of not applying for public funding, preferring to support its members with information, advice, and guidance to make their own applications, it will on certain occasions, where it sees fit, participate in the same. As a result, Restricted Fund Income (mainly resulting from applications to public funding sources, trusts, and foundations) accounts for less than 1% of total income against an average for UK charities of 30%.

	Unrestricted Funds 2024	Restricted Funds 2024	Total 2024	Unrestricted Funds 2023	Restricted Funds 2023	Total 2023
Income from	£	£	£	£	£	£
Charitable activities	906,370	23,895	930,265	2,218,206	164,295	2,413,289
Expenditure on						
Charitable activities	1,366,334	8,000	1,374,334	2,139,172	159,984	2,299,156
Total resources expended	1,366,334	9,250	1,375,584	2,291,892	192,628	2,484,520
Net income for the year / net movement in funds	-414,869	14,645	-400,224	-71,231	-	-71,231
Opening fund balances at 01 January FY	732,381	-	732,381	803,612	-	803,612
Closing balance at 31 December FY	317,512	14,645	332,157	732,381	-	732,381

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THANK YOU



Music Venue Trust’s work depends on the ongoing generosity of supporters and advocates. The charity is grateful for every donation made, every sponsored activity organised, every article written, and each share on social media that helps raise awareness of the GMV sector and the work that MVT does to protect, secure, and improve these vital venues. Without this support, there would be many more venue closures.

The following companies, organisations, and individuals deserve a special mention (listed alphabetically in each category). With thanks also to those who wish to remain anonymous.

FINANCIAL SUPPORT
MAJOR DONORS – PROJECT FUNDING

Arts Council England
Belfast City Council
Fred Perry
FREENOW
Greater London Authority
Jack Daniel's
Marshall Amplification Limited
Ticketmaster
Universal Music
We Are 8 Media Limited

SIGNIFICANT DONATIONS IN 2025

3 Days Of Wonder	James Withall
AEG Entertainment	Jeremy Yearron
Airborne Footwear	Katy Perry
Anderson Acoustics	Mast-Jaegermeister UK Limited
Andy Hobson	Mattfest Charitable Foundation (The)
Backwoodsman Ltd	Mr. Scruff
Bonhams	Off-Piste Wines
BSI Merch	PLUS1
Coldplay	Sam Fender
Enter Shikari	Seat Unique
FOCUS Wales	Skiddle Limited
Frank Turner	The Last Dinner Party
Fred Perry	The Norman Trust
Glastonbury Festival	Warner Music UK
Invicta Audio	

REGULAR DONORS

Charities Trust
Fightback Lager
Good Show Ltd
Juicebox Live Promotions Ltd
WeGotTickets
Charities Aid Foundation
Ghostwriter Consultancy & Events Ltd

SUPPORTERS CIRCLE

Thank you to the 244 members of the MVT Supporters Circle, our monthly membership programme, launched in March 2025.

INDIVIDUAL GIVING

Thank you to the countless supporters who have raised funds and awareness for MVT over the past year. Fundraising activities have included skydives, long-distance runs, auctions, gigs, gifts in people's wills, memorial donations, and sponsored cycles. Whether raising £10 or £1,000, every endeavour is appreciated.

MUSIC VENUES ALLIANCE MEMBERS

To the 538 venues who are subscribed members of the Music Venues Alliance and therefore contribute to the core funding of MVT's Venue Support Team.

TRUSTEES

Team MVT is guided by a voluntary board of trustees:
Adrian Norman (treasurer), Arusa Qureshi, Bonita McKinney, Chris Prosser (co-chair), Emma Bownes, Helen McGee, Jane Beese, Jason Dormon, Jeremy Pritchard, Phyllis Belezos (co-chair), Rhoda Dakar, Richard Perry (from May 2025), Sammy Andrews (from May 2025), Sarah Thirtle, Simon Hilton.

MVT PATRONS

Patrons are powerful advocates for the value of GMVs and bring attention to the charity's work.

ARTIST PATRONS

Adwaith, Andy Dunlop (Travis), Be Charlotte, Bernard Butler, Billy Bragg, Bob Vylan, Bradley Zero, Bright Light Bright Light, Catherine Anne Davies (The anchoress), Charlotte Hatherley, CHERYM, CHROMA, Coldplay, Colin Newman, Daniel Avery, David Gedge (The Wedding Present), Ed Harcourt, Elbow, Ellie Rowsell (Wolf Alice), Enter Shikari, Ferris & Sylvester, Fickle Friends, Frank Carter & The Rattlesnakes, Frank Turner, GENN, Glass Animals, HAAI, Hamish Hawk, Hannah White, Holding Absence, Honeyblood, Iona Fyfe, James and the Cold Gun, James Bay, Jamie Webster, Jeff Automatic, Jeremy Pritchard (Everything Everything), Joe Talbot (IDLES), John Robb (The Membranes, Louder Than War), Kapil Seshasayee, Kate Nash, Kathryn Williams, Kelly Lee Owens, Kerri Watt, KT Tunstall, Lady Nade, Luke la Volpe, Madness, Michele Stodart, Moxie, Mr. Scruff, Neil Hannon (The Divine Comedy), NIMMO, Nova Twins, Oh Wonder, :Panic :Over, Paul Connolly (The Wood Burning Savages), Public Service Broadcasting, Ren Harvieu, Reverend and the Makers, Rews, Rhoda Dakar, Roachford, Sam Duckworth, Savages, Shao Dow, Sir Paul McCartney, Skindred, Soft Play, Sound of the Sirens, Steven Wilson, The Jellyman's Daughter, The Libertines, The Meffs, The Pearl Harts, The Wombats, Tim Burgess, Tom Grennan

