

Live Music & Event Management Portfolio 2



Girls In Music

'Shine the Spotlight'

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Module: Live Event Management
Module Number: BMTY7005
Module Tutor: Natalie Smith

Introduction

'Shine the Spotlight' is a one day industry event at Tileyard Studios, showcasing and celebrating womxn in the music industry. Attendees will have the opportunity to attend talks and panels, network with mentors and listen to some talented up-and-coming performers.

The 5 Ws

5 *Ws* are often used to define the basics of the project. The idea is to break down a project into 5 different sections to cover every aspect of it. The 5 *Ws* are who, what, when, where, and why (Workfront, 2018).

Who? - 'Shine the Spotlight' is for womxn, especially for POC, LGBTQ+ community, who are trying to find their place in the music industry, who want to network, or who would like to share their experience and knowledge with the younger generation. Our main target audience is most likely between 18 and 35.

What? - 'Shine the Spotlight' is an industry networking event to celebrate womxn, with multiple guest speakers, workshops and networking opportunities as well as live music specifically tailored for women in music

When? - August 7, 2021

Why? - According to recent research, womxn, especially POC, are massively underrepresented in the music industry (see Appendix 1 for my research). The emphasis of the event should not be to focus on all the obstacles, difficulties and discrimination that women experience on a daily basis, but rather celebrate all the amazing things that womxn have accomplished and the incredible work they produce. It is important to have these difficult conversations but at the same time, it is important to discuss the future and how we can change the current situation. The aim is to inspire and support each other, and create initiatives to truly make a difference.

Where? - Tileyard Studios, Tileyard Road, London, N7 9AH

Girls in Music Team

Girls In Music Ltd has 5 employees and the tasks for 'Shine the Spotlight' event was allocated as follows:

Zoe Bastin - Creative Director

Jennifer Hukins - Brand Manager

Grettel Killing - Marketing Manager

Kalina Batkova - Site Manager

Emma Moore - Licensing and Budget Manager

Zoe's role as the Creative Director is to direct our team, come up with the concept of the event, and curate the programme.

Jennifer as the Brand Manager is responsible for the branding, the creation of the logo, flyers, tickets, and making sure the branding is consistent across platforms.

My role as the Marketing Manager is to create and deliver our approach across platforms, and come up with a marketing strategy.

Kalina's task as the Site Manager is to create a site plan, stage plots, small venues plan (stalls, vendors), and hire staff, security and stewards.

Emma is responsible for the licensing and the budget as the Licensing and Budget Manager.

