

Women Arc magazine

Best Album
of 2022

How The Music
Industry Treats
Women

LGBTQ+Artists
to Listen & Love

Little Mix

Interview
with Mari Lane

BEYONCÉ
THE ICON ISSUE



Margot Robbie

Barbie

Barbie is everything.

Only in Theaters
July 21

Dolby Cinema

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WOMENARC

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r.e.m.beauty

by ariana grande



WOMENARC

WELCOME.

WomenArc. A tribute to Joan of Arc, a military leader who transcended gender roles during the Hundred Years' War and was recognized as France's saviour. **Arc also means curve.** Providing a positive arc in society, Women Arc Magazine seeks to inspire women in the industry by showcasing real women's stories.



Collage made by Filipa Faria

WomenArc Magazine focuses on music, the white male-dominated music industry, fashion, and news. Its purpose is to inform, educate and connect women. Among the issues addressed in WomenArc magazine are youth concerns and addictions.

This digital and print publication takes the opportunity to discuss uncomfortable topics, address taboos, and promote equality while having lighthearted, fun, and relaxing conversations. WomenArc magazine is a place for all women to come together, be heard, and celebrate the unique power of the female voice. It's a platform to foster dialogue, understanding, and inclusion for all women in the music industry.

Keep up with us by following us on Instagram at @womenarcmagazine, or scan this QR code to access our website.

INÊS PEREIRA



Magazine cover made by Marine Tetedoie

boygenius

SUNDAY 20 AUGUST 2023
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MUNA

Ethel Cain

AND MORE TO BE ANNOUNCED

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NEWS



After eight years of work, **Halsey** and Capitol Records have decided to part ways.

"After eight great years the decision to leave Capitol is bittersweet, but we are excited about exploring a new partnership and sharing new music with fans," Halsey's management, Anti-Pop's Jason Aron and Anthony Li said in a statement.

The separation comes nearly a year after Halsey expressed their displeasure in May 2022 over a song they said had been ready for release for over a month, but the label refused to release it. The label allegedly put it on hold "until they can create a viral moment on TikTok," Halsey said in a TikTok video using the song "So Good."



Boygenius performed on their first "real" show in five years. The band, made up of Phoebe Bridgers, Lucy Dacus, and Julien Baker, took the Coachella stage on the 15th April

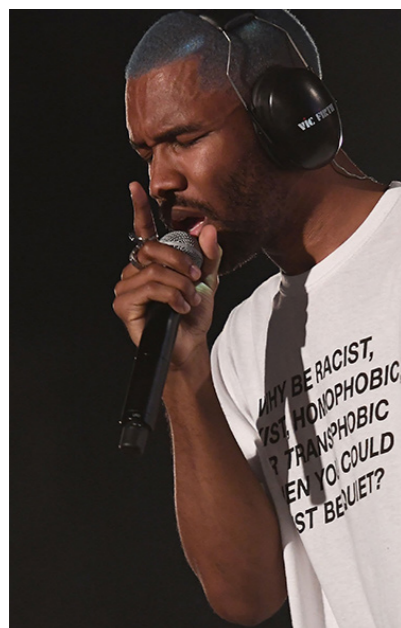
Yet, their performance was also an opportunity to speak out: Dacus took a few seconds after introducing the band to advocate for trans rights. "I want to say before we keep going, I don't know if you've been checking the news and seeing the tomfoolery that's going on in Florida, Missouri, and so many other places, but trans lives matter, trans kids matter," she continued. "We're going to fight it, and we're going to win."

Bridgers quickly joined in, adding, "And abortion rocks, and fuck Ron DeSantis."



Blackpink made Coachella history by delivering a nearly two-hour concert, on the 15th April, of their greatest songs as they closed off the festival's second night. Jisoo, Jennie, Lisa, and Rosé launched into a high-voltage performance of "Pink Venom," followed by "Kill This Love." The setlist was a shortened version of their two-hour Born Pink World Tour performance, and they finished the first act with several fan favourites.

According to TechRadar statistics, the performance was streamed live on YouTube and was expected to be the most viewed act of Coachella and to attract a whopping 250 million live-stream viewers on the network.



Frank Ocean returned at Coachella on the 16th April, giving a headline set that was both poignant and perplexing. While he was not live-streamed on YouTube, supporters queued for more than an hour for good seats. Ocean started performing just after 11 p.m. with “Novacane.”

He avoided eye contact with the crowd and recalled an emotional remembrance of the event, where he initially played 11 years ago. He also mentioned going with his late brother Ryan Breaux. Ocean recounted his favourite festival moments, including seeing Rae Sremmurd with his brother and Travis Scott.



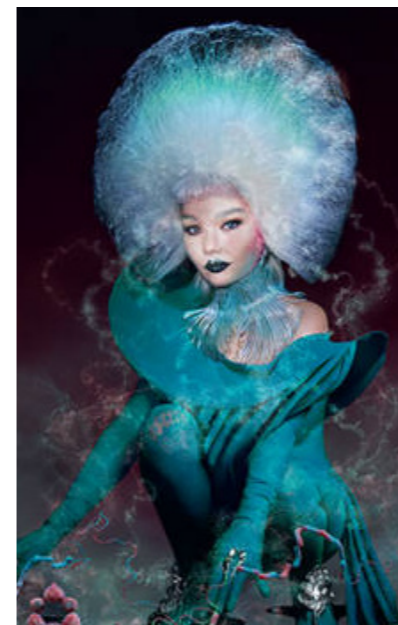
In a personal article for Elle, **Megan Thee Stallion** gave a frank description of her life after Tory Lanez shot her in the foot in 2020. She stated that she no longer considers herself a victim but a survivor. She described how difficult it was to deal with the jokes, memes, conspiracy theories, and reputational attacks, especially when some of her contemporaries in the music industry piled on. She also stated that she began to experience depression while continuing to make music and tour.

When Lanez was found guilty at the end of 2022, she stated it was a win for every woman who has ever been embarrassed, disregarded, and blamed for a horrific crime perpetrated against them. She went on to say that time and again, women face retribution for speaking out against their abusers, especially when they accuse someone prominent and affluent.



Muna's new track, “One That Got Away,” is dressed for vengeance. The video, created by Ally Pankiw and Taylor James, follows Muna as she runs a high-end restaurant in preparation for a high-stakes poker game with a trio of grimy-looking thugs. As one of the men comes too close to the hostess, Gavin gives the order to deliver harsh punishment. The penalty is the most heinous death imaginable: poisoned spaghetti sauce.

Muna launched “One That Went Away” at their Coachella show on the 14th April and have a busy summer of travelling ahead of them.



Dirty Projectors and **Björk's** 2010 EP ‘Mount Wittenberg Orca’ will be published as a Record Store Day exclusive double LP via Domino on Saturday. The deluxe edition includes 13 previously unavailable additional tracks, including live recordings from a 2009 performance at Manhattan bookshop Housing Works, early demos, and practice sessions. According to David Longstreth, the album is his favourite thing from this Dirty Projectors chapter and is the only official release that reveals how this lineup cooked as a band.

“The performances and engineering hold up really well, and of course Björk elevates us to a different level of protean majesty,” Longstreth said in a statement.



Alicia Keys has announced the Keys to the Summer tour, which will visit 23 arenas in the US and include a 360-degree stage to accommodate as many spectators as possible. The tour will get up on 28th June in Fort Lauderdale and will conclude on 2nd August in Los Angeles. The tour goes on sale to the general public on Friday, 21st April, at 9 a.m. local time through Live Nation.

The singer returns to North America a little over a year after wrapping the second leg of her Alicia + Keys global tour to support her seventh and eighth studio albums.



Madison Beer recalls a dark period, in her memoir, “The Half of It” when she pondered suicide after her naked images were released online and her label and management dumped her. She climbed over the edge of her balcony in Los Angeles and looked down at the earth. Her younger brother discovered her and yelled for her parents, but the concept of killing herself had become so commonplace to her that she had forgotten it wasn't something everyone considered regularly. Beer's biography describes her experience of being dumped by a label and having to recast herself as a “strong, badass independent girl” during her “darkest years.”

She noted that it took years for her to call herself a songwriter confidently and that the most exciting aspect was finally feeling like her music connected with her fans. The dedication on the title page is to her family and the Younger Madison she is writing about.

**BILLIE EILISH
BY MATTY VOGEL**



**BILLIE EILISH
BY MATTY VOGEL**



We are proud to introduce the series 'THE ICONS', which will highlight the career and personal lives of some significant female figures who have impacted the music world chronologically. These women have pushed boundaries and changed how we view music and its industry. We hope their stories inspire and empower the next generation of female musicians and industry professionals.

American jazz singer Ella Fitzgerald, known as "The First Lady of Song", was a trailblazer, performing worldwide and praised for her distinctive vocal range, clean tone, and ability to improvise with scat singing. Her long list of honours and recognitions is a testament to her tremendous influence on so many.

To make ends meet, Fitzgerald started singing and performing on the streets of Harlem. She made her stage debut at the Apollo Theatre in November 1934, winning a singing competition despite receiving only some of the reward. Undeterred, she continued to compete in singing contests all over the city.

Fitzgerald was later invited to sing with the Tiny Bradshaw Band at the Harlem Opera House in January 1935, where she first met Chick Webb, the band's drummer. Webb recognised her talent and allowed Fitzgerald to be the band's singer. She began recording her popular songs at age 21, including "Love and Kisses" and "A-Tisket, A-Tasket," which spent seventeen weeks on the pop charts. Following Webb's death in 1939, the band changed to "Ella and Her Famous Orchestra," Fitzgerald led the group and recorded over 150 tunes between 1935 and 1942.

After striking out alone, Fitzgerald landed a deal with Decca Records in the early 1940s and collaborated on successful tunes with the Ink Spots and Louis Jordan. Her career took a significant turn when she started working with Norman Granz, the future founder of Verve Records, in 1946. Granz launched "Jazz at the Philharmonic," a series of live performances and recordings featuring the genre's top artists and became Fitzgerald's manager.



While touring with Dizzy Gillespie and his band, Fitzgerald modified her vocal technique and incorporated scat singing in her concerts. Despite experiencing racial persecution, she continued to perform, earning critical and financial success in the 1950s and 1960s. Her vocal improvisation technique made her famous, and she earned the title "First Lady of Song" due to her popularity and unmatched verbal skills. At the first Grammy Awards in 1958, Fitzgerald made history as the first African American woman to receive two Grammys for best individual jazz performance and best female vocal performance for the two songbook projects "Ella Fitzgerald Sings the Duke Ellington Song Book" and "Ella Fitzgerald Sings the Irving Berlin Song Book."

Despite declining health, Fitzgerald continued to perform, often doing two gigs a day across various cities. She performed with Frank Sinatra and Count Basie in New York in 1974 and was inducted into the Downbeat Magazine Hall of Fame in 1979. Away from music, Fitzgerald supported children's rights and frequently gave money to underprivileged children. In 1987, Ronald Reagan presented her with the National Medal of Arts, and she received several honorary doctorates from universities, including Yale and Dartmouth.

Fitzgerald's determination and resilience were evident as she continued to perform despite receiving a diabetes diagnosis and undergoing heart surgery in 1986. In 1991, she gave her final performance at Carnegie Hall in New York. Sadly, due to complications from diabetes, she had to have both legs amputated, and she retired from the stage. She spent her later years enjoying time with her family, including her son and granddaughter Alice, on her lawn. Throughout her remarkable career, Fitzgerald recorded over 2,000 songs, won fourteen Grammys, and was awarded the Presidential Medal of Freedom in 1992.

THE ICONS: ELLA FITZGERALD

FENTY BEAUTY

BY RIHANNA

FASHION IN CONCERTS



by Ines Pereira and Vaishnavi Patel

M

usic festivals and concerts have always been an exciting and dynamic environment for fashion experimentation, and current trends have pushed this to new heights. Fashion at festivals and concerts has grown more innovative, conscientious, and varied than ever, with a rising emphasis on sustainability, inclusion, and individual expression.

Vintage, second-hand clothing, upcycling, and DIY fashion have been popular in recent years. Many festival-goers increasingly opt to create their one-of-a-kind ensembles or buy from ethical and sustainable fashion firms. Many people express themselves via eye-catching and distinctive outfits, including bright colours, strong patterns, and amusing accessories.



Many people have been suggesting what to dress for Taylor Swift's new tour on TikTok, which has become a popular platform for fashion inspiration and advice. Because of Taylor Swift's distinct sense of style and whimsical aesthetic, fans have started to dress up for her concerts in ensembles that are a nod to her distinctive sense of style. Fans like dressing like her for her shows to pay tribute to Taylor's music and fashion and feel more connected to her as an artist.

There are favourite songs from each of Taylor's numerous, well-liked albums, so here are some wardrobe suggestions based on some of those tunes. Perfect for wearing as Taylor Swift does in the music video for your favourite song.

TAYLOR SWIFT



The most popular song from the debut album 'Taylor Swift' was "Our Song". Here is some festival/concert outfit inspiration from that song's music video:

Taylor wears a lavender puffy strappy dress in the music video "our song", so here is a music festival outfit inspired by that, but a simplified version of the long puffy dress, a mini slit skirt and cut-out crop top for a modern-day outfit.



"Look What You Made Me Do" was a hit song from the 'Reputation' album. Taylor is seen wearing a silver sequin outfit, so this is an outfit inspired by that suited for a music festival and concert, as it's a party outfit too with those sequins, a shiny silver sequin mini skirt with a matching crop top. Pair the crop top with a good plain black bra underneath for a killer look.



"You Belong with Me" from the 'Fearless' album, is a cheesy music video with high school innocence. So, a cute cropped tee and denim shorts would be perfect for a summery festival look and to wear to concerts, perfect for outdoor ones.



HARRY STYLES

Harry Styles has become recognised for his varied and unusual fashion sense, and his concerts have spawned a trend of dressing up in fun and eccentric ensembles that resemble his style. Among Harry Styles fans, feather boas and cowboy hats have become trendy accessories, giving their concert outfits a festive and whimsical touch.

The feather boa first emerged at Harry's "Fine Line" record release party, where he wore a beautiful pink feather boa with a white suit. Feather boas offer a fun touch to an outfit and have become a popular method for fans to show their appreciation for Harry's distinct sense of style.

