TILEYARD EVENT DISTRICT 7

STUDENT NAME: LUCAN MILLS
STUDENT NUMBER: 1906671

MODULE TITLE: LIVE MUSIC & EVENT MANAGEMENT
MODULE CODE: BMTY7005
ASSIGNMENT TITLE: PORTFOLIO 2
LECTURER'S NAME: NATALIE SMITH

DISTRICT DREAMS LIMITED

TILEYARD, N7 9AH

DISTRICT 7 REPORT CONTENT

I.	*INTRODUCTION*
II.	*THE EVENT*
III.	*THE TEAM*
IV.	*CREATIVE DIRECTOR*
V.	*PROGRAMMING*
VI.	*CONCLUSION*
VII.	*BIBLIOGRAPHY*
VIII.	*APPENDICES*



(Bouzid, 2020).

I. INTRODUCTION

In this report, I will be discussing the planning and organisation of a one day cross-media cultural live event at Tileyard, London. Our company, District Dreams Limited, plan to bring the Miami inspired event District 7 to North London. This report covers the roles and responsibilities of the creative director and programming positions, respectively and explore the asset deliverables required to ensure a successful event.

District Dreams Limited set about executing the event's concept and, after our initial team meetings, embarked on creating an event management plan, organising licensing, and formulating effective event budgeting.

This one-day cultural event is set to be an expression of live music, food, and art whilst providing an essential cultural display in the heart of London that brings a flavour from across the Atlantic. With Latin-American flare joining London's Tileyard, we aim to combine these exciting environments and inspire togetherness. In the chaotic and stressful planet we inhabit, happiness is often overshadowed by negativity and insecurity. The need for something that could bring positivity has been felt time and again. Thus, events like District 7, which allow us to forget all our worries and celebrate the positive side of life, even if it is for a few days, are vital to our existence (Zalmay, 2017).

District Dreams Limited aims to inspire passion with a cultural combination of live entertainment that can be spread, expanded, and eventually, take the District brand worldwide. District 7 is the first chapter of this journey.

II. THE EVENT

District 7 is a one-day immersive music festival that interlinks culture, music, and food. Taking inspiration from the Miami arts district in Wynwood, the festival aims to bring a taste of Miami to Tileyard with a Latin American flare, Cuban coffee, fantastic music, and tasty cuisine.

With street performers, magic, and the hottest new artists to match the Miami vibe, this one-day event aims to ignite Tileyard into a vibrant scene for summer with an exciting campfire, two live stages, street food vendors, and art straight from the famous arts district of Miami (Wynwood, 2021).

Tileyard represents a bubbling environment of modern culture, and by bringing America's flavour to London's N7, we are merging those districts (Tileyard, 2021).

District 7 plans to have two live music stages, providing an exciting array of entertainment and live performers. Merging Latin American artists with our very own hometown artists, some of which based right here at Tileyard, the event plans to be one of the hottest one-day line ups in London.

The event will also be joined by magicians, street performers, and dancers who will please the crowds with everything from circus performance to fire breathing, combining the Miami carnival's inspiration with a hint of the famous London street performers.

In addition to this, District 7 will be joined by exciting new artists displaying work of all kinds, including graffiti art, street art, jewellery design, and clothing.

District 7 will also have fantastic street food vendors providing a taste of Latin America, Miami Street food, and Cuban treats to immerse visitors in the Wynwood experience fully.

III. THE TEAM

District Dreams Limited is run by a talented and dedicated team who have a passion for live events significant challenges. After successfully building a solid team, District Dreams needed to establish the critical roles required to run this event successfully

and ensure that the right talents and abilities were utilised in the right areas. We established the prominent roles necessary, and in our initial team meeting, we set about organising those roles and responsibilities effectively.



(Appendix D, Meet The Team).

After our initial meeting, we decided that my roles and responsibilities would be Creative Director and Head of Programming. In this meeting, I had the initial idea of merging the Miami art district with Tileyard after an extensive visit last year. The Miami art district inspired me with its vibrant people, music, and culture and this sort of creative flare was exciting to me. This idea led to the group picking me for the Creative Director role. In addition to this, with my experience of this area and the music inspired by it, I also assumed programming, therefore being responsible for the performers and line up of the event.