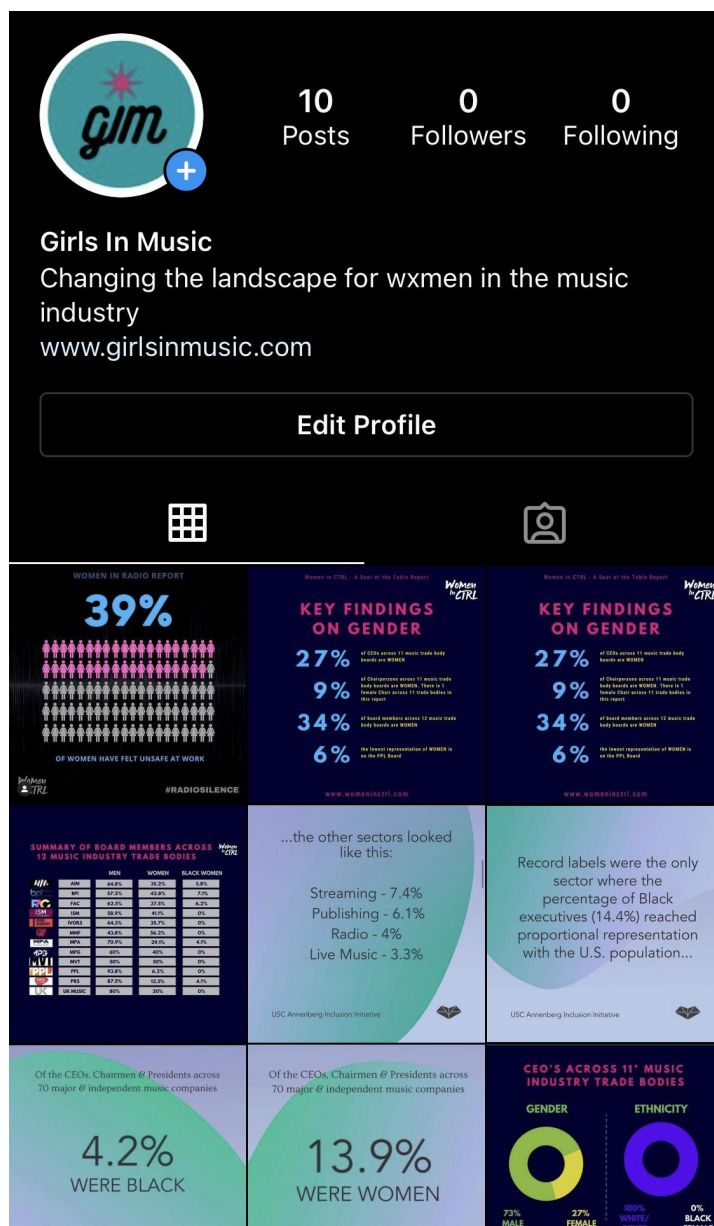
Branding

We wanted our branding to look very bold and colourful: we wanted it to be something that would instantly stand out from other brands. The poster for 'Shine the Spotlight' was created with similar colours as our logo, but with some added dimensions (different colours, fonts) whilst still keeping it close to our brand (see Appendix 2). The visual aspect of the brand represents our core values as an organisation - encouraging and inspiring womxn to be in the spotlight.

Marketing

I focussed on the marketing aspect of the event. Given that our event is just one part of a bigger goal (educating and highlighting the problem and finding ways to make a difference), it is important that we provide engaging content on social media, as well as promote our event. We would build up our social media accounts by sharing statistics and research, introduce the people attending our event, but in a personal, engaging way; share the behind the scenes content of our team, and make sure we share material from our event after the date to keep the momentum going. One inspiration to me has been the Feel Good Club (Instagram, 2021) and

their brand. They started their journey in 2019 by sharing inspirational quotes on their social media; in a few months' time they introduced themselves individually as the faces behind the brand, whilst still keeping it very personal and creating content that people could really relate to, especially throughout the pandemic. Now, in July 2021, they have opened their coffee shop in Manchester, which is one of the most popular places in town, there are enormous posters all around the city with their inspiring quotes, and their Instagram has more than 250K followers. It is always about building the brand step by step and targeting people who can relate to our content, which is why during the initial stage we wanted to share some statistics of the research we have done.



Another important part is getting the attention of and reaching out to other organisations with similar goals - there are many companies whose main goal is to find events like ours and share these with their followers to provide opportunities for

womxn. I have listed some of the accounts who I think would be worth getting in touch with to discuss options to collaborate (Appendix 3).

As well as growing our online presence, it is also important to reach out to Higher Education institutions, both in London and around the UK. Sometimes people think that the whole industry is only in London and there is not much happening anywhere else, but in reality, there are some incredible talents as well as events happening all around the country. In addition, a degree in music does not always provide students with a network, which is so crucial in our line of work. We would reach out to institutions with an emphasis on popular music, which could include the following:

The Institute of Contemporary Music Performance (London)
Academy of Contemporary Music (London)
British and Irish Modern Music Institute (London, Bristol & others)
Leeds Conservatoire (Leeds)
Royal Northern College of Music (Manchester)
Leeds Arts University (Leeds)

Lastly, by giving musicians an opportunity to submit their music for a chance to be considered for a performance slot, we are creating a call to action type of content, which means making the audience take some further steps to engage with the account (Investopedia, 2020). Even if their submission was not successful, they are already invested in the event and are more likely to attend.