Harry has discussed his gender-fluid sense of fashion and why he doesn't want to confine himself to exclusively wearing menswear in 2020. He was seen on the Vogue cover sporting a Gucci outfit with lace trimming and commented that clothing should be enjoyable to play with. He asserts that limits between men's and women's clothes are dissolving, allowing for greater creative freedom. He has established himself as a fashion icon for his daring clothing choices. So if you want to dress like Harry Styles, don't be scared to purchase in any gender section. What you need to wear to look like Harry Styles is listed below:

This is Harry wearing a sheer Gucci top to the 2019 Met Gala. He ended up being a sophisticated stand-out that night. Try a sheer black top that includes lots of lace.



Harry loves his suspenders, especially when they are holding up trousers with big billowing pant legs and a waistband that's closer to the chest than his actual waist. Try tucking a bedazzled top into a spacious pair of high-waisted slacks and buckle in your suspenders.



It's about wearing suits similar to your grandmother's wallpaper, so pulling off this look requires strong confidence. Throw a floral blazer over a neutral ensemble and don't be afraid to mix and match with bold patterns.



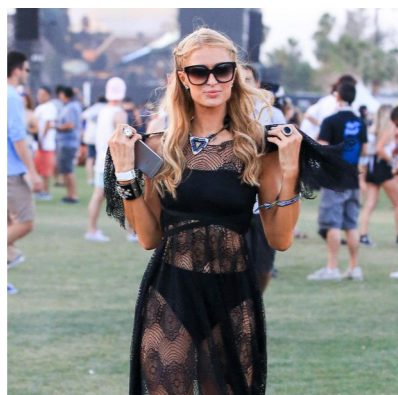
Festival-goers have always used their attire and accessories as essential elements of the experience to show their uniqueness and embrace festivals' carefree and fun-loving environment. The evolving ideals and objectives of festival-goers have been reflected in how festival fashion has changed in recent years to become more sustainable, inclusive, and varied.

One of the most recognisable music festivals in the world, Coachella is known for its varied lineup of artists, celebrity guests, and, of course, its fashion! Coachella is a space for guests to express their uniqueness and creativity, with style playing a big part in the festival atmosphere. The fashion worn in Coachella can include all the top trends of 2023, as some trends from 2021 and 2022 are still carrying on in SS23 with little upgrades and new upcoming trends. These are the ways you incorporate those into outfits for the infamous Coachella:

Barbie Core has been there throughout 2022 with hot pink matching sets and complete outfits, as well as a part of an outfit being hot pink. A vibrant colour would look great on a festival like Coachella. One of the top Victoria's Secret Angels, Romee Strijid, was at Coachella 2022. She was one of the best-dressed celebrities at the event. Her outfit consisted of Barbie head to toe with this dream matching set and even the sunglasses and purse being hot pink too.



Sheer black dresses were a music festival favourite at Coachella 2017 on the first weekend. Cyberpunk is a top trend for 2023, including primarily black with biker pants, sheer black tops and bomber jackets. This outfit perfectly shows that trend with sheer black dresses over bodysuits and two-piece sets instead of biker pants.



The soft feminine ballet core aesthetic is this year's trend, inspired by athleisure of everyday functionality and comfort and used as active wear. This ballet core trend includes flowy skorts/skirts, wrap tops and tie skirts/tops. You can create a ballet-inspired outfit perfect for Coachella.



COACHELLA



Caroline is a formal film student and the digital marketing manager at aBreak Music, a free new music and artist discovery platform. Caroline and I met through Fan to Band, a fan engagement-focused entertainment organisation where we participate as Virtual Street Team Members. Although Caroline is stationed in Washington, she agreed to meet with me remotely on a Tuesday at 6.30 p.m. EST, 10.30 p.m. GMT.

We hope you find some inspiration as you learn more about Caroline's fascinating film and music history.



INTERVIEW WITH CAROLINE HARLIN

Can you tell us about your background and how you got into music digital marketing?

I have probably the strangest way of getting into digital marketing music industry because my background is technically film.

I've always felt the need to create since I was a kid. Growing up, I wanted to do something creative, so I went to film school. I was set; I had a YouTube channel, and we were a group of five called Nerd Culture, and it's crazy to think that happened. I have a full film degree with a minor in marketing, and I had no idea I could work in music doing what I wanted to do when I started; I had no game plan.

COVID was in full swing when I reached my junior year, and internship opportunities were disappearing. When things got postponed, I understood I wanted to focus on content rather than enter the TV or movie industries. Suddenly, a booking agency called Degy Entertainment emailed me, stating they offered virtual internships. I applied and was accepted; the experience was the best I've ever had! The realisation that practically every sector requires digital marketers opened my eyes. Then, COVID continued to occur; I graduated, I finished the internship, and they had no openings. As a result, I spent a good six months waitressing while applying for jobs constantly.

My current boss sent me a random LinkedIn message one day, saying he loved my LinkedIn and asking if I wanted to apply for a position he couldn't tell me about. I had no idea

what I was getting myself into, and it wasn't properly explained to me until the first interview. So now I'm here, I love it, and it's a strange story, but everything happens for a reason, and your experience may be helpful to you without you even realising it.

Please tell us more about the struggles of applying to the industry during the pandemic.

I was applying everywhere; I had a job in Austin for a week and was about to relocate; it was a digital marketing position for a YouTube advertisements agency, but my boss, thank God, everything happens for a reason!

It's really about perseverance and making yourself known in some way, such as having a decent LinkedIn profile! There was a period when everyone on TikTok decided to post their LinkedIn in the comments and promote one another. It worked so wonderfully, and having those connections, even if they aren't close relationships, allowed my LinkedIn to move ahead of everyone.

"IT'S
REALLY ABOUT
PERSEVERANCE AND
MAKING YOURSELF
KNOWN IN SOME
WAY"

Can you tell us about the inspiration for aBreak music?

My bosses, Jay Stevens and Bruce Tyler created the aBreak music. Jay Stevens in radio and my direct boss Bruce Tyler are significant industry figures. This is a passion project to give back to the music community and assist independent artists who need help getting in front of labels, and it serves as a bridge between them. It's an excellent start-up that is bringing the Indie community together.

Scan this QR Code and check out aBreak Music's newest playlist



What differentiates aBreak music from other music discovery platforms?

Music platforms lack our relationships. Both of my supervisors have close relationships with the most significant music executives in the industry, which they utilise to get our artists noticed by them and work with them to gain record deals.

What tips do you have for aspiring artists trying to have their music recognised on platforms such as aBreak Music?

Be honest with yourself! We can tell when you're faking it and then losing yourself in your creativity, so be true to who you are. That's rule number one to follow; whatever rule number two is, keep putting out music. You won't get that reach if you don't promote your song. You have to think of it like fishing; you only have one opportunity if you have one fishing rod. There's a better chance of getting that bite and that break if you're using multiple fishing rods, different discovery platforms, and just putting your music anywhere you can.



Can you explain the importance of supporting indie artists instead of mainstream artists?

I completely respect those that do because I'm also the biggest Taylor Swift fan, with a 13 tattoo. Finding the right balance between the two is essential because there will always be Taylor Swift and One Direction's songs that are excellent comfort music, but listening to one song by an independent artist opens up an entirely new genre for you.

Finally, what message would you like to share with young people looking to start a career in the music industry?

Just gain experience, volunteer at your local venue. If you want to get into digital marketing, start a YouTube channel, or create your own TikTok, that's what got me my job, and I would have no idea. But having that experience, doing podcasting, and video editing will put you ahead, rather than just having a general marketing degree. So, you must put yourself above the rest but keep trying and making connections. It'll happen, you just got to believe in yourself, which is so cliché, but it's true.



TAYLOR SWIFT THE ERAS TOUR





“We all require and want respect, man or woman, black or white. It’s our basic human right.”

THE ICONS: ARETHA FRANKLIN

Aretha showed musical talent at a young age and taught herself how to play the piano by listening to jazz. She also started singing gospel at her father’s church. Aretha recorded her debut album, ‘Songs of Faith’, in her father’s church when she was 14 in 1956. Eventually, at 18, Aretha relocated to New York with her father’s approval and finally signed with Columbia Records. In 1961, she released the album ‘Aretha’.

Aretha joined the Atlantic R&B label after leaving Columbia Records in 1966. She quickly reached the top of the R&B chart and the Billboard Hot 100 with her debut song for Atlantic, “I Never Loved a Man (The Way I Love You)”, which also served as the album’s title. “Do Right Woman, Do Right Man”, the B-side to her debut song, reached the R&B Top 40 in December 1967.

The track that will always be linked to Aretha Franklin was released by Atlantic the following spring. The song “Respect” was first composed and performed in 1965 by soul vocalist Otis Redding. Franklin changed the song’s structure by inserting a gap during which she spelt out the word “respect” while her sisters quickly shouted the

time-honoured slogan “sock it to me”. The new arrangement, her performance, and the obvious importance of a woman instead of a man demanding respect from her loved one spoke to the unmet resentments of men and women worldwide. The growing women’s and civil rights movements adopted the song as their anthem.

Franklin won two Grammys for “Respect”, including one each for Best R&B Record and Best Female R&B Performance. When her debut Atlantic album sold

500,000 copies, it went gold. “Baby I Love You” and the iconic “(You Make Me Feel Like) A Natural Woman”, both written by Carole King, were two additional Top 10 hits for Franklin in 1968. The following year, she released ‘Lady Soul’ and ‘Aretha Now!’, two Top 10 albums. Her most popular tracks, “Chain of Fools”, “Ain’t No Way”, “Think”, and “Say a Little Prayer”, were all released that year.

American singer, songwriter, and pianist Aretha Franklin was a multiple award-winning artist with seven decades of career. With a strong voice and impressive vocal range, Rolling Stone magazine named her the greatest vocalist of all time. Throughout the 1950s and 1960s, the civil rights movement in America adopted Aretha’s distinctive voice as its anthem.

Franklin earned the title of “Queen of Soul” by the end of the 1960s. Several songs by Franklin, including “Respect” and “(You Make Me Feel Like) A Natural Woman”, became the anthems of social reform campaigns. Franklin was immersed in and fought for women’s and civil rights. She sang at several fundraisers and protests, gave money to civil rights organisations, and even covered wages. The Rock & Roll Hall of Fame’s first female inductee was Aretha Franklin. In 1991, she received a Grammy Legend Award; in 1994, she received the Grammy Lifetime Achievement Award. Franklin was honoured by the Kennedy Center, awarded the National Medal of Arts, and the American Academy of Achievement’s Golden Plate Award. Several musicians have been inspired by the music of Aretha Franklin, and her legacy endures.



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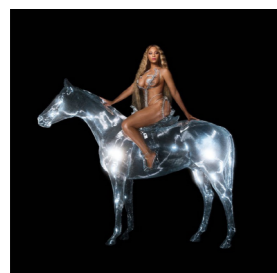
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YVES SAINT LAURENT



BEST ALBUM OF 2022

The top 10 albums of 2022 are a genuine portrayal of the broad and continually shifting music industry, extending from the new melodies of established artists to the fresh and inventive sounds of upcoming artists. This selection offers something for everybody, whether you're a loyal fan of certain music or a peculiar listener hoping to find new favourites. So let's start with the top 10 albums of 2022, as chosen by music lovers on our social media.



1 BEYONCÉ - *RENAISSANCE*

The seventh studio album of our queen Beyoncé, 'Renaissance' was released on July 29, 2022. The album was planned and created during the COVID-19 epidemic to bring joy and distraction to listeners who felt isolated. It combines Black dance music genres from the post-1970s, including disco and house, and pays respect to the Black and Queer creators of those movements. Several critics highly acclaimed it as the best album of the year!



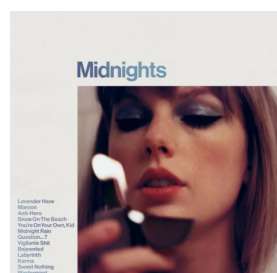
2 HARRY STYLES - *HARRY'S HOUSE*

Harry Styles' third studio album, 'Harry's House', which won Album of the Year at the Grammys, was released on May 20, 2022. The album demonstrates a change in Harry's style, incorporating pop-funk, pop-rock, and synth-pop while taking cues from 1970s Japanese city music. The album's sound and cohesion have received praise from critics for its catchy tunes and thoughtful lyrics.



3 ROSALÍA - *MOTOMAMI*

Rosalía's 'Motomami', a critically acclaimed concept album, was released on March 18, 2022. The album includes Rosalía's musical influences from Latin music and highlights her personal and introspective journey over the previous several years, including her battles with popularity and homesickness. Critics praised Motomami universally for its genre-defying sounds and innovation.



4 TAYLOR SWIFT - *MIDNIGHTS*

Taylor Swift's tenth studio album, 'Midnights', was released on October 21, 2022. The lyrics on the concept album are introspective but mysterious, exploring themes of anxiety, insecurity, and self-awareness. Although including themes from Swift's earlier works, the album plays with electronica, dream pop, and chill-out music styles. Both critically and commercially successful, Midnights broke several records worldwide and spawned ten singles that peaked in the top ten on the Billboard Hot 100 in the same week.



5 LOUIS TOMLINSON - *FAITH IN THE FUTURE*

Louis Tomlinson's second studio album, 'Faith in the Future', was available on November 11, 2022. Tomlinson claimed that the album's title was inspired by a phrase he heard while in lockdown and that he intended it to be more upbeat than his previous albums. The album has generally received excellent reviews from critics; some have noted that it follows a familiar pattern, while others have called it diverse and energising.



6 BAD BUNNY - *UN VERANO SIN TI*

Bad Bunny, a rapper and singer from Puerto Rico, released his fourth studio album, 'Un Verano Sin Ti', on May 6, 2022. It was the best-selling album globally in 2022 and the first Spanish-language album to surpass 10 billion plays on Spotify, winning Bad Bunny the IFPI World Chart Award.



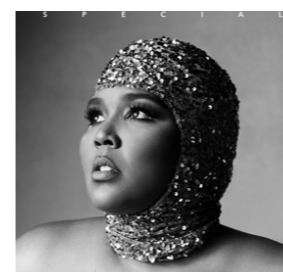
7 THE WEEKND - *DAWN FM*

The Weeknd, a Canadian singer-songwriter, released his fifth studio album, 'Dawn FM', on January 7, 2022. Purgatory and the quest for the "light at the end of a tunnel" are significant themes to the album's idea. Its upbeat dance-pop and synth-pop tunes draw significantly on the new wave, funk, and electronic dance music genres of the 1980s. The album was well-received by critics and peaked at number one in more than ten nations.