As you can see from the image above (Appendix D, Meet The Team), we covered the roles of Finance, Site Manager, Events Manager, and Marketing Manager. This job division gave us a clear and distinct vision for each area and meant we could effectively deliver the deliverables required for this event.

All of the meeting minutes from the team discussions can be found in the appendices listed in Appendix A, B, and C.

IV. CREATIVE DIRECTOR

The Creative Director at an event is responsible for the event's overall artistic direction, personality, and development, spearheading new work and commissions and overseeing its progress. Active participation in and knowledge of the local arts community is usually critical, whilst playing an active role in developing fresh thinking ideas for the event's outreach. The Creative Director also provides oversight in the music, visual arts, literature, management and oversight of the Festival program and commissioning budget, and conducts staff performance reviews (CultureWorks, 2021).

After drafting my initial ideas for this event's concept, I wanted to make sure that the creative elements of the event were cohesive and that the branding of District 7 had synergy. After visiting Wynwood in Miami, I took inspiration from the diverse culture on display and, most importantly, the music and art that bought the place alive.

Before I set about building the brand image for this event, it was vital for me to work out the fundamentals of District 7 by working out the foundations. When beginning the planning process, I used an acronym known as the 5 Ws or spelt out: Who, What,

Where, Why, When. The answers to these questions will be the foundation of your planning process, and they should be your starting point.

WHO: Who are your prospective attendees? Are there VIP attendees? What special needs might these attendees have (dietary, physical disabilities)?

WHAT: What are the objectives of this event? Do you have a draft agenda developed? Have keynote speakers been identified?

WHERE: What are your space and set-up requirements for this event? Will there be multiple locations? What location will be most conducive for the prospective attendees? Is there adequate parking?

WHY: Why are people going to attend? What will the take-aways be?

WHEN: When is this event being held? Are there reoccurring dates? Is this an annual event?

The answers to the questions above need to be in place to establish the most effective brand direction for the event (Schiraldi, 2012).

After I had a clearer understanding of the direction we wanted to achieve, I set about building a mood board to determine the event's right aesthetic (Pinterest, 2021). I gathered various images and ideas online so I could build a picture for the team. This mood board gave the team a clear direction in the image, which helped design, marketing, and overall aesthetic. This mood board can be found in the appendices labelled (Appendix E, Mood Board A), and (Appendix F, Mood Board B).

After liaising closely with Phil Normand, who was heading up the marketing division, I embarked on designing some social media videos that could be shared across all

socials in the campaign he was creating. Utilising the mood board for direction, I created some teaser videos that could be used to share the event details and line up when required (Mojo, 2021). The design elements I put together were used to design the event's logos and posters, which would also be used in the roll-out of pre-event marketing. The event and company logos, including the event poster, can also be found in the appendices labelled under (Appendix J, K, and L), respectively.

My job as creative director was to make sure that everything the team were working on aligned within the brand; therefore, we maintained regular meetings and communication across the team to ensure all aspects of the event were moving in the same direction. All elements needed to have a consistent thread, from the coffee and food served by the vendors to our artistic street performers and events music programming.

"When one thinks about iconic events such as Glastonbury or the London Marathon, so much more comes to mind than simply a generic festival or a marathon. These events have built such strong brands and associated culture that attendees can feel they are making a statement about themselves by their very participation. Suppose you are staging an event that you plan to make a regular or annual happening or are building a portfolio of events. In that case, it is essential to start crafting a solid event brand that will help make them instantly recognisable" (Eventbrite, 2021).

