



Gender Pay Gap Report

April 2025

For the period 1st April 2024 - 31st March 2025

Leicester Theatre Trust Ltd

About Curve

Curve is one of the UK's leading producing theatres. We passionately believe everyone who lives, works and learns in our city should have access to great art and culture, and we have a very real opportunity to make a difference.

Looking back over this period, we feel immense pride in the incredible work delivered by our dedicated team, freelancers and partners have united to deliver truly spectacular work. From sell-out productions bound for the West End, to bold new commissions and celebrated revivals, to learning and artist development programmes that extend further into our city and beyond, we couldn't be prouder of the breadth, depth, and reach of the work created here. All this work continues to inspire, connect, and resonate with audiences and communities both near and far.

In 2024-25, we sold 265,000 tickets for performances in our LE1 home and more than 2 million tickets for Made at Curve productions and co-productions touring nationally and internationally. We achieved an average occupancy of 78% across our Theatre, Studio Theatre, and Rehearsal Room 2 spaces, while our annual turnover reached a record high of over £18.5 million.

Under our Made at Curve banner, we continued to offer a bold and eclectic programme of productions and co-productions. We were thrilled to bring back our acclaimed production of A CHORUS LINE, which kicked off a national tour here at Curve before a sell-out summer season at Sadler's Wells. PRIDE AND PREJUDICE - a co-production with our long-term partner, De Montfort University - delighted audiences with its fresh take on this literary classic. We also premiered FANTASTIC FOXES, a new Curve Community production written by our Resident Creative Rob Ward.

Following an electrifying rehearsed reading in 2023, we reunited director Nathan Powell with actors Ray Strasser-King and Justina Kehinde for a full-scale production of Katori Hall's THE MOUNTAINTOP. Our revival of Lerner and Loewe's MY FAIR LADY earned widespread critical acclaim and PIRATES LOVE UNDERPANTS brought swashbuckling fun for young audiences and families over the festive period. Our production of KINKY BOOTS - starring the one and only Johannes Radebe as Lola in his musical theatre debut - capped off the year with a wildly successful run, before embarking on a sell-out tour.

Our Creative Programmes also expanded significantly, both in ambition and scale. Over the same period, 27,500 participants engaged in activities designed for schools, colleges, universities, community groups, young people, families, elders, and artists, and now in its third year, our Neighbour-Hubs programme - supported by PPL PRS and Jon and Katey Jorgensen - engaged nearly 6,000 people of all ages.

Our Curve Young and Community Companies (CYCC) continued to thrive, inspiring us all. With satellite groups in schools and community centres across our Neighbour-Hub areas, as well as resident companies based at Curve, over 370 young people aged 5 to 18 came together regularly to create, learn new skills, and deepen their understanding of theatre. We remain committed to ensuring that finances never act as a barrier to participation; all CYCC Hub places were offered free of charge, with 31% of spaces at Curve supported by bursaries.

Local theatre-makers are vital to the lifeblood of Curve, and we're dedicated to making sure our theatre is a space for creation, exploration, and development for artists in Leicester and the

surrounding region. In 2024-25, more than 1,000 artists took part in our artist development programmes, and we provided 1,220 hours of in-kind rehearsal space to support the creation of new work.

It is paramount that we take on board the results of the Gender Pay Gap to achieve our aim of our workforce reflecting the communities and diversity of Leicester.

Chris Stafford
Chief Executive

What is the Gender Pay Gap?

The Gender Pay Gap (GPG) shows the differences in the average pay between men and women in an organisation. An employer must comply with the regulations for any year where they have a 'headcount' of 250 or more employees on the 'snapshot date'¹ (5 April 2025). Although we do not have a headcount of 250 and therefore are not obligated to report it, we feel it is important to continue to report our Gender Pay Gap.

Definition of Employee

For the purposes of the GPG report, the definition of who counts as an employee is defined in the Equality Act 2010. This is known as the 'extended' definition which includes:

- Employees
- Worker and agency workers
- Some self-employed people²

Full-Pay Relevant Employees

To be included as a full-pay relevant employee, the employee must be paid their full usual pay during the period in which the snapshot date falls. If the employee is paid less than their usual rate because of being on leave for that period, they should not be counted as a full-pay relevant employee³.

Calculations

As we don't make bonus payments, we are required to report on 3 calculations:

- Mean gender pay gap in hourly pay. A **mean** average involves adding up all of the numbers and dividing the result by how many numbers were in the list.
- Median gender pay gap in hourly pay. A **median** average involves listing all the numbers in numerical order. If there is an odd number of results, the median average is the middle number. If there is an even number of results, the median will be the mean of the two central numbers.
- Proportion of males and females in each pay quartile. This calculation requires an employer to show the proportions of male and female full-time relevant employees in four quartile pay bands, which is done by dividing the workforce into four equal parts.