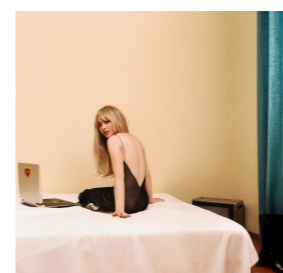
8 RINA SAWAYAMA - *HOLD THE GIRL*

'Hold the Girl' is Rina Sawayama's second studio album. It was released on September 16, 2022. This album creates a distinctive and fascinating listening experience while showcasing the singer's adaptability and desire to experiment with various genres.



9 LIZZO - *SPECIAL*

The fourth studio album of Lizzo, 'Special', was released on July 15, 2022. The album combines pop, funk, disco, hip-hop, and R&B and has won praise from music reviewers. It entered the top 10 in several other nations and peaked at number two on the American Billboard 200 chart.



10 SABRINA CARPENTER - *EMAILS I CAN'T SEND*

The fifth studio album by American singer Sabrina Carpenter, 'Emails I Can't Send', was published on July 15, 2022. Some of the emails' contents, which Carpenter sent to herself, served as inspiration for songs on the album. Carpenter's highest-charting album spawned five songs and debuted at number 23 on the Billboard 200 chart.

Jess Partridge is the founder of Sounds & Strategy, a company dedicated to International connections, community & equality in music and BDT Sounds, an International PR & Marketing company. In addition, she works as a freelance event and project manager on EU programmes such as EMEE's EMX capacity building programme and the launch of the PRS Foundation's Keychange initiative for gender equality. She has lately coordinated conferences for AIM, British Council, Annie Mac, Wide Days, and others, and she also provides financing support to The MU, MMF, and MVT members. In addition, she presently serves as the Global Marketing and Communications Lead for shesaid.so. It was an honour to interview Jess for WomenArc Magazine since she is a vocal and knowledgeable promoter of new music and its diversity. Read along to learn more about Jess, her expertise in the music industry, and all the advice she has to give!

INTERVIEW WITH



Some of BDT Sounds' artist clients

Can you tell us about your background and how you got started in the music industry?

I started in the live sector, I think that's pretty common because it's where so much of the love music comes from, anyway I was busy street teaming (doing promo for bands in return for gig tickets - I couldn't afford to go to all the shows I wanted to otherwise) and putting on shows. I moved to London to do a degree in Commercial music (one of the only music degrees that didn't need you play an instrument) and ended up working at labels - mostly Fierce Panda which is an incredible independent label that has a history of signing the biggest acts.

I also started a magazine around this time, I've always found having your own project alongside working for someone not only really fulfilling but it makes people take you more seriously. London in Stereo was also based around live music so it made sense for me to leave labels and work for some venues in London owned by Vice.



I then crossed from the commercial industry to the organisational side of the industry, working for the PRS Foundation in setting up and managing their gender equality project Keychange.

The pandemic killed the magazine but I've been working freelance on loads of gender equality and export based projects throughout Europe.

What inspired you to start Sounds & Strategy and BDT Sounds, and what is the mission of each company?

Sounds & Strategy is what I spend most of my time on - to be honest it's just an exercise in branding because it was too confusing having all the different types of work going through BDT - people didn't understand what we did.

The mission for each company is pretty much the same - it's all focused

around talent development, working toward equality in music and creating international connections.

What steps do you take to ensure that your companies promote diversity and inclusivity in the artists and music you work with?

It's at the heart of what we do, all my work has been around Equality and Diversity for the last 6 years, I'm constantly challenging myself and those around me (including my clients) to be more radically inclusive and lead the way. I design projects that are specifically for this, and try to ensure I keep to best practice like making it clear when I'm booked to speak, that I will pull out if there is not enough diversity on the panel etc. It is a constant journey, no one is perfect and we can constantly examine and improve our actions to promote better inclusivity in the industry.

JESS PARTRIDGE



What are your goals for the future of Sounds & Strategy and BDT Sounds, and how do you plan to achieve them?

I'm not great at setting goals but I'm always just really keen to work on a worldwide level, I think we need to be more aware of the markets in different countries and make new connections all the time.

I carefully pick the clients I work with, with this in mind and again I have diversity and inclusion at the heart of these actions.

What do you think are the most important qualities for success in the music industry, particularly for women?

I think the qualities are the same regardless of who you are but maybe if you're a woman or gender expansive industry professional you have to be more resilient.

I think genuine passion for the work is the most important thing, and networking - I always HATED networking because to me it meant stuffy rooms and awkward conversation. When I realised that asking someone for a quick meeting to just find out more about what they're doing was also networking - I realised I'd been doing it all along, just in a way that suited me. If you find those ways of being and working then you'll not only be more successful but stop being so worried about what everyone else is doing.

What advice would you give to women who are just starting out in the music industry?

Network! Meet people, make the effort to go to the weird event by yourself, just connect with people and try to get the best understanding of the industry over all that you can.

Don't compare yourself to others, everyone's on a different journey and just focus on what you want to achieve. This can be SO hard, I struggle with it even now sometimes, but set yourself some goals and understand what you want to do in the industry, you'll be far less worried about what everyone else is doing.

Oh and finally - big up yourself. It can feel awkward and gross but I recently heard someone say that they thought it was egotistical to always be shouting about what you do - but they realised that the egotistical thing was to expect people to know what you're doing without you shouting about it. I totally agree and I wish I had made a bigger deal of the work I'd done earlier, I feel like people didn't know (and definitely didn't expect) that it was me behind In Stereo or Keychange, and now I have to work extra hard to make sure people realise.

Lastly, can you share any upcoming projects or initiatives that your companies are working on?

Yes! I'm really excited to launch a funding guide for music mobility across Europe, I was lead researcher and it'll be coming out through On The Move. I'm also really excited about a project that I'm doing with the F-List - bringing 6 musicians in Birmingham and 6 in Leeds together to support their development. The participants are REALLY exciting. I'm also really loving looking after the Keychange and shesaid.so mentoring programme, matching 70 mentors and mentees to create magic across the world, seeing these pairs succeed is really inspiring and exciting.

Make sure to check out Jess' companies at:

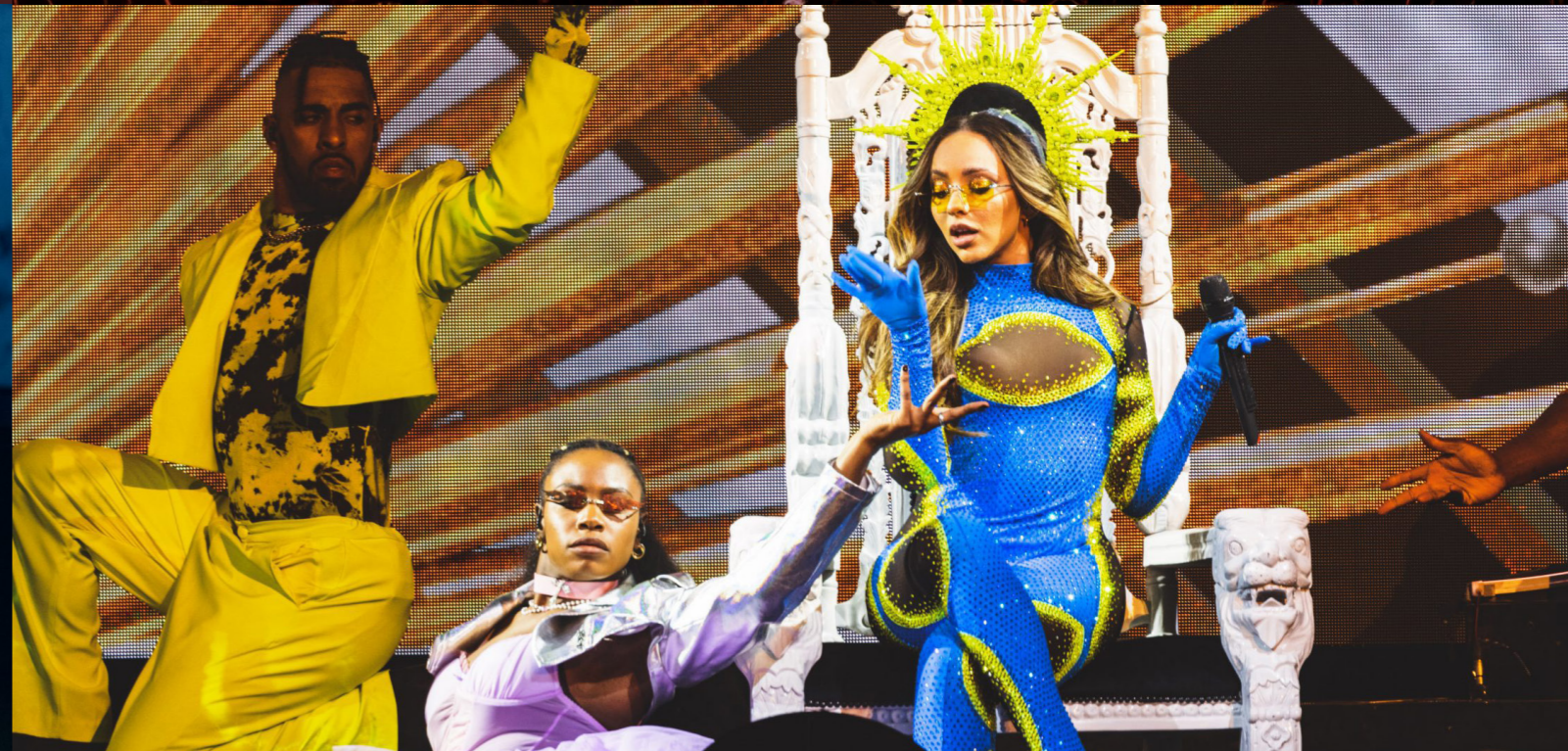
bdtsounds.com

soundsandstrategy.com

**BRIGHT
DEAD
THINGS**

Sounds &
Strategy





LITTLE MIX
BY GEORGE GIBBON





Carole King formed a band with Paul Simon in high school, sold her first songs as a writer, and recorded a few unsuccessful singles. While attending Queens College, she met Gerry Goffin, and they became songwriting partners and lovers, marrying when King was pregnant at 17. King was only a teenager when the duo wrote the Shirelles' first No. 1 hit, "Will You Still Love Me Tomorrow." The song also made chart history as The Shirelles became the first black female group to have a number-one record in the US. The pair kept writing numerous hits, including the Everly Brothers' "Crying in the Rain," Little Eva's "The Loco-Motion," the Drifters' "Up on the Roof," and Aretha Franklin's "(You Make Me Feel Like) A Natural Woman."

It wasn't until 1971 that Carole King succeeded as a solo performer in the US. Her album *Tapestry*, which features catchy tunes and engaging lyrics, spent more than 300 weeks at the top of the Billboard album list. King won four Grammys for *Tapestry*, including one for Album of the Year, best song ("You've Got a Friend"), best

single ("It's Too Late"), and best female vocal performance. "I Feel the Earth Move" and "So Far Away" are two other tracks worth mentioning from the album.

After *Tapestry*, King's follow-up album, *Carole King: Music*, was released in the last month of 1971. It sold half a million copies in its first week and joined *Tapestry* in the Top 100 album charts, where it quickly rose to the top. A million copies were eventually sold, making it a platinum record in the music business. It lasted on the pop album chart for 44 weeks. Her subsequent two albums, *Rhymes and Reasons* and *Fantasy*, sold 500,000 copies before being recognised as gold records.



Carole King contributed significantly to the sound of 1960s and 1970s pop music, first as a prolific hit writer for others and then as a hugely successful solo artist. She wrote or co-wrote well over 100 Billboard singles and recorded one of the best-selling records in history, 1971's *Tapestry*, regarded as one of the most important and influential albums associated with the Singer-Songwriter movement of the early 1970s.

THE ICONS: CAROLE KING

In its initial year of release in 1974, *Wrap Around Joy* sold 500,000 copies, making it the best-selling record in the nation. Although King continued to record and write, later albums could have done better.

In 1976, King established a permanent residence on an Idaho ranch and became involved in environmental causes, such as the Alliance for the Wild Rockies, speaking in front of Congress to support the Northern Rockies Ecosystem Protection Act.

In 2012, Carole King's book, *A Natural Woman*, was released. The heartbreaking story of her abuse by her third husband, Rick Evers, was made public for the first time in the book. King believed that sharing her experience might inspire other women to leave violent marriages.

She reduced her recording and performance activities in the following years. Still, she continued to advocate for causes she supported by campaigning for John Kerry in 2004, Hillary Clinton in 2008, and Barack Obama in 2012. She and James Taylor gave a concert in 2013 to raise money for Boston Marathon bombing victims.

King was awarded the BMI Icon Award and an honorary doctorate from Berkeley College of Music in 2012. She was presented with a Grammy Award for Lifetime Achievement the following year. President Obama gave her the Library of Congress Gershwin Prize for Popular Music, making her the first female songwriter to receive it. Based on her life and songs, the Broadway musical "Beautiful: The Carole King Musical" premiered in 2014.

The production was a hit with audiences and earned two Tony Awards. That same year, she was honoured as MusiCares Person Of The Year. In 2015, she was honoured by the Kennedy Center. In 2021, King became the first to be recognised independently as a writer and singer when she was inducted into the Rock & Roll Hall of Fame a second time.

Carole King has had more than 400 songs recorded by well over 1,000 musicians throughout her six-decade writing career, producing well over 100 smash singles. Singers and musicians will continue to record and perform Carole King's songs, and audiences will be impacted by them in the next century just as they were in the one before it.



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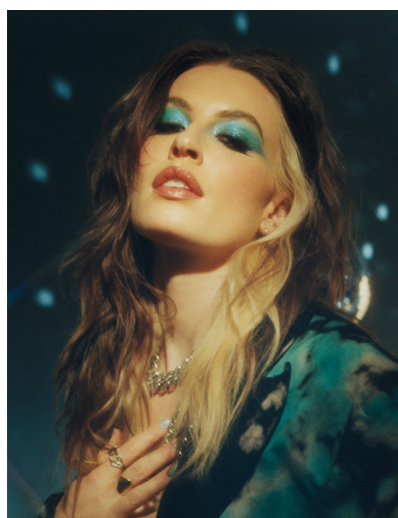
100% Vegan



Cruelty Free

LGBTQ+ ARTISTS TO LISTEN & LOVE

Music has always been a powerful tool for queer expression and identity. In this article, we will look at a few LGBTQ+ musicians who deserve to be recognised for their work and talent. We hope you find these musicians as fantastic as we do, whether you're seeking new music to add to your playlist or want to appreciate the abilities of LGBTQ artists.