BROADCAST PATRONS

Abbie McCarthy (BBC Introducing – Kent), Bethan Elfyn (BBC Radio Wales), Eddy Temple-Morris (Virgin Radio), Gemma Bradley (BBC Radio 1/Radio Ulster), Phil Taggart (BBC Radio Ulster), Sarah Gosling (Radio X/BBC Music Introducing), Steve Lamacq (BBC Radio 6 Music), Vic Galloway (BBC Radio Scotland/6Music)

INDUSTRY PATRONS

Ace Trump (Siren Artist Management), Alex Bruford (ROAM), Angus Baskerville (Pure Represents), Barry Dickins (ITB), Bengi Unsal (Institute of Contemporary Art), Emma Davis (One Fiinix Live), Geoff Meall (Wasserman Music), George Akins (DHP Family), Goc O'Callaghan (ArcTanGent), Jane Beese (Southbank Centre), Jason Iley (Sony Music), Natasha Gregory (Mother Artists), Neal Thompson (FOCUS Wales), Paul Buck (Wasserman Music), Robert Kilpatrick (SMIA), Ross Warnock (United Talent), Scott Thomas (X-ray Touring), Steve Zapp (ITB), Summer Marshall (CAA), Tre Stead (Tour Manager)

POLITICAL PATRONS

Amelia Womack (Green Party), John Whittingdale (Conservative MP), Kerry McCarthy (Labour MP for Bristol East), Lord Tim Clement-Jones CBE (Lib Dem Peer), Siân Berry (Green MP for Brighton Pavilion)

CONSULTANTS

Team MVT is enhanced by the expertise of professionals who work on specific areas or projects to support the team:
Andy Saunders (PR: Music Industry & Strategy), Carla Pannett (Fundraising), Chris Prosser (Music Industry Partnerships), Chris Sherrington (Project Support), Jeremy Mills (Legal), Lucy Stone (Fundraising), Matt Otridge (Community Ownership), Niall Forde (Licensing), Sam Gannon (Website & Multimedia), Simon Hilton (Website & Multimedia), Sophie Brownlee (External Affairs), Steve Trigg (Finance & Operations), Sue Harris (PR: Consumer Media & Strategy), Sytske Kamstra (Event Production & Data Analysis)

GURUS

MVT’s Venue Support Team is grateful for the pro bono support of experts who offer their services as gurus on specialist professional subjects:
Adam C. Pearson (Business Energy Specialist), Adam Whitehouse (Compliance, Structural Integrity, and Health & Safety), Alan Lynagh (Fire Regulations & Compliance), Alistair Duncan (Tax Specialist), Andy Barber (Finance Strategy, Restructuring & Accounting), Anton Smith (Financial Distress & Civil Disputes Law), Ben Dymock (Acoustics), Benjamin Thomas (Charity Law & Legal Structuring), Brendan Fisher (Landlord & Tenancy Guru), Charlotte O'Mara (Music & Entertainment Law), Chris Brown (Music & Entertainment Law), Chris Hoskin (Corporate & Insolvency Lawyer), Craig Page (Architecture), Dan Potter (Energy & Utilities Specialist), Dave Campbell (Employment Law), David Butler (Business Advisory &

Turnaround), Ed Holloway (Architecture & Licensing), Ed Jolleys (Catering), Ella van der Klugt (Planning), Emily Berry (Energy Broker), Gideon Feldman (Inclusive Design & Access), Hamish Walke (Town Planning/Planning Applications), Ian Harley (Acoustics), Joshua Finesilver (Safety & Production), Kris Mitra (Planning), Louise Aikman (Music & Entertainment Law), Martin Court (Noise Planning & Licensing), Martin Friend (Local Government & Planning), Martin Garland (Insurance), Matt Barnwell (Profitability), Matt Otridge (Not For Profit Structures), Matthew Dawson (Energy Broker), Niall Forde (Licensing), Nick Wright (Business Rates), Nicolas McBride (Licensing/Property – Scotland & Northern Ireland), Pete Singfield (Legal), Peter Conisbee (Energy Broker & Police Licensing), Peter Laphorn (Business Analysis), Peter Pegasiou (Music, Media & Entertainment Law), Richard Vivian (Acoustics), Robin Tarling (Debt Advisor & Insolvency Specialist), Sam Dabb (Operational Efficiency & Profitability), Sam Winter-Alsop (Commercial Property Law), Sarah Louise Taylor (Licensing), Sean Keenan (Music & Technology Lawyer), Simon Ricketts (Planning Law), Steve Trigg (Finance Strategy), Steven Swift (Insurance), Stevie Kempner (Entertainment Law), Stuart Langer (Planning), Tim Taylor (Planning), Toby Lewis (Noise Planning & Licensing), Tony Trup (Acoustics)

TEAM

Aled Owens (MVT Wales Coordinator), Bethan McConnell (Admin Support), Beverley Whitrick (COO), Charlie Bungay (Campaigns Support), Chris Sherrington (Venue Resources Coordinator to August), Denzil Thomas (Partnerships Manager), Gareth Kelly (Rights Management), Jay Taylor (MVT England Coordinator), Katie Frost (Administration & Accounts), Lala Oyegun (Membership Coordinator from May), Lloyd Bent (MVT England Coordinator), Mark Davyd (CEO), Mike Pickering (Membership Coordinator to May), Rebecca Walker (Live Projects Coordinator), Sam Duckworth (Audience Engagement & Strategy), Sophie Asquith (Venue Support Team Manager), Sophie Brownlee (External Affairs to August), Stina Tweeddale (MVT Scotland Coordinator), Toni Coe-Brooker (Campaigns & Communications)

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ANNUAL REPORT 2025

Music Venue Trust is a UK registered charity, which acts to protect, secure, and improve the UK's Grassroots Music Venue sector for the benefit of venues, communities, and upcoming artists.

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