In addition to the appendices in this report, I have built a District 7 asset folder on Box, which can is viewable at your convenience. This folder includes appendices contents and social media teaser videos. These assets can be found here:

District 7 (Assets)

https://app.box.com/s/3633xl1zdlhjd377kevicx4494w1sscz

V. PROGRAMMING

In addition to taking on the role of Creative Director, I was also assigned the event programmer's role, including sourcing and booking the artists playing on the two stages we will have on-site. I would also be responsible for the street performers and magicians that would be free-roaming at the event. (Brewer, 2016) states, The day-to-day work involves keeping track of the music scene, album releases, touring schedules, playing at other festivals and generally knowing what is going on. Then there is negotiating deals with agents and ensuring all the artists are successfully booked.

After discussions with the team and establishing a framework for how the stages would operate, my job was to source and organised how the festival's live music element would occur. We opted for two stages on site for the event, including the main stage to be located adjacent to the Gallery, and the second stage would be present next to Two Tribes Brewery. After we decided on the event schedule, which is 10 am to 10 pm, I planned the running order of the stages and how this would work most effectively. I decided upon three headline acts per stage, with 21 music acts in total with live music starting at noon. The music would run until 10 pm to coincide with the events end with a stage changeover period of 15 minutes per interval. I put together a performer schedule that lists the set times for each stage and changeovers in detail with their respective locations. This schedule can be found in the appendices titled (Appendix N, District 7 Performer Programme).

After navigating the most effective schedule for the day, I need to source which artists and performers we wanted to book for the event. I started with booking magicians and circus performers via a service online that provided talent for events. The service

allowed me to tailor my requests and get instant availability and quotes, which helped make the process very efficient (Bark, 2021). I then researched online for a service that provided vibrant Latin American street entertainment that would include fire breathing and being the life of Miami and the carnival to the event. I managed to find an agency that provided a team that can offer a wide array of entertainment, including acrobatics and fire breathing (FuelGirls, 2021). This information was then passed to the site manager to arrange the necessary steps in-licensing and health and safety.

Programming an event of any scale can be a daunting task, and you can often wonder where to start? (Macdonald, 2020), Co-Artistic Director, Lammermuir Festival, thinks you must first please yourself and follow your passions. There are so many outstanding judgements to make about whether your potential audience members will share your enthusiasm or take one look at the programme and decide to do some gardening that evening. What you must not do is always try to guess second what people will like.

I spent time researching artists in the local area and actively seemed up and coming acts that would bring a fresh new sound to District 7. I utilised Tileyard's great network and music community to source some fantastic artists who already had a relationship with the site. After compiling all the event acts, we then secured the best stage line for the day, taking into account tastes and genre. I was also careful to make sure we had similar size acts on both stages at similar times to ensure crowd control was kept at a safe level and to make sure all visitors and dispersed well.

I then created the lineup posters for both stages, which aligned well with my branding ideas created under my Creative Director position. These line ups can be found in the appendices labelled (Appendix L and M).

VI. CONCLUSION

Whether it is a weekend of chamber music or a rock marathon, outdoor music festivals and events are a great way to combine business and brand promotion with crowd-pleasing entertainment. However, from hiring the staff that keeps things running to booking the bands that draw big crowds, planning one requires much organisation (Woodward, 2019). Putting together the District 7 event with my team has been an exciting and rewarding experience. From the initial idea and inspiration in bringing the Miami heat to London and watching as our team navigated through the many obstacles and challenges that running an event throws at you, we managed to achieve a solid event with a linear cultural message and strong brand identity.

My personal experience in the creative direction and programming of this event was fraught with many different challenges and taught me above to evaluate the bigger picture and make sure that everyone in the team was aligned, in sync, and singing from the same hymn sheet. I learned to focus my energies on a targeted outcome and goal whilst being creative with vibe and feel. District 7 is all about being creative, and its primary selling point is the diverse mix of arts whilst encouraging appreciation for other cultures. There are so many elements in running a successful event of any kind, and the most important one is teamwork. If you can recruit and maintain a good team, and even more crucially, good people, then you are off to a good start. Organisation and planning are essential.

If there were anything I would do to improve my contribution to the event itself, it would be to dedicate more time to the curation of additional performers and how this could implement itself into the event on a larger scale. This sort of progression will come with trial and error and, no doubt, with some mistakes along the way. The most

vital lesson to be learned from any event is to evaluate the areas that need improvement after the fact and have an extensive feedback session and follow up meetings with your team. This method allows everyone to reflect and share any concerns that they may have, proving valuable for any future events that we will run.