Fletcher

A moody and stylish pop singer/songwriter, FLETCHER often draws upon her strong and queer point of view to craft her rock and electronic-tinged anthems. She first gained attention for "War Paint", a digital single that went viral in the summer of 2015, before debuting on the Billboard pop genre charts in 2019 with "Undrunk" off her 'You Ruined New York City for Me' EP. A second EP, 'The S(ex) Tapes', arrived in August 2020 and hit number 11 on Billboard's Heatseekers Albums chart. In 2022, FLETCHER cracked the Top 20 of the Billboard 200 with her debut album, 'Girl of My Dreams'.



Legwurk

Legwurk is the stage name of Tani Kahn, a Brooklyn, New York-based Canadian vocalist, guitarist, bassist, keyboardist, producer, and composer from Canada. On previous tours, she has been a member of Still Woozy's band, contributing guitar, bass, and keys, although she started releasing solo songs in 2020. Indie-pop, synth-pop, dance-pop, bedroom-pop, and chill-wave have all been used to describe her music.



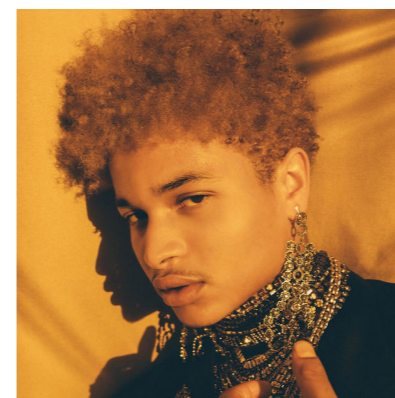
Gloria Groove

Gloria Groove is the stage name of Daniel Garcia Felicione Napoleo, a Brazilian rapper, composer, actor, voice actor, and drag performer. She released her first studio album, 'O Proceder', in February 2017. Her inspirations as a drag queen and a homosexual guy from the ghetto are evident in this album, which mainly uses rap, hip-hop, trap, and funk themes. In November 2019, Groove released 'Alegoria', a visual EP, which included "Magenta Ca\$h", a trap song with Monna Brutal; "Sedanapo", a cute reggae about being passed over for love; and "A Caminhada", an EDM/hip-hop vogueing anthem about the singer's life journey.



Kelechi

The music of Kelechi is full of upbeat songs that will chase away any gloomy clouds hanging over your head. But regardless of how motivating his songs are, they never get too far into being "corny". The sincerity of Kelechi's lyrics and voice inspires entire faith in him.



Destin Conrad

Destin Conrad broadened his talent after being well-known on social media to produce smooth, harmonically rich R&B music. He started creating original music in 2019 with the tune "Cautious." He released other music over the following several years, including the trap/R&B fusion "Closure" and "Fraud," released in 2020. Conrad assembled a few of his previously released singles and brand-new tracks for the EP-length project COLORWAY in 2021. He was also a featured musician on Phabo's song "Slippery" the same year.



Arlo Parks

With a seductive fusion of bedroom pop and indie soul, Arlo Parks writes wonderfully detailed songs about adolescence and mental health awareness. Her early singles and two 2019 EPs initially attracted attention, receiving BBC Radio 1 broadcast and plaudits from outlets like NME. Collapsed in Sunbeams, her first full-length album, was well-praised and peaked at number three on the UK album chart in 2021. Parks received the 2021 Mercury Prize and the Brit Awards for Best New Artist for her achievement.



Kidd Kenn

As a teenager, Rapper Kidd Kenn from the United States first gained notoriety in Chicago's drill music scene. This was made possible by his original compositions like "Eriod" and his remixes of well-known tracks like G Herbo's "Never Cared." He is well known for being among the few openly gay rappers in the business. In 2022, he founded the apparel company "KennsKloset," which he owns.



HardWear Collection

TIFFANY & Co.

INTERVIEW WITH ANA CAROLINA CARVALHO

Ana Carolina Carvalho is a Partnerships Manager for Rock in Rio, Portugal. Her story began in Brazil, and she has been a part of the Rock in Rio family for over a decade. Funny enough, Rock in Rio was my first festival, and it was also one of the reasons I decided to study music business in the first place. The opportunity to speak with Ana and learn more about my “dream company” was a pleasure. This is a fascinating read, and we hope you find it as enjoyable as I did doing the interview.



Can you tell us a bit about your experience in music and your work at Rock in Rio?

Rock in Rio originated in Brazil in 1985 and had subsequent editions in 1991 and 2001. In 2004, the event moved to Portugal and remained there. I joined Rock in Rio in 2010 as an account executive, managing a group of accounts and brands. It was a challenging role as the project was already established in Portugal but was still unfamiliar to the Brazilian market and brands. However, we successfully adapted the event format to the new market for Brazil in 2011. Although I'm responsible for the same area, my role has evolved as the market, brands, perspectives, and activations have changed.

Rock in Rio also expanded to the United States and Spain, and in 2016, I decided to move to Portugal and continue working on the project here. While I'm no longer involved in the day-to-day operations in the Brazilian market, I attend events, bring clients here, and maintain relationships between the two markets.

What motivates me is my passion for the job, and the uniqueness of every theme, partner, and perspective, making each edition of the live event truly unique. As our founder, Roberto Medina, says, the next Rock in Rio will always be the best because we continuously strive to improve and do things differently with each edition.

How does Rock in Rio support and promote women in music on and off stage? Is there any initiative or program that you are involved in?

We have a strong internal culture and pillars such as inclusion and diversity in our DNA. We advocate for a better world, which is our mission, and work internally





towards that goal. Surprisingly, over 60% of our team is made up of women.

Externally, we have realised the importance of using our communication power. For example, last year at Rock in Rio, Brazil, we dedicated one day to female artists. All stages were exclusively for women; we conveyed our message through music.

In Portugal, we have yet to achieve this. Rock in Rio's stages always have a storytelling element, and we always want to convey a message. So, we decided to dedicate a day to women and partner with some brands. However, some brands are worried about being criticised for being feminist. Portugal is a more conservative country than Brazil, but we are trying to change and bring new perspectives.

This is the way forward because we already discuss inclusion, plurality, and diversity. We are aware of our communication power and our positive influence on society. Therefore, we want to use this for good and to convey positive messages.

With the pandemic disrupting the live music industry, how did Rock in Rio adapt to support and help artists and its employees?

So, it was a significant impact. We had to postpone two editions here in Portugal, 2020 and 2021. We already had many sponsors tied up, so we negotiated and tried to keep what we could.

Many companies in this sector went bankrupt, and internally, we had to cut costs where we needed to. We had to readjust to this reality in a way that wouldn't harm too many people. Everyone had to understand

what the world was going through, and the company was very transparent with us. For example, "Look, we're going to do this, we're going to negotiate here..." It was a substantial financial impact on the company, which had to keep some team members for two and a half years without knowing when the next event would happen. So, financially, we had to readjust and save as many people as possible.

Regarding sponsors, we even ran campaigns to help suppliers in the same situations. So everyone helped, financially or in any way they could. Unfortunately, there wasn't much we could do for the artists, but we tried to negotiate for future events.

But we got through it and delivered two incredible events in Portugal and Brazil.

Finally, what advice would you give young people interested in building a career in the live music industry?

So, it's not easy. And looking back, my whole career hasn't been easy, you know? And it continues to be complicated. But we have to first listen to our hearts. You must be moved by something; this motivation comes from within your heart.

My advice is to listen to your heart. Does it give you butterflies in your stomach? Then go for it because that's the first step. After that, everything will happen naturally, and you will deliver something extraordinary that will give you incredible pleasure, being part of everything you love doing.



TAYLOR SWIFT
BY JOHN SHEARER



TAYLOR SWIFT
BY KEVIN MAZUR



BY JOHN SHEARER



BY JOHN SHEARER



BY JOHN SHEARER



BY KEVIN MAZUR





WOMENARC

Tina Turner, the “Queen of Rock ‘n’ Roll,” is one of the most significant figures in music history. Her impact extends far beyond her exceptional voice and songwriting talents. She broke down barriers for black and female performers and motivated generations of musicians. She is even the inspiration for a West End musical.

In the 1960s, Tina Turner played a crucial role in “The Ike & Tina Turner,” shaping soul music and inspiring women to become influential performers. However, her husband and musical partner, Ike, subjected her to years of violence and maltreatment, leading her to leave the band after sixteen years. Her 1986 autobiography, “I, Tina,” shocked fans with revelations of surviving an abusive relationship, her decision to come forward against Ike was a bold and defiant gesture, blazing a trail by speaking up against a dominant figure in the industry.

Tina Turner’s solo career began slowly, with financial struggles and little success. Nonetheless, she continued performing in less well-known places and appearing as a guest on other artists’ records. Her solo career took off in 1983 with the release of her cover of Al Green’s “Let’s Stay Together.” Her 1984 solo album, “Private Dancer,” was a commercial and critical success, selling over 20 million copies worldwide and winning four Grammy Awards.

In 1991, Ike and Tina Turner were inducted into the Rock & Roll Hall of Fame. In 2008, Turner began her “Tina! 50th Anniversary Tour,” which quickly became one of the most successful tours of 2008 and 2009. This was her final tour, and she retired from the music industry after.

THE ICONS: TINA TURNER



WOMENARC

“SOMETIMES YOU’VE GOT TO LET EVERYTHING GO — PURGE YOURSELF. IF YOU ARE UNHAPPY WITH ANYTHING... WHATEVER IS BRINGING YOU DOWN, GET RID OF IT. BECAUSE YOU’LL FIND THAT WHEN YOU’RE FREE, YOUR TRUE CREATIVITY, YOUR TRUE SELF COMES OUT.”

Tina Turner’s impact on music extends far beyond her illustrious career. She has inspired and guided several female musicians, and her influence continues to shape the industry today. Her remarkable achievements earned her a Grammy Lifetime Achievement Award in 2018 and her induction into the Rock and Roll Hall of Fame in 2021. She remains a musical icon and a source of inspiration for established and up-and-coming artists.





SKIMS

WHO IS THE NEW KING OF POP?

Elizabeth Taylor initially referred to Michael Jackson as the “King of Pop” in 1989 when she gave him the Heritage Award for career accomplishment at the Soul Train Music Awards. Twenty-five years after the beginning of his career, the phrase continued to be associated with him. It had only been connected to Michael Jackson until Harry Styles was crowned the “the new King of Pop” on the Rolling Stones cover in October/November 2022.



The Rolling Stone UK magazine faced criticism for this, as Michael Jackson’s family and supporters were unhappy with the use of the title. The term “King of Pop” represents more than just a name; it symbolises the idea that Black people can succeed in a field where they face constant discrimination and must work ten times harder to advance.

During an interview with ET at the Thriller Night Halloween benefit, Prince Jackson, the late singer’s son, acknowledged Harry Styles’ talent while emphasising that only his father still holds the title of “King of Pop.” He explained, “There were so many technological and social factors that went into earning the title of ‘King of Pop.’ He broke boundaries in countries that didn’t have the same infrastructure as they do now. He was popular on a global basis, at one point being the most famous person in the world.”

When asked about an artist he believes is following in his father’s footsteps or coming close, Prince Jackson immediately mentioned Beyoncé, stating that his father idolised her when she started. He saw the same passion and dedication in her. Shockingly, he also revealed that Michael Jackson foresaw Beyoncé’s success when she first entered the music industry.



For over a decade, people have compared Michael Jackson to Beyoncé. Beyoncé has become the type of pop artist that everyone has an opinion about, with her songs and image becoming iconic in a way that only appears akin to Michael Jackson’s. Everything she does is a big deal in the country or worldwide.

Michael Jackson’s exceptional talents as a performer and songwriter should not be underestimated, and the commercial records he set still hold a significant impact today. However, evaluating the overall effect of Beyoncé’s work and who she is, she has reached a point where the only comparison that makes sense is Michael Jackson. While Michael Jackson will always be the King of Pop, Beyoncé is revolutionising popular culture and showcasing Black femininity to the largest audience.



D-DAY



BLACKPINK

BORN PINK

WORLD TOUR

2022

OCT	15-16	SEOUL
	25	DALLAS
	29	HOUSTON
NOV	2	ATLANTA
	6-7	HAMILTON
	10-11	CHICAGO
	14-15	NEWARK
	19	LOS ANGELES
	30	LONDON
DEC	1	LONDON
	5	BARCELONA
	8	COLOGNE
	11-12	PARIS
	18	BERLIN
	22	AMSTERDAM

BANGKOK	7-8
HONG KONG	13-14
RIYADH	20
ABU DHABI	28

JAN

2023

KUALA LUMPUR	4
JAKARTA	11
KAOHSIUNG	18
MANILA	25

MAR

SINGAPORE	13
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MAY

MELBOURNE	10-11
SYDNEY	16-17
AUCKLAND	21

JUN

INTERVIEW WITH MARI LANE

What inspired you to create Get In Her Ears?

Along with co-founders Tash Walker and Kate Crudgington, we started the platform to dedicate a specific space for promoting women and non-binary people in new music; we wanted to be free to do this on our terms, and a platform felt reflected our beliefs.

We wanted to start to Get In Her Ears as, though some of our favourite bands may be cis white men in rock, we felt there's so much more to music than just those guys, and – with the industry's ongoing ingrained sexism and underrepresentation of women/non-binary artists – we didn't feel the world needed another organisation dedicated to promoting these kinds of bands. We aim to promote new music from all genders and genres, focusing on supporting women (including Trans women) in the industry and the queer community. We are now a website, radio show, promoter and live gig night.

What challenges have you faced in promoting and supporting women and non-binary people in music, and how did you overcome them?

The main challenge that comes to mind is when running my gigs/events and occasionally an adverse reaction from men I've dealt with. Just a couple of the sound engineers/tour managers/venue managers I've encountered seem to have trouble taking me seriously and respecting our ethos. And sadly, finding venues that genuinely want to create a safe space for women, non-binary folk, and the queer community can sometimes be tricky - for example, we've had to stop hosting events at certain venues because of their reluctance to provide gender-neutral toilets.

How do you select and approach artists to feature on Get In Her Ears?