Licensing

'Shine the Spotlight' event needs a Temporary Events Notice (TEN). Events need to apply for a TEN if they carry out a 'licensable activity', in our case providing entertainment (Government, 2021).

Unfortunately, by the night before the submission deadline, Emma, our Licensing Manager, had not created an application for the license.

Budgeting

Our budget (Appendix 4) for the event is 2000£. I personally believe that the budget could have been allocated very differently, but given that, again, it was a last minute addition to our folder, there was no time for discussing it through. For instance, allocating 15% of the relatively small budget for crew catering does not necessarily make sense to me, and it might have been worth conducting some research about sponsors or deals for catering. In addition, only allocating 180£ for a PA + crew is very unrealistic. There is no budget allocated to marketing, nor the guest speakers. Of course, it might be that all of these established, talented and wonderful ladies on our guestlist decide not to take a fee for this event, but it also might not be the case and it would be good for us to be prepared. Lastly, given that the theme of our event is so relevant in the industry, we could apply for grants and sponsorship deals, which I did bring up in our meeting but was not further researched nor applied.

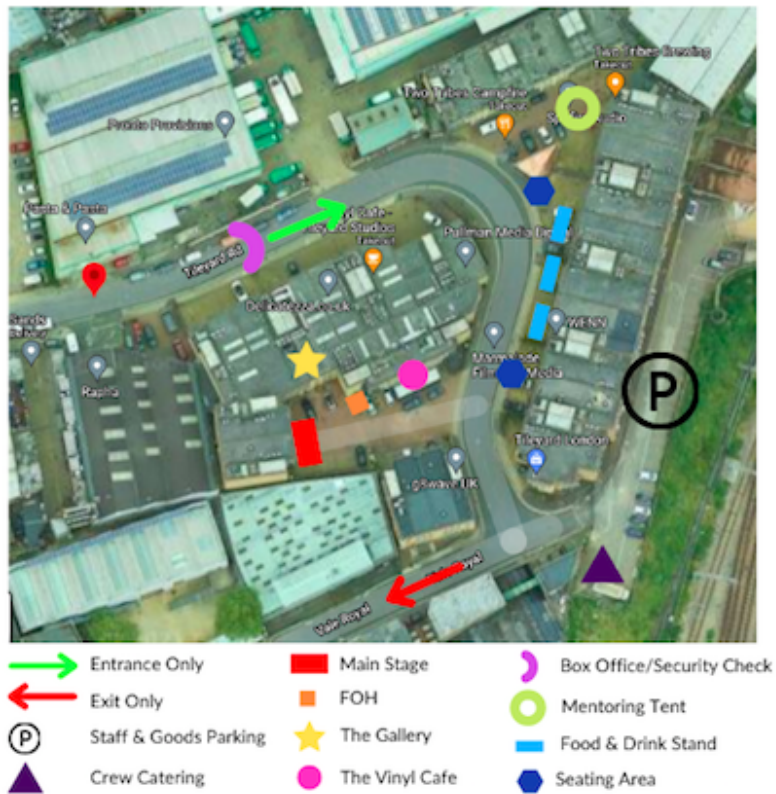
Creative Direction

Although the theme of the event was set and agreed pretty early on, not much direction from our Creative Director was communicated throughout the project. There were some ideas around what the topics of the panels could be, but that was the extent of it. In order for us to have at least a bit more direction or detail about the personnel that she thinks should lead the talks and mentoring sessions, I decided to create a list of industry contacts (with their contact information) who would be a perfect fit for our event and who have a history of engaging with educational/industry networking talks (Appendix 5).

Site Management

Kalina created the site map and the event management document - available [here](#).

Site Map



Reflective Summary

This has been a very challenging, and often frustrating group assignment. It is clear that everyone has had far too much on their plate to give their 100% attention to it, and it has resulted in some gaps in our planning and execution.