District 7 is now ready to welcome you to Miami.

Word Count: 2552

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VIII. APPENDICES

APPENDIX A, MEETING MINUTES 1

Meeting Minutes - 27/1/21 – 1pm-1:40pm

Jack, Lucan, Chris, Phil + Sharon

- Brief talk about ideas on event themes and styles.
- Lucan mentioned Winward Walls – Art instillations, Miami Beach vibes.
- Culture clash – Bringing USA to UK and swapping when Tileyard opens in America.
- Last time Tileyard held an event with live music outside on the grounds, the council stepped in and stopped the event because of the music levels. Therefor live music has to be inside. For example, using the Gallery.
- A day of the week was discussed. Chris mentioned a Sunday.
- What are the time restrictions for events? Saturday was mentioned as Sunday is a day where not many people would attend events because of going out Friday and Saturday.
- Phil suggested a bank holiday weekend as Sunday is then a chosen day that people would normally still go out and spend their money. May Bank holiday.
- Food and drink stands would be South American/Spanish themed. E.g. tacos, Cuban sandwiches.
- Vegan and free from options available as well to cater to all food types.
- Two Tribes as an option for a beer stand as it is already on the grounds.
- Latino music – becoming more popular. E.g. artists singing in Spanish, Camilla Cabello, Ed Sheeran, Beyonce, Justin Bieber.
- Carnival Street performers and salsa dancers – Lucan knows a company that provides performers.
- Face Painters.
- Quick fire comedy can be an option to get the audience involved. 1 minute per set.
- Charity auction for the artwork available. Choose a charity that Tileyard supports.
- Time of the event depending on restrictions: 11am-11pm, 12pm-10pm, 10am-10pm.
- If the event starts in the morning an idea of first 100 people to show up get a free breakfast taco.

APPENDIX B, MEETING MINUTES 2

MEETING MINUTES

Date/Time

7TH February 2021 – 11am-12pm

Attendees: Jack Smith (JS), Lucan Mills (LM), Christian Gillett (CG) - minute taker, Sharon Manganaro (SM), Phil Normand (PN).

AGENDA:

EVENT BREAKDOWN & TASK DELEGATION

Following an initial brainstorming session between members allocating specific key duties to job titles:

- JS proposes the role of Site Manager – which entails the organisation of Floor Management, Staffing and Small venues. Event Mgmt: Licensing, Event Safety Management Plan.
- JS proposes role of Finance Manager as being responsible for Budget and Meeting Minutes, with Marketing & PR as a separate designated role covering all social media strategies.
- JS suggests LM designated as the “Ideas” man i.e. Creative Director due to his intial ideas from Meeting 1.
- Creative director would involve Programming to book artists to fit into the “Why?” aspect of the 5W’s in relation to the event.
- Event Management: Licensing, Health & Safety and the Event Management Plan (EMP).
- JS asks whether crowd control would go under Floor Management. Event Manager & Site Manager will have crossover of responsibilities.
- LM designated as Creative Director (Ideas, 5W’s + Programming).
- **Action Point**: PR/Marketer to look for email marketing plans, leafleting and secret artist shows.
- LM suggests reaching out to contacts for a template programming plan to work from.
- SM takes role of Site Manager: Staffing, floor plans, crowd control, small venues.