It's generally a mix between artists/ bands approaching us because they've heard about us and are keen to be featured on the website / played on the radio show / play a gig for us, and then bands who I approach because I've either seen them live or heard them on 6Music and fallen in love!

In addition to supporting women and non-binary people in music, your organisation also advocates for a music industry and gig environment free from sexual assault and harassment. How do you think this goal can be achieved, and what role do you see Get in her ears playing in this movement?

We believe promoters and music venues are integral in fighting sexual assault and harassment. So at GIHE, we aim to work with other organisations/venues to improve the gig-going experience for everyone.

At GIHE, we're always happy to speak to people who work at venues to discuss best practices and our ethos of providing the safest possible space for women, non-binary and LGBTQIA+ folk. We understand that there are much different staff within a venue and that it is the joint responsibility of everyone to ensure the safety and well-being of everyone. All staff should be aware of what is happening around them and work with other team members to highlight anything that doesn't look right: e.g. does someone look like they might be in trouble? Does security need to be made aware? Are all staff equipped to deal with someone reporting an incident of assault? At GIHE, we are here to help in this situation and promote ourselves as people so incidents can be said to. It is, therefore, best practice for us to have a member of staff that we can consult when an incident is reported.

Mari Lane, Tash Walker, and Kate Crudgington founded Get In Her Ears, a website, monthly Soho Radio show, and live night committed to promoting and supporting women and non-binary people in music.

They've been featured in The Guardian, NME, The Independent, CLASH, Huff-Post UK, gurlstalk, The Croydonist, and The Tung. They've been on BBC Radio 6 (Craig Charles' Trunk Of Punk), Cool Thing Presents, the Sounding Out Podcast, and The Irish Jam to discuss their work. They have appeared on panels at the Southbank Centre's Jazz Festival, the Women in Music Brunch, the Skivvy Records Women in Music Panel, and the Dancing Like I've Got Diamonds Panel.



It would be beneficial if venues were offered training on these matters. There are several brilliant organisations, such as Safe Gigs For Women and Girls Against (and us!), that I'm sure would be able to provide invaluable information and help to spread the word about the importance of awareness around this issue and how best to prevent it. If venues are open to training and listening to survivors of harassment and assault, I think a positive change could be possible - it is crucial to open up this conversation.

I think it's vital for us all to support each other and call out harassment when we see it, as well as create environments where people feel as safe as possible and where harassment can happen decreased as much as possible.

But I do also believe that it's essential that people higher up in the industry make it clear that harassment is not acceptable - I think it's still a massive issue that men within the industry, particularly men in bands, are so often not held accountable for their actions. This needs to change! If the public saw that these famous men's actions had repercussions, I'd hope it would help to change the environment.

Something that Safe Gigs For Women recently mentioned that I think would be a valuable thing to encourage is the role of the 'active bystander' - putting a focus on making men aware of the problem and encouraging them to be proactive in preventing it by not being afraid to call it out, and reprimand their peers if they feel they've been responsible for putting someone's safety at risk. I generally think there is too much focus on 'victim blaming' and giving 'advice' to women and girls about what not to do in society when the emphasis should be on educating men and calling to account for those responsible for preventing these instances from happening.

What are your hopes and aspirations for the future of Get In Her Ears and the broader movement for gender equality in music?

To keep doing all we can to promote amazing women and queer folk in new music! As mentioned, it can be a challenge with our limited time and with no funding, but it's still worth it.

I'd love to expand on our regular gig nights, potentially hosting some gigs at larger capacity venues and organising some festivals or all-dayers. Collaborating with other organisations and potentially hosting a stage at another festival to spread the word about Get In Her Ears and the lovely bands we promote would be fantastic.

About the broader movement for gender equality, I hope more continues to be done to narrow the gap and increase the opportunities for marginalised groups to progress their careers and be heard. I think there's still a long way to go before the industry is completely free from sexism / its focus on cis men dominating the airwaves and festival line-ups (particularly in the alternative music scene), but hopefully, with more awareness and more organisations such as ourselves helping to push forwards the amazing voices of those who may have struggled to be heard in the past, things can continue to improve. Within the DIY community, at least, there are a number of really great organisations doing a great deal to change the cis male-dominated landscape - organisations such as Punka in Bristol, Girl Gang Leeds, Girls Go Boom in Europe, for example, are all doing loads to promote inclusive gigs in safe spaces.

Also, initiatives such as the PRS Foundation's Keychange Programme, calling for gender equality in festival line-ups, will hopefully start to make a difference over the next few years.

Finally, what advice would you give to young women and non-binary people who are interested in pursuing a music career?

Not being a musician myself, I can't speak for them, but something I would say is don't give up. Don't let the bulls**t from this male-dominated, often sexist industry stop you from doing what you're passionate about. In the words of Margaret Atwood - "don't let the bastards grind you down." You're wonderful and deserve to be heard; the world needs girls like you.



Scan this QR Code to check out Get In Her Ears website



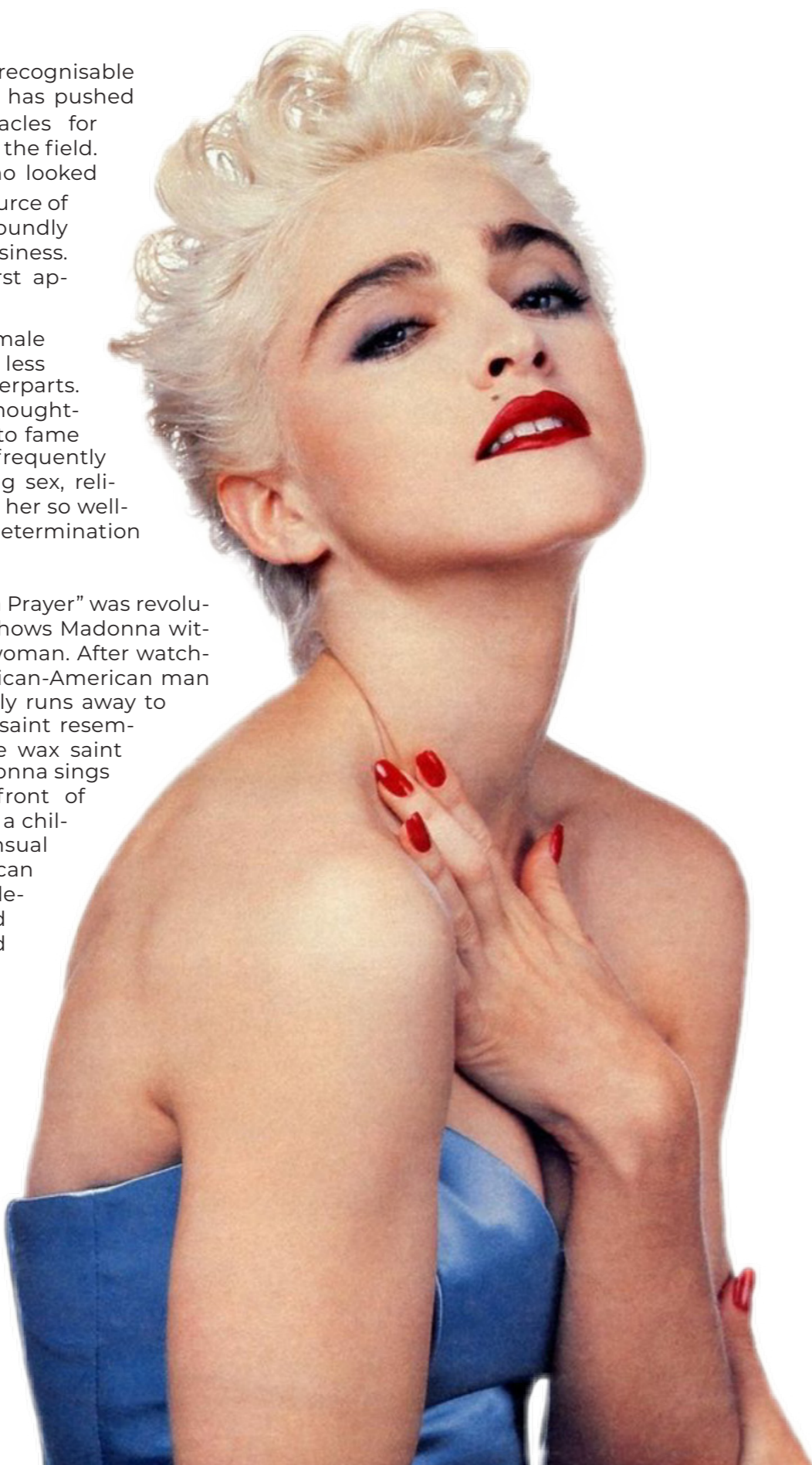
THE ICONS: MADONNA

Madonna is one of music's most recognisable and essential female artists. She has pushed boundaries and removed obstacles for women in music, blazing a trail in the field. Generations of female artists who looked up to her as a role model and a source of inspiration can attest to how profoundly she has influenced the music business. In the 1980s, when Madonna first ap-

peared on the music scene, female performers were still viewed as less important than their male counterparts. With her distinctive style and thought-provoking lyrics, she swiftly rose to fame as a cultural icon. Her songs frequently addressed taboo issues, including sex, religion, and politics. Yet what made her so well-known was her fearlessness and determination to confront these issues head-on.

Madonna's music video for "Like a Prayer" was revolutionary at its release. The video shows Madonna witnessing the murder of a young woman. After watching the arrest of an innocent African-American man by the police, Madonna ultimately runs away to a church. There, she sees a wax saint resembling the jailed man. Finally, the wax saint comes to life and kisses her. Madonna sings throughout the film, even in front of burning crosses, at a church with a children's choir, and even sharing sensual moments with an African-American religious leader. The Vatican denounced the video, and family and religious organisations opposed its airing. Despite the controversy, the song reached the top of the Billboard Hot 100.

Madonna's controversial book, "Sex," published in 1992, was an innovative examination of sensuality and sexuality. The book's provocative images of Madonna and other celebrities sparked discussions on sexual expression and freedom. *Avenir de la Culture (The Future Of Culture)*, a Paris-based Catholic



organisation, sued Madonna and her publisher in two separate cases, alleging that they influenced French youngsters with pornography and ordered the destruction of all book copies.

Madonna was among the first female musicians to take charge of her career and image. In 1992, she started her own record company, Maverick, allowing her to have more influence over her career and creative output, as well as the careers of other female artists. Alanis Morissette and Michelle Branch are two examples of female musicians whose careers were aided by the label.

Madonna has also had a significant cultural impact outside of the music business. She has been a style icon, influencing fashion and establishing new style benchmarks. She also worked as an actress, appearing in twenty-two movies. However, in the 2000s, she moved away from acting to focus on roles behind the camera, such as director, producer, and writer.

"A lot of the things I deal with in my music and the book are, in particular, with the repression that's going on in America right now. There's a lot of really narrow-minded people. If I can change the way 1/100th of them thinks, then I've accomplished something."

Life is *HARD*
Looking good
should be *EASY*



OUAI
HAIRCARE



Little Mix

WOMENARC

Little Mix was my first concert at the O2 Arena, for which I purchased a ticket a week beforehand. The combination of Little Mix's outstanding performance and being in THE venue I've always heard about was incredible; being from Portugal, O2 was always a massive thing to me. Everything was great, including the singing, dancing, and scenarios. It was also my first time attending a concert alone. However, as soon as I entered, the atmosphere was so joyful that I forgot my fears. It was one of the finest concerts I've ever attended. However, I may be biased since I could see how Beyoncé influenced the performers. The whole audience sang and danced along with the performers. It was such a moving experience that I was moved to tears. I'm so glad I decided to go, it was an unforgettable experience. The show was an example of the power of music,

as it had a lasting impact on me emotionally, and I will never forget it. music, as it had a lasting impact on me emotionally, and I will never forget it.

As Dua's album "Future Nostalgia" helped define my friends and I's quarantine, we didn't hesitate to get tickets when it was announced that she would be performing in our city. This was unusual because most artists only come to Lisbon. We arrived in line at 9 am to get barricade, which WE DID, so the entire day was an event. We made a tonne of friends and even had a picnic. I'd never been that close to an artist before, and

Dua Lipa



when Dua entered the stage, it was an out-of-body experience. Her attire was magnificent, and the singing and dancing transformed the entire arena into an enormous party. Her powerful stage presence, captivating vocals, stage choreography, incredible lyrics, and catchy melodies make her shows enjoyable and engaging for everyone. The wide range of her music, from her older, hits to her new singles, adds to the variety and keeps the audience engaged with each new song. I don't get why some people find Dua boring; she completely reinvented herself and has a catalogue of hits with lyrics that are well-known to everybody. Then, just when I thought it couldn't get much better, her security guy gave me the show's setlist! After this, I was confident that Dua Lipa had won over the entire crowd with her enthralling performance, making the evening unforgettable for her fans and me.

WOMENARC

My teenage years were defined by One Direction; my first concert was theirs in my city's stadium, which was a huge thing, and I'm still trying to figure out how my mum got me and my friends tickets, so my 14-year-old self was overjoyed. So you can imagine how exciting it was to see Harry Styles at Wembley Stadium... Everything was mindblowing, from drinking champagne with my bosses before (shoutout to Kim and Jess, who will probably read this for coming with me) to sobbing during "What Makes You Beautiful," to the point where I blacked out and have no memory besides all the pictures and videos I took, which weren't many because I like to live in the moment. Harry's concert was so much fun, we entered the stadium and yelled "Best Song Ever" with everyone else before the opening act even appeared

and even when we left we were STILL singing! The atmosphere was electric, and it felt like we were all part of one big family, singing and dancing along together. Everyone seemed to have the time of their lives, and Harry's performance was even better than expected. We were so glad we had chosen to attend, and we all quickly agreed that it was one of the best concerts we had ever been to.