I joined the group a few weeks after it was first created due to having a lot going on with the artist I manage here in Estonia (everything is back open so festivals, gigs, video shoots, promo tours all started to happen around that time), and felt extremely concerned that everything had already been discussed, agreed and executed whereas in reality, when I joined the team in a Zoom call some time after joining, the only thing that had been previously agreed was the generic theme and some of the initial roles. In addition, Jennifer had already created the logo and some additional branding materials, as well as some initial ideas for marketing but she later decided to focus on the branding instead. The meeting had no particular structure - there was a lot of silence, people not really knowing where to start from or what the game plan was. Not wanting to step on anyone's toes, I tried to pitch in as many different ideas as possible, especially given that I had joined later and it was important to me that I could still help with whatever I could, however, I personally found it extremely challenging not to 'step up' and be in charge if I could see that things were not working out. In hindsight, I should have suggested a scheme of work myself, and not felt that it was not my place to say anything just because I joined later.

When it comes to group tasks in general, I always want to make sure that my work would not affect anyone in a negative way - I do not want to let the group down by submitting anything late or sharing something that is not of the level and quality that I expect of myself. When work affects other people, it is not acceptable to me to make people wait or not do what has been promised. However, in this instance, Jennifer, who also joined later, has been the only one doing all of the work that she was supposed to do (and more) on time. We also had an added complication of Zoe catching COVID-19 a few days before the submission deadline, however, at this point, it did not affect our plan too much because she was not too involved with her role.

The lack of communication, people not following deadlines, and everyone's extensive workload have definitely been the main factors that have affected our work. I feel like if I had joined the group from the very beginning, I would have had the confidence to offer to be in charge because it is my natural instinct and my personality to 'take over' and do more work myself when I can see something is not working, because then at least I know I would not have to rely on anyone else. It is not in my nature to just wait around until someone comes up with a better solution, I always want to make sure I can do as well as possible, but at this point, since people's assets came in so late, there was no way we could go back and forth with them, which is disappointing.

References

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More than 77% of women musicians suffer panic attacks & anxiety

SUMMARY OF BOARD MEMBERS ACROSS 12 MUSIC INDUSTRY TRADE BODIES







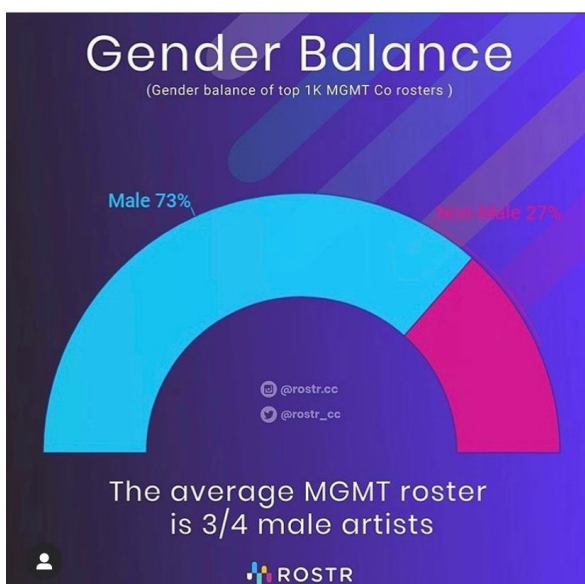
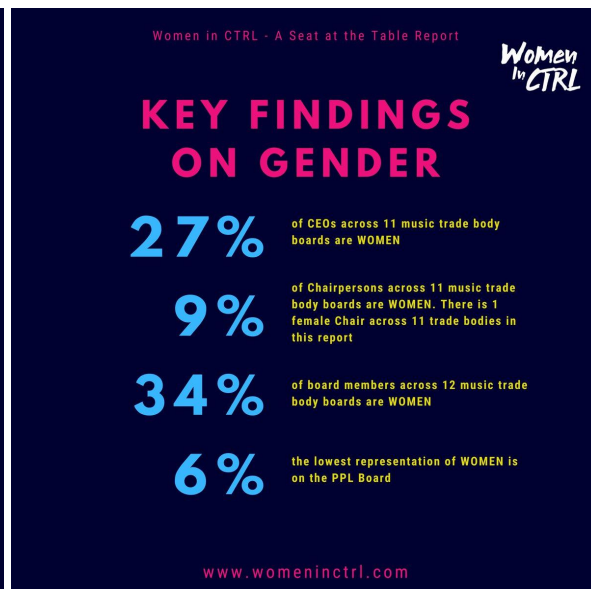