APPENDIX C, MEETING MINUTES 3

Meeting Minutes - 23/03/21

22/03/2021 - 10.00-11.30

Same attendees:

AGENDA:

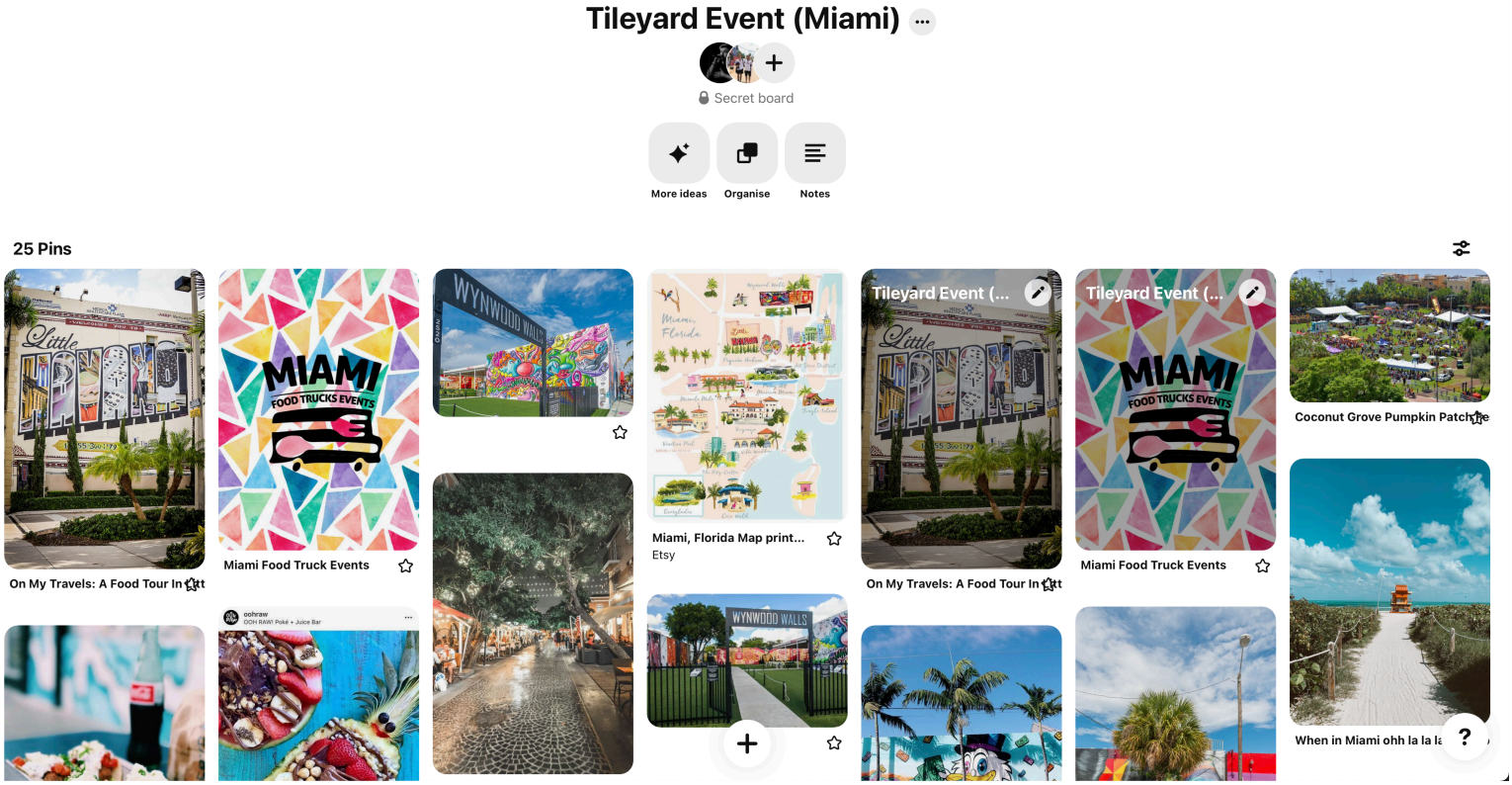
RECAP OF RESPECTIVE ROLES AND FINE-TUNING TEAM'S ASSETS.