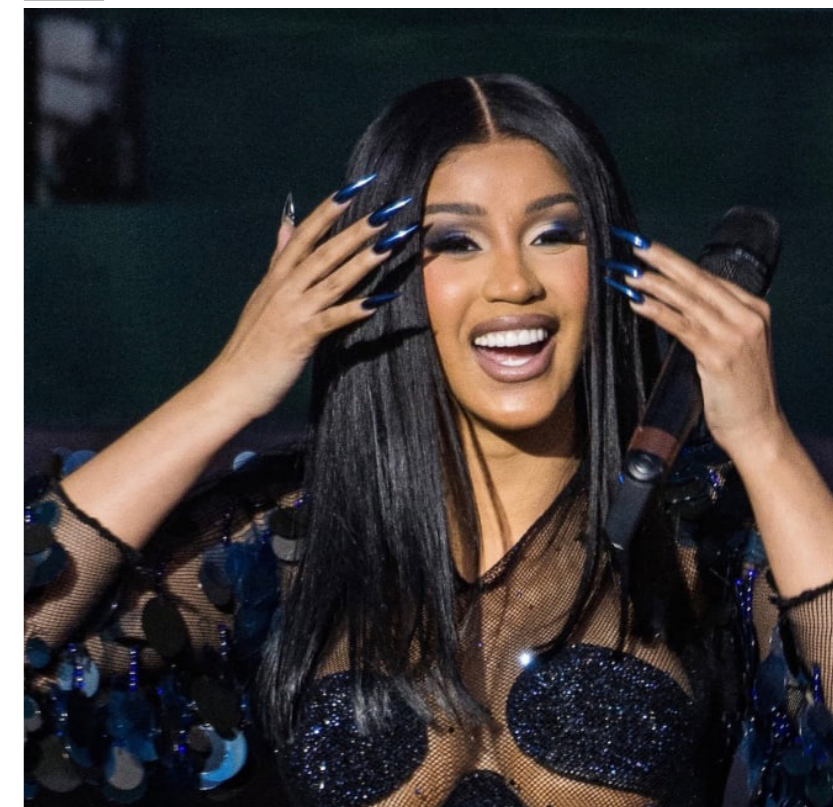
My pals and I worked on the Wireless ticketing team, the past year, when Cardi B was one of the headliners. Even though the days were incredibly long, it was well worth it to be able to attend the event for free! Cardi B's performance was the best since she is so much fun on stage and has a hit-filled discography. She is an artist known for her lively performances and catchy songs. She brought two special guests, Offset and Megan Thee Stallion, who performed a few sets before her. The concert was further elevated when Cardi B and Megan Thee Stallion performed

their record-breaking "WAP" single together for the first time. Everyone was in awe, and the atmosphere was electric, making it an unforgettable experience. The crowd cheered loudly as the performance ended with "Bodack Yellow". The audience left the festival site feeling energized and content, raving about the show for days afterwards. It was a night that nobody would ever forget.



Harry Styles

Cardi B



2022 CONCERT REVIEW





WOMENARC

Jackie Dalius is the Founder and CEO of the music discovery platform application, MuzicSwipe. MuzicSwipe is basically a discovery platform for both artists and fans. Fans swipe to discover new artists and music and ultimately match with the one they find to fit their discovery needs. It's like a dating app, but for music lovers to match with new artists. At only 26, Jackie is a huge inspiration to women in music and it was such an honour to be able to interview her. We hope you find her as inspiring as we do!

INTERVIEW WITH JACKIE DALIUS

Can you tell us about your background and what inspired you to create MuzicSwipe.

Sure! I've been involved in the entertainment industry since 2014, when I was just seventeen years old. My first foray into the industry was through a podcast called "Behind the Mic" that I started with my older brother. I handled the behind-the-scenes work, booking talent and coordinating logistics while my brother did the interviews. Through this experience, I gained an understanding of the industry and had the opportunity to interview many people.

After high school, I studied public relations at Hofstra University in New York. I realized that what I was doing with the podcast was essentially PR, and I became even more interested in the field. My dream was to attend the University of Southern California in Los Angeles, where the entertainment capital of the United States is located. I was accepted as a transfer student and moved to Los Angeles to pursue my dream.

I started my own public relations firm in Los Angeles and worked with rising artists. One of my clients, an indie rock band, asked me to be their manager, and I accepted. I loved working closely with artists and had the opportunity to book a show at the Troubadour, which was a surreal moment for me.

Through my work as a manager and PR professional, I realized that many artists needed a platform to gain exposure and be discovered. This is what inspired me to create MuzicSwipe. MuzicSwipe is a platform for artists who want to be found and for fans who wish to discover new artists in a more fun and efficient way.

MuzicSwipe is often referred to as a dating app for music enthusiasts. How did you develop this concept, and what distinguishes it from other music discovery platforms?

Although MuzicSwipe is often compared to dating apps due to its swiping feature, it differs

WOMENARC

because it is not a dating app. Instead, it allows music fans, artists, and producers to discover new music in a fun and unique way. When users swipe right on an individual artist's music clip three times, a free match is created on MuzicSwipe, or they can swipe up to instantly match on the platform. This fosters a deeper relationship between fans and artists, allowing them to unlock artist profiles and chat with them through personal DMs and group chats. The platform is still in its early stages, launching its beta version in January 2022 but growing rapidly.

The concept of swiping was inspired by dating apps, but it has been adapted for music discovery. Unlike other social media platforms, such as Instagram or TikTok, where users seek entertainment and consume various types of content, MuzicSwipe is solely dedicated to music discovery. It provides a platform for music lovers to discover new artists and for artists to be discovered and move forward in their careers. Unlike streaming services, MuzicSwipe is a discovery platform that helps emerging artists get discovered by fans.

Overall, MuzicSwipe's unique swiping functionality sets it apart from other music discovery platforms, making it a go-to place for music enthusiasts to discover the next big artist.

What are some of the biggest challenges you faced in building and growing MuzicSwipe, and how did you overcome them?

That's a great question. There are challenges every single day. When starting a whole platform with thousands of users, there's a lot of pressure to make everything perfect, but that's unrealistic. As a perfectionist, it's been a learning process to accept that it will never be perfect and there will be people who don't like it. However, there will also be people who love it and will stick with us.

When starting a new platform, it's easy for the public to compare it to existing platforms like Spotify and Instagram, which have been out for years and have made billions of dollars. However, MuzicSwipe is a brand new platform, and we shouldn't compare ourselves to them.

I put pressure on myself to strive for the

best, but I've learned to step back and look at the bigger picture. I'm still proud of myself and the company a year later, and we're excited about the future. It's essential to live in the moment and understand that it will never be perfect, but we can show our hard work by improving it daily.

How has the response been from both artists and fans since the launch of MuzicSwipe, and what feedback have you received that has helped shape the platform?

The feedback from artists has been tremendous. I receive random messages from artists saying how MuzicSwipe has changed their lives, and it's just amazing. We've worked with many artists over the years, and seeing their growth since we launched the app is so impressive. MuzicSwipe is where you find the next Taylor Swift or Ed Sheeran, and it's an incredible platform. The feedback I've heard is mainly thank-yous, and I often hear that artists would only be where they are in their careers with MuzicSwipe. One artist even told me they needed an artist community, and MuzicSwipe has provided that community. It's incredible that the platform is making a difference.

As for the feedback from fans, it's been similar to my own experience. The platform is fun, fresh, and new, and I made it for people like myself who want to find new artists. We have yet to market to fans, but having them reach out and love it is exciting. While there have been some negative comments, that's just the nature of the beast, and we choose to focus on the positives.



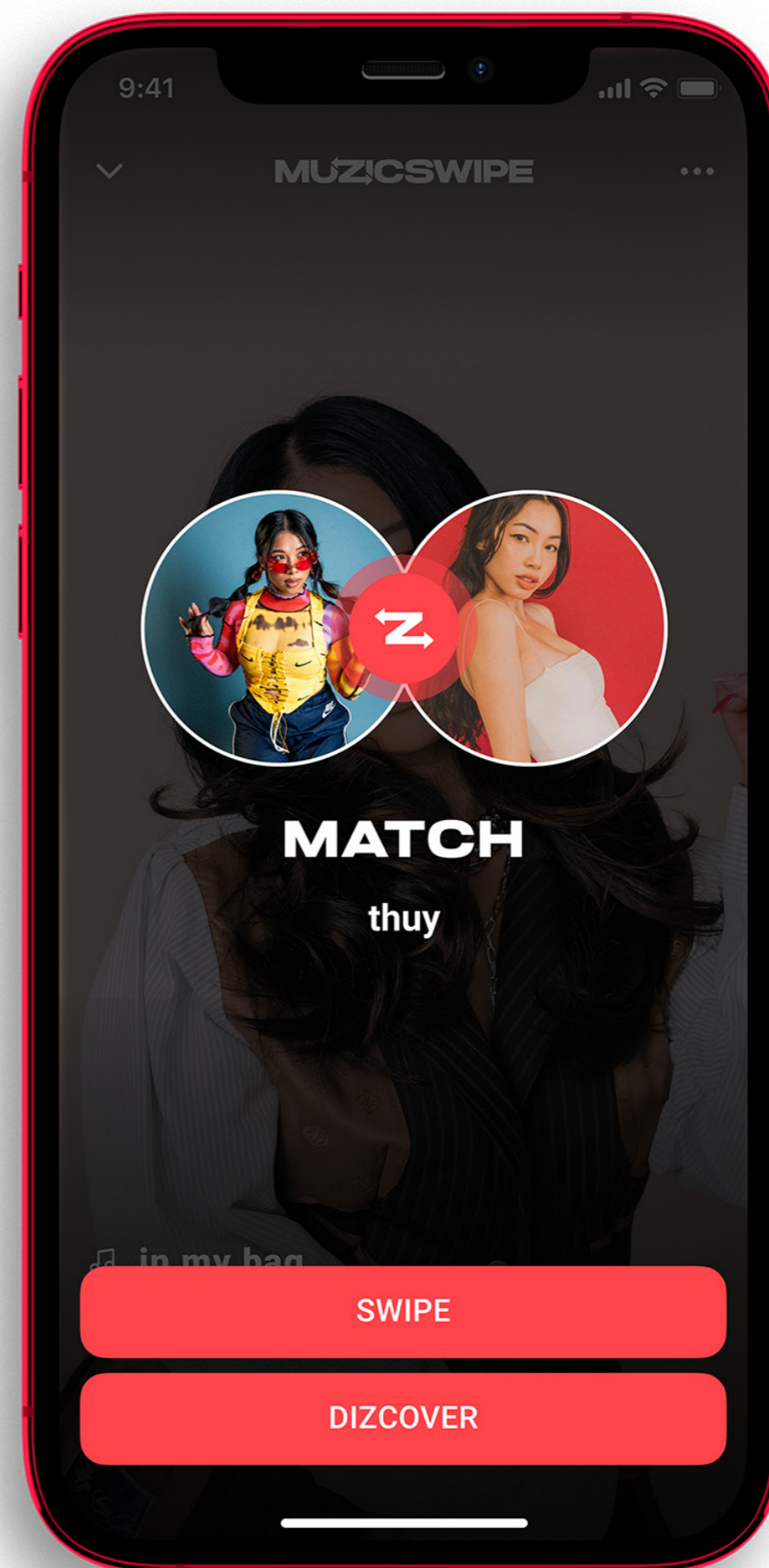
Looking ahead, what are your plans for the future of MuzicSwipe?

We have so many ideas for the future, and we're focused on making our app smoother, cooler, and more user-friendly. We listen to every feedback we receive, whether on Instagram, Twitter, TikTok, or anywhere else, and we use it to improve the app. Our plans for the future include creating exclusive and original content for MuzicSwipe and building fun affiliate programs for artists and fans to make money on the platform. We want to create a brilliant program that users can rely on to fund their careers so they don't have to try to juggle multiple things. Building out our affiliate program is a big focus for us this year. Ultimately, we want to create original content that lives on the app and continues to attract users to our platform.

To conclude, what advice would you give to young people starting their careers in music?

My advice to young people starting their careers in music is to just get started. Don't wait for opportunities to come to you because they never will. Seek new places to showcase your talent. Don't follow what everyone else is doing, do your own thing and trust your gut.

You will sometimes make mistakes and fall on your face, but keeping a positive support system around you will help you overcome those setbacks. Find people in the industry who support you and want you to grow, and don't be afraid to ask questions. Carve your own path, be the superstar you know you are, and never settle. You may get many "no's" along the way, but there will be a "yes" that opens up a whole new chapter for you. So, my advice is to start and not worry if it's not perfect. Remember, my first pitch email got rejected, but eventually, you will find success if you stay persistent and believe in yourself.



MUZICSWIPE



LADY GAGA
BY KEVIN MAZUR

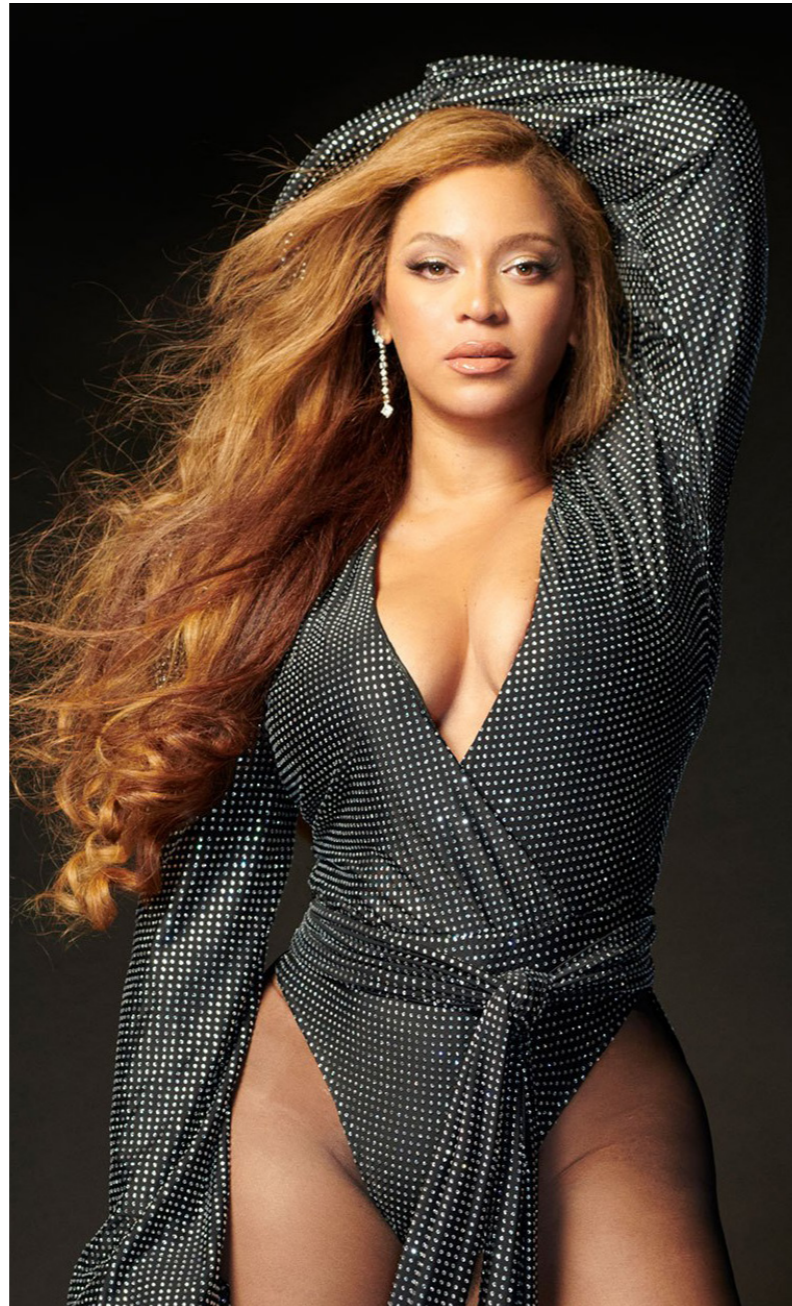




THE ICONS: BEYONCÉ

Beyoncé has consistently been recognised for her uplifting message of self-love, independence, and resilience. This goes back to her days as a child star with Destiny's Child. Nothing has changed in her solo career, with anthems like "Single Ladies" and "Run the World (Girls)" supporting female empowerment and motivating women everywhere.