¹ Managing gender pay reporting – Government Equalities Office

² Managing gender pay reporting – Government Equalities Office

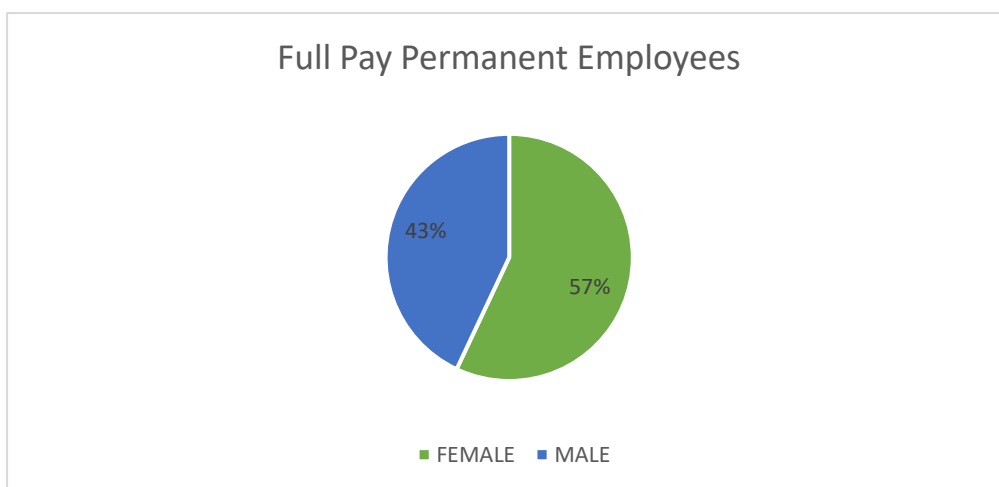
³ [www.gov.uk](https://www.gov.uk/guidance) guidance

GENDER PAY GAP

Our gender pay gap data is calculated based on the snapshot of 5 April 2025. The following data gives an accurate picture of our overall gender pay gap. We are pleased to report that both our Mean and Median gender pay gap decreased in 2025.

2025	Female	Male	Difference	2024	Difference
MEAN	£15.39	£17.10	10%	MEAN	12.20%
MEDIAN	£13.26	£14.05	5.62%	MEDIAN	8.64%

Full-Pay relevant employees on the snapshot date of 5 April 2025 was **63** females and **48** males.



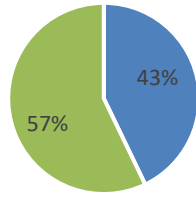
The Office of National Statistics has reported that the gender pay gap for full time employees as reported at April 2024 at 7.1%⁴ (median) and decreased to 6.9%⁴(median) at April 2025.

QUARTILES

We are required to publish data on the percentage of men and women in each pay quarter. These show the differences in the distribution of men and women throughout the pay range of an organisation.

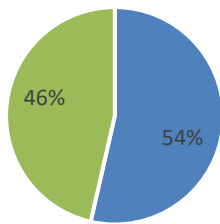
⁴ [Gender pay gap in the UK - Office for National Statistics \(ons.gov.uk\)](https://ons.gov.uk)

UPPER QUARTILE



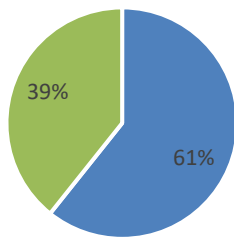
■ Female ■ Male

UPPER MIDDLE QUARTILE

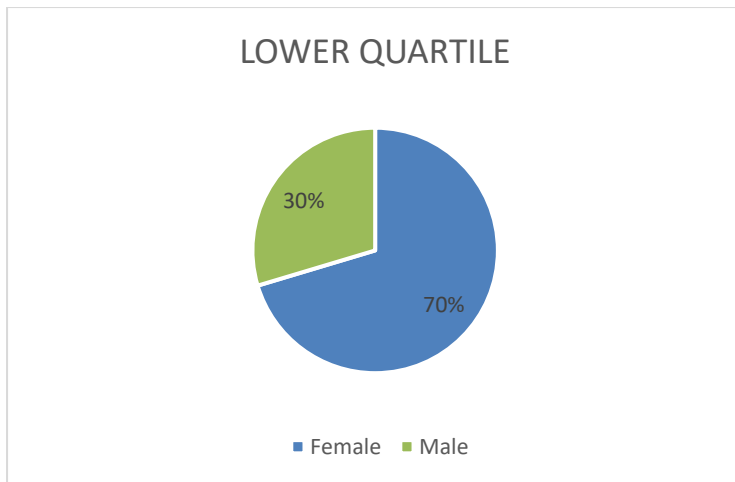


■ Female ■ Male

LOWER MIDDLE QUARTILE



■ Female ■ Male



Summary Context

- The quartiles have been split as evenly as possible with 28 full-pay relevant employees in each quartile.
- The pattern that can be seen across the UK economy is reflected in the make-up of Leicester Theatre Trusts' workforce, where the majority of front-line roles are women and the make-up of our technical and facilities teams are mostly men. There have been improvements in the gap between men and women in the Upper and Lower quartiles since 2024 however we are continually seeking ways to improve this across the organisation.
- Whilst unremunerated and not captured as part of the Gender Pay Gap report, it is important to note that on 5 April 2025, of our 13 Board of Trustees 7 are female (54%).

Next Steps

- Continue to work to attract and develop women into non-traditional roles within theatre, such as technical through apprenticeships and CYCC technical;
- Continue to embed revised recruitment process and practice including diversity on interview panels and involvement of less formal interview practices;
- Review flexible working practices where possible to encourage a healthy work/life balance;
- Develop our management team across the organisation to support the development of talent within their teams;
- Attend Job/Careers fairs to raise awareness of the different career opportunities available within Curve (and the Arts);
- Continually monitor and review best practice across the industry to improve the Gender Pay Gap within theatre, looking at ways to work on initiatives with other industry exemplars;
- Continue to ensure all posts are benchmarked against industry standard.

I can confirm the data reported is accurate:

Chris Stafford
CEO