- JS begins with talking about licensing and health safety and risk assessment.
- Group discussion about how to combine our various artefacts and who needs to communicate with who for certain information.
- LM is doing creative directing and programming. His assets are: Website draft, logo and programming for the day.
- PN is doing the flyer and LM is programming the line-up. Communication between PN and LM is important in order to get this information released on time.
- Clearing up what the roles of Creative Director.
- CG's assets are budget, ticket design, wristbands and meeting minutes for the first two meetings. PN does meeting minutes for 22/03/21. LM asks whether wristbands and ticket design comes under creative – also is box office which is CG's role. CG and LM roles cross over here. Design of flyers is an asset of PN – PN and CG liaise over the design of tickets and poster.
- PN asks JS about the experiential marketing experience at University of Leeds e.g. Red Bull truck – Peggy Gou played during the day on campus. Experiential pop-up will be carried out at Tileyard/London universities leading up to May Bank Holiday weekend – hand out flyers and gets people talking. JS advises PN pop-up should stay as local as possible because it's only a day event, not a weekend festival to save money and maximise the chance that the people experiencing the pop-up would be able to go to the actual event.
- JS advises LM to speak to Kaptin Barrett (Boomtown programmer) for further ideas on programming [week 2] – staggered between stages for the big artists. Touches on crowd control too.
- LM talks about the line-up and filling it with people from Tileyard e.g. Sigala, Ella Eyre.
- Outdoor stage at Two Tribes (second stage). The Gallery is the main stage.
- SM's assets: Site manager, floor plan, staffing, small venues, crowd control (emergency exits), VIP gallery area, security, stewards, stage plots and PA etc. JS needs to talk to SM about health and safety. Performers covered by LM. JS mentions fire breathers and flamenco dancers e.g. street performers done by LM in the creative section.
- LM tells SM the stage near where the Brewery is, should come out of the Brewery and face the car park. Sponsorship from the Brewery (PN responsible for this).