There are several ways to recognise Beyoncé's influence on female musicians. Her music has destroyed preconceptions and torn down barriers. Beyoncé has demonstrated that women can be strong, prosperous, and authentic in a predominantly male field. She encourages women to embrace their uniqueness and fight for their rights by exploring themes in her songs, including body positivity and gender equality. Due to her dedication, Beyoncé has significantly impacted female artists. Raising the bar in



the music industry has been made possible by her unique music videos, unrivalled vocal abilities, and considerable stage presence. She demonstrates that women can be innovative and influential like men. Because she has permitted women to pursue their dreams, several women artists have been inspired by her work to follow their hearts and push the bounds of what is possible.

Shortly after writing an essay advocating for equal pay in 2014, Beyoncé performed her song "Flawless" in front of a massive screen that said "FEMINIST" during a 15-minute epic medley at the MTV Video Music Awards. Author Chimamanda Ngozi Adichie's speech on feminism and expectations for females was also sampled by the diva, much like in her song video.

In 2016, Beyoncé shared the red carpet at the MTV Video Music Awards with several mothers who had lost children to gun violence or police brutality. This statement advocated for structural reform, emphasised the issue of police brutality against Black people, and highlighted the voices of moms who had lost children to police violence. The incident increased the discussion about racial justice in America and sent a strong statement about how important Black Lives Matter is.

In 2018, Beyoncé headlined Coachella, one of the biggest music festivals in the world, making history as the first black woman to do so. She used her stage time to advocate for female empowerment and unity, and her performance received high appreciation for its embrace of black history and culture.

This year, Beyoncé has broken the record for the most Grammy wins of all time, with 32.

Beyoncé's impact on female artists will be felt for generations. She has opened the path for future women to follow in her footsteps and has motivated us to be proud of who we are. Whether people believe in Beyoncé's discourse or not, there is no denying her impact on pop culture.

girlfriend collective



HOW THE MUSIC INDUSTRY TREATS WOMEN

“A MAN DOES SOMETHING, IT IS STRATEGIC. A WOMAN DOES THE SAME THING, IT IS CALCULATED” - TAYLOR SWIFT.



Women have been breaking barriers and making their mark in the music industry for decades, yet gender discrimination and bias persist. Women artists are often undervalued, underestimated, and subjected to constant scrutiny and criticism for their musical abilities and how they carry themselves in everyday life. The music industry has long been notorious for its gender pay gap, which is inadequate compared to other labour sectors. Moreover, gender discrimination has a significant emotional impact on more than three-quarters of women working in music.

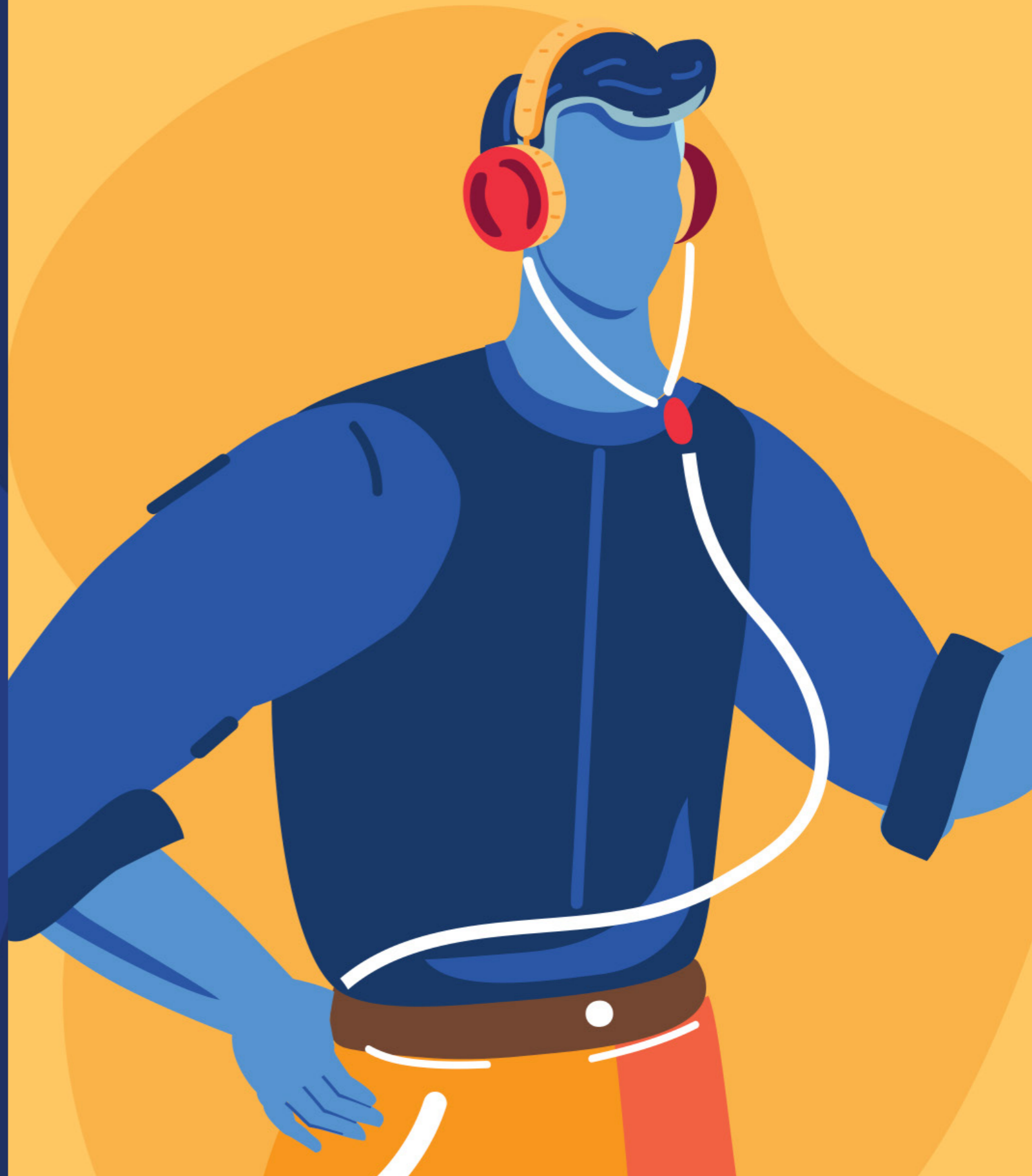
According to a recent poll, 81% of women feel it is more challenging to navigate the music business than men. These women face several obstacles, including sexual harassment, sexism, male domination, and difficulty achieving success compared to their male counterparts. Sexual harassment is a recurring issue in the sector, as reported by two-thirds of the participants, not just an isolated incident.

The lack of female representation in the music industry is a concern. Women are underrepresented in various roles, including producers, sound engineers, executives, and management. For instance, a survey by Amplify Her Voice revealed that just 3% of top producers and sound engineers are women, despite 22% of top artists being female. The lack of diversity at the maximum levels of the industry contributes to the perpetuation of discriminatory attitudes and practices.

The objectification of female artists is another significant problem in the music industry. Women are often reduced to their appearance and sexualized, with their musical talent and accomplishments ignored. They are also subjected to greater scrutiny and criticism than their male counterparts, reinforcing sexist and misogynistic views towards successful women. Even in award presentations and red carpets, female musicians' appearances are rated, generating competitiveness among successful women and perpetuating the notion that women must compete instead of supporting each other.

The music industry's lack of diversity and inclusivity is more than just a matter of fairness and equity. It also affects the quality and creativity of music. By excluding talented individuals from underrepresented groups, the industry misses out on fresh perspectives, innovative ideas, and unique talents that could contribute to creating groundbreaking music.

The music industry has come a long way regarding gender diversity and inclusion, but there is still a long way to go. Discriminatory attitudes and practices persist, preventing women from achieving their full potential and depriving the industry of their valuable contributions. A concerted effort by everyone, including artists, executives, record labels, and fans, is needed to make the music industry a more equitable and inclusive space for all.



Sónia Silvestre has a philosophy degree and a passion for music, marketing, and cinema. Teaching is a mission to her, as she believes that knowledge and experience should be shared. At Universal Music Portugal, she works as a Project Manager for the Global Talent Service with a few of the biggest Portuguese artists. Sónia is one of my big inspirations as a woman in music, and we both have a passion for making Portuguese talent international. Read along and get to know Sónia and her 25 years of experience in music.

Please tell us a little bit about your experience in music.

I have been working in the music industry since 2000. I started as a journalist and later became the editor of Portugal's only electronic music magazine, Dance Club. For over a decade, I interviewed national and international DJs and producers, managed contributors (journalists, photographers, etc.), and wrote for international publications such as Musik magazine. As the magazine's editor, I organized awards ceremonies - the Dance Club Awards - and industry conferences, such as the Midsummer Music Week. In 2008, I was invited to moderate the only Amsterdam Dance Event dedicated to electronic music made in Portugal, the Focus On Portugal panel.

In 2010, I was invited by WDB Management, a management and booking agency, to join the company as a Brand Manager, a role I played until 2018. During that time, I discovered KURA, whom I brought to the agency and who would become one of the most well-known Portuguese DJs and producers with nine consecutive years on the DJ Mag Top 100 list, which lists the world's most popular artists.

In 2014, seeing that it was not easy for artists to access information and quality about the industry and its functioning, I started teaching at ETIC, where I am still a professor of the Music Industry module in the annual Electronic Music course. In 2019, the PRODJ school invited me to teach Management and Booking Masterclasses and to direct the PRODJ Talks and interviews with artists and industry professionals to bring more information and continuing education to the school's students. Also, at ETIC, I was invited in 2021 to teach Live Project Briefs in the bachelor's degree program that the school has in partnership with Solent University of Southampton.

In 2021, Universal Music Portugal invited me to work as a Senior Project Manager for Global Talent Service artists such as Diogo Piçarra, Fernando Daniel, Sara Correia, Luís Trigacheiro, Marco Rodrigues, and other special projects. This is where I remain to this day.

What are your aspirations for your music career, and where do you hope to be in the next 5-10 years?

With a 23-year career, there isn't much I can wish for myself. I want to make Portuguese artists more professional, informed, and international. This is why I continue to teach.

Is there any project of yours/your artists that have already been released/will be released that you are most excited about and would like to share?

Fortunately, all the projects I work on excite me. In the short term, Fernando Daniel's new album has what, for me, will be the song of the year in Portugal. The success of the Diogo Piçarra singles I worked on, but also young talents like Joana Oliveira, who, with only two singles, managed to play on all national radio stations. In Fado, Sara Correia is a name to watch and working on her career is highly motivating, as is Marco Rodrigues, who is a safe value and gives everything to each song.

Finally, what advice would you give to young people interested in building a career in the music industry?

Study and seek quality information about the industry. There is too much noise, dream sellers, and misinformation online. There are no shortcuts, the path is made of dedication, hard work, and persistence. Don't waste time looking for shortcuts or shorter ways to success because they don't exist.



INTERVIEW WITH SÓNIA SILVESTRE



Scan this QR Code to pre-save Fernando Daniel's new album

ARIANA GRANDE
BY KEVIN MAZUR



THE ICONS: TAYLOR SWIFT



Taylor Swift has had a significant influence on the music industry, particularly in terms of uplifting and motivating women. Her professional

trajectory is proof of the effectiveness of tenacity and diligence. Swift's career began as a country singer, but over time, she has broken down barriers and become a pop sensation worldwide.

Swift has been an inspiration in the music business for speaking out against sexism and misogyny. Swift first discussed being a feminist in 2014 during an interview with *The Guardian*. She said "As a teenager, I didn't understand that saying you're a feminist is just saying that you hope women and men will have equal rights and equal opportunities. What it seemed to me, the way it was phrased in culture, and society, was that you hate men. And now, I think a lot of girls have had a feminist awakening because they understand what the word means. For so long it's been made to seem like something where you'd picket against the opposite sex, whereas it's not about that at all."

Swift has encouraged self-assurance and self-love. She has spoken candidly about her issues with body image and struggle with an eating disorder in her "Miss Americana" documentary.

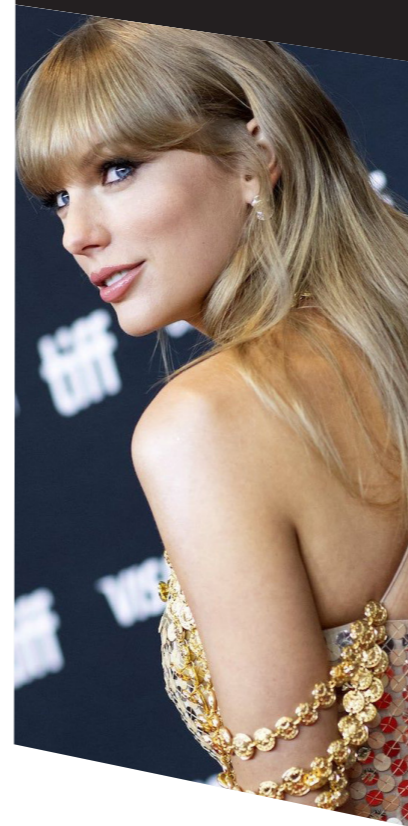
"I thought that I was supposed to feel like I was going to pass out at the end of a show, or in the middle of it. Now I realize, no, if you eat food, have energy, get stronger, you can do all these shows and not feel (enervated)." Swift's message of self-acceptance is a breath of fresh air in an industry where exaggerated beauty standards are expected of women. Along with speaking up about her battles with anxiety, she has been a strong supporter of raising awareness of mental health issues.