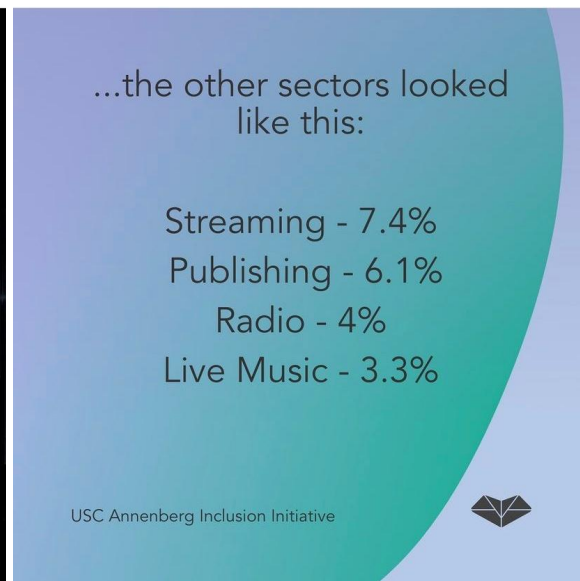
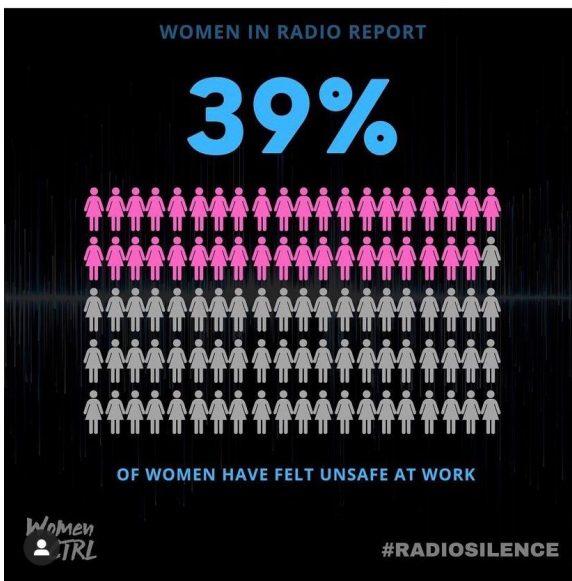
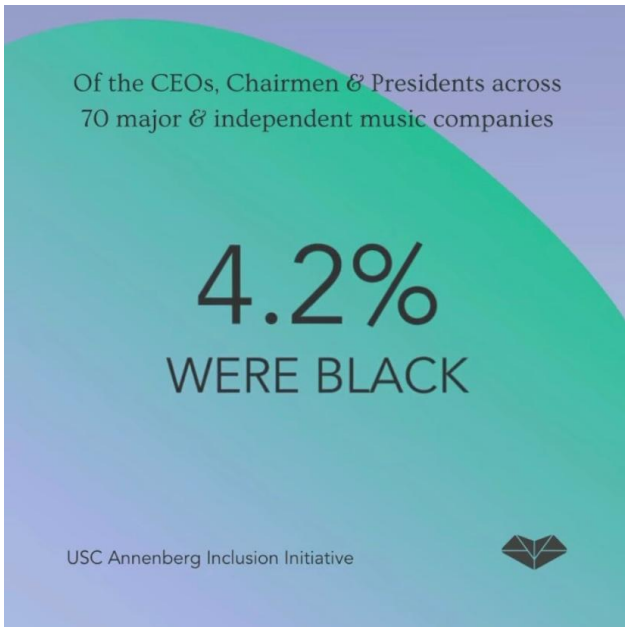
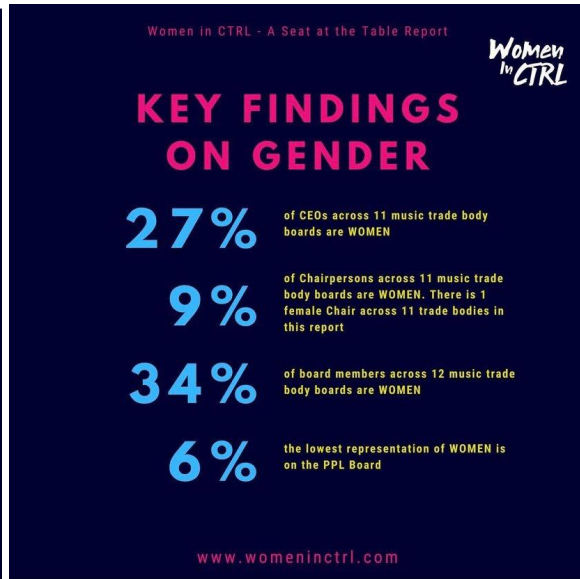