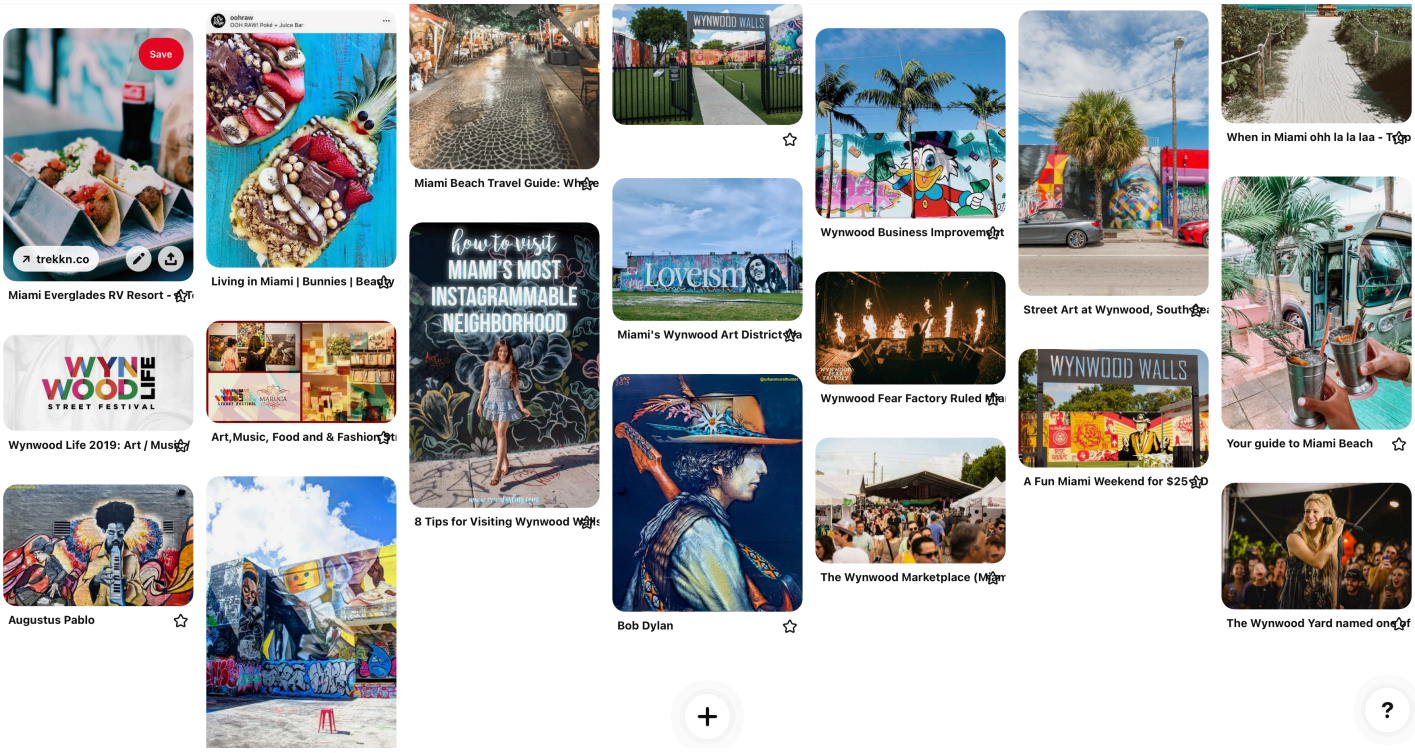
APPENDIX D, MEET THE TEAM



APPENDIX E, MOOD BOARD A



APPENDIX F, MOOD BOARD B



APPENDIX G, MOJO A



APPENDIX H, MOJO B



APPENDIX I, DISTRICT 7 LOGO



APPENDIX J, DISTRICT DREAMS LIMITED LOGO



APPENDIX K, DISTRICT 7 POSTER



APPENDIX L, MAIN STAGE LINE UP



APPENDIX M, TWO TRIBES STAGE LINE UP



APPENDIX N, DISTRICT 7 PERFORMER PROGRAMME

#		District 7 Performer Programming	Location
		Sunday 30th May 2021: 10AM - 10PM	
1	**10AM**	**Event Starts**	**Tileyard, N7 9AH**
2	**12PM**	ELEVNS	Main Stage
3	**12PM**	ANITTA	Second Stage
4	**12.30PM**	**CHANGEOVER**	**Both Stages**
5	**12.45PM**	CHLOE-JET	Main Stage
6	**12.45PM**	DALEX	Second Stage
7	**13.15PM**	**CHANGEOVER**	**Both Stages**
8	**13.30PM**	DANNY BOYLE	Main Stage
9	**13.30PM**	BAD BUNNY	Second Stage
10	**14.00PM**	**CHANGEOVER**	**Both Stages**
11	**14.15PM**	TORI SMITH	Main Stage
12	**14.15PM**	MARVAL	Second Stage
13	**14.45PM**	**CHANGEOVER**	**Both Stages**
14	**15.00PM**	KYGO	Main Stage
15	**15.00PM**	KELLI-LEIGH	Second Stage
16	**15.30PM**	**CHANGEOVER**	**Both Stages**
17	**15.45PM**	JAY ROCK	Main Stage
18	**15.45PM**	DAMI DINA	Second Stage
19	**16.15PM**	**CHANGEOVER**	**Both Stages**
20	**16.30PM**	M.I.A	Main Stage
21	**16.30PM**	NADINE SHAH	Second Stage
22	**17.00PM**	**CHANGEOVER**	**Both Stages**
23	**17.15PM**	**BREAK**	Main Stage
24	**17.15PM**	SWAY	Second Stage
25	**17.45PM**	**CHANGEOVER**	**Both Stages**
26	**18.30PM**	**BECKY G**	Main Stage
27	**18.30PM**	**MABEL**	Second Stage
28	**19.30PM**	**CHANGEOVER**	**Both Stages**
29	**19.45PM**	**J BALVIN**	Main Stage
30	**19.45PM**	**SIGALA**	Second Stage
31	**20.45PM**	**CHANGEOVER**	**Both Stages**
32	**21.00PM**	**KANO**	Main Stage
33	**21.00PM**	**ELLA EYRE**	Second Stage
34	**22.00PM**	**EVENT ENDS**	**Both Stages**
35		**ADDITIONAL PERFORMERS**	
36	**ALL-DAY**	**FUEL GIRLS**	**ROAMING**
37	**ALL-DAY**	**BARK MAGICIANS**	**ROAMING**