Swift has persisted in promoting gender equality in both her music and her public remarks. She penned an open letter to one of her senators, Tennessee's Lamar Alexander in 2019 urging him to support the Equality Act, which would provide LGBTQ+ people legal protections and in rejection of the, now former President, Donald Trump's stance. She spoke out against homophobia and discrimination in the music video for "You Need To Calm Down" by including a diverse cast of LGBTQ+ people. She also organised a petition in favour of the Equality Act and pushed it at the end of the music video.

WOMENARC

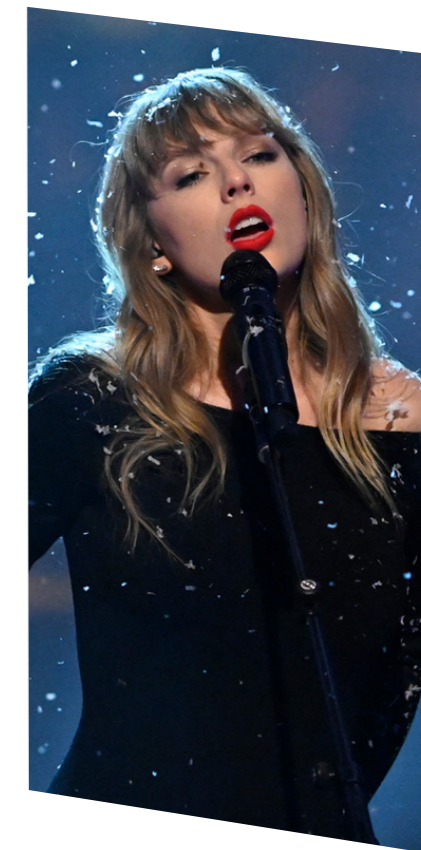
Taylor Swift's attempt to get ownership of her master recordings has been one of her most well-known battles. Swift's first six albums, which were released on her old label Big Machine Records, were bought by Scooter Braun as part of an estimated \$300 million deal, it was disclosed in 2019. As a result of this transaction, Swift effectively lost ownership of her albums and expressed her anger and dismay in public.

Years of negotiations between Swift and Big Machine Records to take ownership of her master recordings were eventu-



ally ineffective. In 2020, the masters were sold by Braun to Shamrock Holdings, a private equity company Swift turned to social media to voice her disgust with the situation after hearing about the acquisition, tweeting that she was "sad and grossed out" by the sale.

In August 2019, she announced that she would re-record all of her previous works to own and maintain ownership over the updated versions of her songs. Swift's decision was overwhelmingly embraced by her fans, who viewed it as a chance for her to recover control over her career and ownership of her albums.



There are various reasons why Swift's battle to own her music is important. First of all, it draws attention to the problem of ownership in the music business, Swift isn't alone in being in a position where they don't have control over how their music is used or distributed and are unable to possess the rights to it, numerous musicians have experienced similar circumstances. Second, Swift's choice to re-record her older songs demonstrates her dedication to her craft and her fans.

In the face of difficulty, she also shows her resilience and tenacity. Swift has always been a fierce artist and her struggle to take control of her songs is an expression of that.



eilish

Billie Eilish

THE NEW FRAGRANCE



BEYONCÉ
RENAISSANCE
WORLD TOUR

5TH SHOW ADDED
29 & 30 MAY, 1, 3 & 4 JUNE
LONDON
TOTTENHAM
HOTSPUR STADIUM



WomenArc's Website:

<https://inezspereirac.wixsite.com/womenarcmagazine>

WomenArc's Instagram:

<https://instagram.com/womenarcmagazine>

Critical Reflection

Writing about women was the first thing that came to me when I started thinking about my degree project; I've always wanted to advocate for equal rights and fight for women since I was a child. It feels natural that I could put it together for my project.

In the research report, I indicated that WomenArc would be a cultural magazine; it may appear to be a music magazine, but music is an essential component of culture; music and culture complement each other.

You may note that specific photos in the print edition do not coincide with the ones submitted on the pdf; sadly, due to printing troubles and margins, some advertising and photographs had to be removed or relocated, and a few were added. I left the submission pdf the same to demonstrate my initial idea before the changes. You can see all the used photography from both versions in the image bibliography.

For the content, I attempted to obtain as many interviews as possible and then matched the amount with articles, concert photoshoots, and the 'the icons' series. I'm delighted with the interview with Jackie Dalius because she's just 26 and has had fantastic success in the business; I dm'ed her on Instagram and was pleasantly surprised when she agreed to speak with me! Another interview I'm glad of is the one with Ana Carolina Carvalho. I contacted one of Rock in Rio's managers via LinkedIn, who responded by providing Ana's contact information. It was much more than an interview to speak with someone from the first festival I attended; we swapped numbers and remained in touch.

I had an interview planned with Bee Adamic, the CEO and Founder of Liberty Music PR and the Founder of MAMI. This movement promotes change, educates and empowers the next generation of female musicians by honouring moms with children in the music industry. I had a lot of questions prepared for Bee since this might be the most exciting interview in the magazine. Unfortunately, Bee did not attend our call, and there was no time to reschedule. Fortunately, I contacted Sónia Silvestre on LinkedIn, and she agreed to a phone interview the following day. Sónia Silvestre graciously stepped into the spotlight and provided an inspiring interview for the magazine.

I had a list of approximately ten women I wanted to write about for "The Icons" series, but I had to trim it down to seven. Determining which women I had to cut was challenging since they were all inspiring and essential. I regret not including Whitney

Houston or Dolly Parton, but I did my best to select the best women for each era. I made sure to be thoughtful and thorough in my selection process, giving due justice to these amazing women who are such an integral part of music history.

I chose to utilise advertisements to divide material. All the advertisements are music-related, featuring artists, or women-owned, such as skims, oui, and ouai. The Barbie movie is being produced by LuckyChap Entertainment, a production firm focusing on sharing women's lives via its television series and films. This allows me to provide an engaging and entertaining magazine while amplifying the message of female empowerment and representation in the media.

For the cover, there was only one choice for me: Beyoncé. Beyoncé is the primary reason I wanted to study music industry. Her effect on women is enormous, and all she did to make the world a better place was always encouraging to me. We see Beyoncé again on the back cover for a reason: I'm going to her London gigs for her upcoming tour. Having her on the cover feels like I'm dedicating all of my effort and motivation to her; on the back, it's a memoir to myself since seeing Beyoncé live for the first time is one of my life goals. It's not my desire to seem obsessed, but rather passionate.

I wanted to keep the layout basic and minimalist, with lots of photographs; luckily, I could draw some inspiration from a few layouts since I haven't had much experience with InDesign, but I got the hang of it after a time. Marine Tetedoie, a friend of mine with a degree in graphic design, created the magazine's cover and ensured that the layout was neat. Filipa Faria, a buddy studying marketing, made the welcome page collage. WomenArc would not be as good without the assistance and support of my friends.

Overall, I'm incredibly pleased with the outcome of my magazine; completing such a project in a few weeks with no expertise with design software or journalistic writing skills was a challenge, but I can say I'm pretty pleased with the end product and proud of myself!

WomenArc Business Plan

Executive Summary:

WomenArc is a cultural magazine focused on music and the white male-dominated music industry, with additional focuses on fashion and news. We aim to inform, educate, and connect women, promoting equality and addressing taboos. Our target audience is feminist, intelligent young people interested in music and fashion who aren't afraid to speak up. Our key objective is to inspire our readers to effect positive societal change.

Target Market:

WomenArc Magazine targets feminist, intelligent young people interested in music and fashion who aren't scared to speak up. Maintain the magazine's focus on intriguing articles and in-depth, pertinent discussions. Our key objective is to ensure that consumers are drawn to our in-store cover and our content on social media and get inspired to change society.

Competitors:

I-D

Vice Media publishes the British bimonthly magazine i-D, which is devoted to fashion, music, art, and youth culture. Designer and former Vogue art director Terry Jones established i-D in 1980. 55% of readers of the magazine i-D are women, and 45% are men. The majority of visitors are between the ages of 18 and 34.

VOGUE

The monthly fashion and lifestyle publication Vogue features articles on various subjects, including runway, beauty, culture, and haute couture. Before changing into a monthly publication years later, Vogue started as a weekly newspaper in 1892.

Numerous actresses, artists, models, sportsmen, and other well-known celebrities have been featured in Vogue since its inception.

VOGUE has an 80% female readership (and only 20% of male readers) that spans a wide age range. However, the primary demographics are those between 16 and 34.

Rolling Stone

A monthly publication in the United States that elevates pop culture. Despite having its current headquarters in New York City, the company was initially founded in San Francisco. Over and above the magazine's current print run, a ton more information is available online. They also write about everything besides music, such as movies, television, culture, and politics.

Half of Rolling Stone's readers are men, and half are women. Visitors who are 35 to 44 years old make up the greatest age group.

Pitchfork

Founded in 1995 by Ryan Schreiber, Pitchfork is an American online music magazine. Despite not having a print edition, Pitchfork is one of the most widely used websites

for music journalism. The site's daily supply of music reviews makes it the most well-known. It is a valuable tool for discovery because of its balanced perspective, which includes musicians and genres from across the globe. Pitchfork has a talent for bringing new musical blips to your attention, whether at the top of the charts or the hidden depths of streaming services.

The audience for pitchfork.com consists of 38.56% men and 61.44% women. His biggest demographic is between the ages of 25 and 34.

Market Gap:

We discovered a market need for our magazine concept when examining several publications. No other publication exposes the industry's chauvinism while empowering and challenging women, making WomenArc memorable. Laughter-inducing material, news, and fashion material are merged with all of this, which we have not seen in any other publication.

Unlike The Rolling Stones and Pitchfork, who are part of the competitors we looked at, most of our audience is women. Our writing targets a more niche audience, focusing on the experiences and difficulties women face in the industry rather than general news and interviews that are music-driven.

These publications have music as their central theme, except for Vogue. Rolling Stones, Pitchfork and i-D are geared toward anyone, especially those working in the creative industries, whereas Vogue is specifically geared toward women in various ways.

Moreover, i-D is our primary source of inspiration because its material is the most relevant for WomenArc. Vogue was the most inspirational in terms of page design and aesthetics.

WomenArc derives its inspiration from Joan of Arc and tells not just one story but many influential women and their journey to overcome the male hierarchy and become the feminist icons they are today... just like Joan! And that's unique!

Pricing:

WomenArc magazine will be priced competitively with other feminist culture magazines, with a single issue priced at £2.99 and an annual subscription priced at £19.99

Distribution:

According to the survey, most users choose magazines available in print and online. In today's world, being present on social media is essential. WomenArc will provide most content to print and digital versions, but since digital is free, print will have exclusive content, including interviews and articles. Print distribution will be made through newsstands, bookstores, and online retailers.

Funding:

The first step will be establishing a social media presence with the target audience, sharing the material with them, and encouraging active involvement and conversation. Once we get a sufficient audience, we'll present the magazine and create a GoFundMe to ensure we have the required funding. Everyone who funds the magazine will be invited to the launch party and receive the first three issues.

Launch:

WomenArc magazine will conduct a launch ceremony to publicise the issue and mark its introduction in the industry. The Postal Museum in Clerkenwell, an honourable location, will host the inaugural ceremony. The presentation will include a summary of the inaugural issue's primary features and a discussion of our iconography and sources of inspiration. Celebrities, potential investors, and audience members chosen through a raffle on our Instagram will be invited to the event. The event will include a leisurely meal with background music and a DJ-led afterparty. At the closing, each attendee will get a goody bag, including the inaugural edition of WomenArc and a few sponsor's goods.

Revenue:

WomenArc expects to generate £250,000 in revenue in the first year from print sales, events, and adverts. Revenue is projected to increase to £750,000 in the second year and £1.5 million in the third year.

Expenses:

In the first year, WomenArc expects to incur £200,000 in production, distribution, and marketing expenses. Expenses will increase to £600,000 in the second year and £1.2 million in the third year.

Profits:

WomenArc expects to break even in the first year, with profits projected at £50,000 in the second year and £300,000 in the third year.

Break-Even Analysis:

WomenArc's break-even point is projected to be £25,000 in print and digital copies sold yearly.

Implementation Plan

Year 1:

- Launch the WomenArc website and social media channels (Month 1)
- Publish four print issues of WomenArc magazine (Quarterly throughout the year)
- Host two music events (Months 6 and 9)
- Develop partnerships with feminist organisations and brands (Throughout the year)

Year 2:

- Increase the frequency of WomenArc magazine to six issues per year (Monthly throughout the year)
- Expand our digital presence by producing more multimedia content and developing a podcast (Throughout the year)
- Host a WomenArc conference to bring together feminist leaders, musicians, and activists (Month 6)
- Launch an online store that sells WomenArc merchandise and products from our partners (Month 9)










Year 3:

Expand the team

Increase the frequency of WomenArc magazine to eight issues per year (Monthly throughout the year)

Develop a WomenArc mentorship program for young women in the music industry (Month 6)

Expand our partnerships with feminist organisations and brands (Throughout the year)

<p>Key Partners </p> <p>Music venues</p> <p>Record shops</p> <p>Publishing houses</p> <p>Social networking</p>	<p>Key Activities </p> <p>Marketing Production Content development Photoshoots</p> <hr/> <p>Key Resources </p> <p>Investors Editors Photographers Social media team Online community</p>	<p>Value Propositions </p> <p>Affordable price</p> <p>Digital edition available</p> <p>Opinion/research articles with our audience</p> <p>Social media to expand audience</p>	<p>Customer Relationships </p> <p>Social Media Opportunity to be part of publication through opinion/research articles Website</p> <hr/> <p>Channels </p> <p>Social Media</p> <p>Website</p> <p>Print</p>	<p>Customer Segments </p> <p>Gen-Z</p> <p>Feminists</p> <p>Music lovers</p>
<p>Cost Structure </p> <p>Production Printing Marketing Website Staff payroll</p>		<p>Revenue Streams </p> <p>Subscription or pay-per-issue Advertisement partnerships</p>		

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