	MEN	WOMEN	BLACK WOMEN
AIM	64.8%	35.2%	5.8%
BPI	57.2%	42.8%	7.1%
FAC	62.5%	37.5%	6.2%
ISM	58.9%	41.1%	0%
IVORS	64.3%	35.7%	0%
MMF	43.8%	56.2%	0%
MPA	70.9%	29.1%	4.1%
MPG	60%	40%	0%
MVT	50%	50%	0%
PPL	93.8%	6.2%	0%
PRS	87.5%	12.5%	4.1%
UK MUSIC	80%	20%	0%





Record labels were the only sector where the percentage of Black executives (14.4%) reached proportional representation with the U.S. population...

USC Annenberg Inclusion Initiative





 GIRLS IN MUSIC PRESENTS

▼ SHINE THE SPOTLIGHT

The networking event for wxmen
in the music industry

Live Podcast recordings from
Girl Twiddling Knobs, On Wednesday We
Wear Black and Just a Girl

Featuring guest panels from
Francesca O'Connor, Jenny
Wade, Sammy Andrews,
Michele Kombasha and more

Covering Festivals & Events
Music Production
Live Events
Music Management
Label and Publishing
Sync

Performances from
Tileyard Students

Vinyl cafe & record swap
networking opportunity

▼ **AUGUST 7, 2021**
10AM - 4PM

ENTRANCE FEE £10
VIP £20

To sign up for speed mentoring head to
our website
WWW.GIRLSINMUSIC.COM

Appendix 3

Account Name	Why we should reach out
@womeninctrl	11,7K followers, empowering and connecting women in music
@shesaid.so (+ regional ones, @shesaid.so.london)	26.3K followers, a global community of women, gender minorities & allies in music
@youngmusicboss	10K followers, events, news, education
@sheisthemusic	40.2K followers, community, opportunities for women in music
@aim_insta_uk	6,3K followers, non-profit trade body looking after UK's independent sector
@youthmusic_charity	4,4K followers, a charity supporting young people 18-25 in music
@mmf_uk	12.8K followers, world's largest professional community of music managers
@musicweekinsta	22.4K followers, music (industry) news UK
@ivorsacademy	6.5K followers, supporting songwriters & composers in the UK

Shine The Spotlight Budget

Budget	2000
Venue Hire	200
Wristbands	17
Main stage	890
Guest/crew lanyards	119.8
PA sound booth	180
Crew Catering	300
Mentoring tent Hire	100
Temporary events licence	21
Total	1827.8

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