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MA Entertainment Design
Creation Module: Reflective Commentary

Strategy

For my final MA Entertainment module 'Creation' I chose to design and create a series of assets for a live performance event; the project centred around The Rolling Stones and took the form of a one-off 60th Anniversary show hosted in San Francisco, California. The overarching concept of the project is to identify and celebrate the reciprocal relationship between music and menswear.

The choice of selecting my clientele was an organic process as I knew that I wanted to make a physical outcome and so my research began by reflecting on an exhibition from 2016 that really resonated with me. In 2016, when I visited the V&A's Records & Rebels display, I was really captivated by (and have been ever since) at the influential power the decade of the 1960's had on societal change: the evolution of new music, new fashions and subcultures emerged and I suppose the 1960's mark the foundation of identity making and self expression. So from reading and gathering inspirational sources from the magazine catalogue (Broackes and Marsh, 2016) I developed a strong desire to focus on music and performers I like from that 1960/1970's cross over period and began to look at the physicality of such musicians, the Rolling Stones, the Beatles, Jimi Hendrix, Bowie, Elton John and the like (See Figure 1). Physical productions associated with these entertainments often took the form of vinyl releases and album covers, tour posters and fashion. Despite having a focus on 20th Century clients, I continued my research all the way until the present day to evaluate if there are any potential clientele that embody the concept of individuality and self expression.

From realising that these 1960's performers had such an influence on social change due to technological advances of the time, with audiences watching musicians perform on television shows like Top of the Pops, the concept of costume design occurred to me and allowed me to recognise that these on-stage ensembles were then adopted by society and that is how fashions have developed. Having previously studied fashion academically, I knew this was an avenue that I could explore further for this module and would also serve as an opportunity to reignite some analogue skills and techniques.

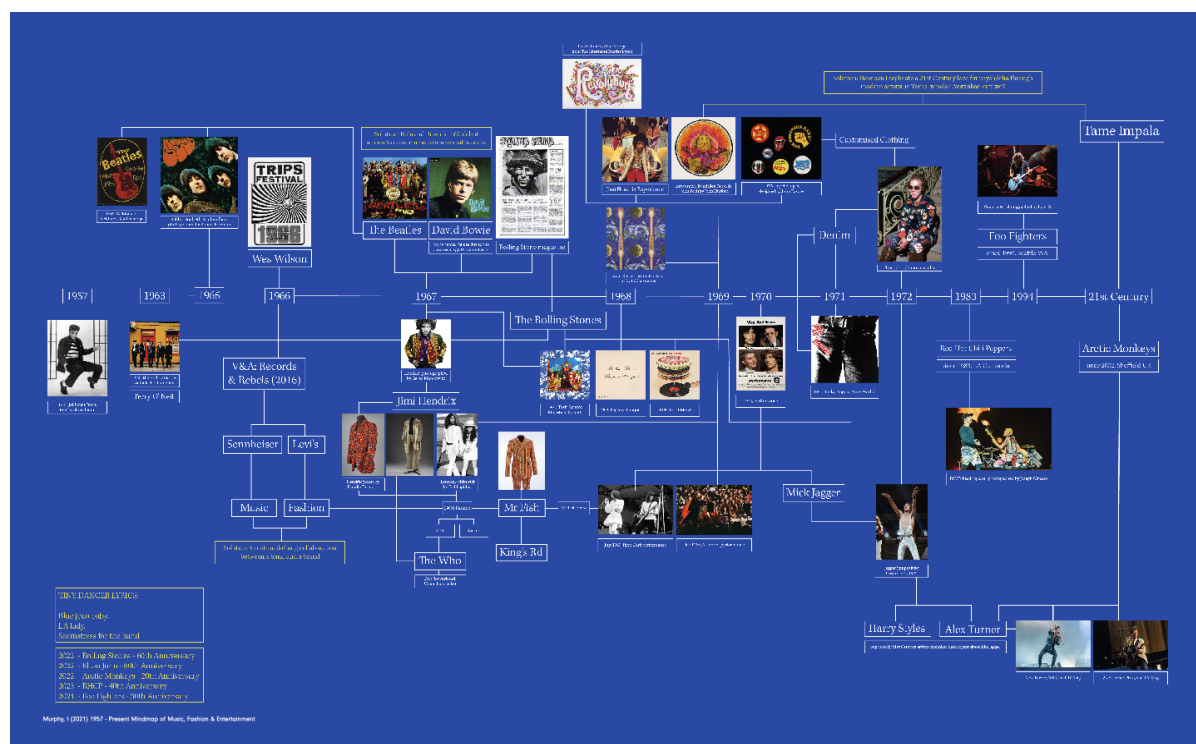


Figure 1: Murphy, I (2021) Mindmap of potential clientele, product or services 1957 - present [diagram]

Narrowing down the choice of my clientele to The Rolling Stones vs Elton John, I came to realise that despite both acts still performing independently after 60 years in music, and with the latter of Elton John who is more obviously notable for his stage

costumes, the opportunity to visualise the energy and dynamism of the Rolling Stones through costume design became apparent. The Rolling Stones can also be accredited with a great stage presence and vibrancy through the showmanship of Mick Jagger; with dress historian and academic professional at Central St Martins, Cally Blackman (2012) discusses that the frontman has a powerful and even magisterial sense of showmanship, which is an accurate portrayal as Mick Jagger is a captivating and central figure to the Rolling Stones as a brand themselves, he embodies energy, athleticism and dynamism. Blackman (2012) goes on to add that stages costumes worn by Mick Jagger, were not just pieces of sartorial splendour but moreso, were "milestones on the cultural landscapes, powerful totems of their times" and it was this pioneering concept and confirmation of the Rolling Stones' on-stage flamboyance that confirmed them as my choice of clientele and also confirmed the conception of costume design as the focus of this module.

When developing a fashion/costume design project in association with The Rolling Stones, it was deemed imperative to turn this project into a collaborative campaign and so I chose to pair The Rolling Stones with Levi Strauss & Co (Levi's). Not only would it add to the development of innovative designs in reference to branding but also adds to the overall message of self-expression and individuality. Levi's, like The Rolling Stones are a globally successful and recognisable brand, the name Levi's is even synonymous with denim jeans (O'Hara, 1999) so it is collaboration that would make for a very successful campaign. Although collaborations between The Rolling Stones x Levi's are not new pairings, they have worked together on merchandise collections and tour sponsorships previously, perhaps they compliment each other well because of their shared values: both brands are long surviving, totalling a length of 60 years (The Rolling Stones) and 149 years (Levi's), both embody a sense of creativity but most importantly they are both very authentic brands that are passionate about their services and both, in alternate ways are somewhat responsible for the evolutions of fashion and music.

According to Forbes (2021) the Levi's brand turned over an average revenue of \$5.5 billion every year, and not only that Forbes (2020) also outlined that the Rolling Stones reported a gross income of \$178 million in 2020, and so it is clear that figures like these are arguably going to make for a successful campaign.

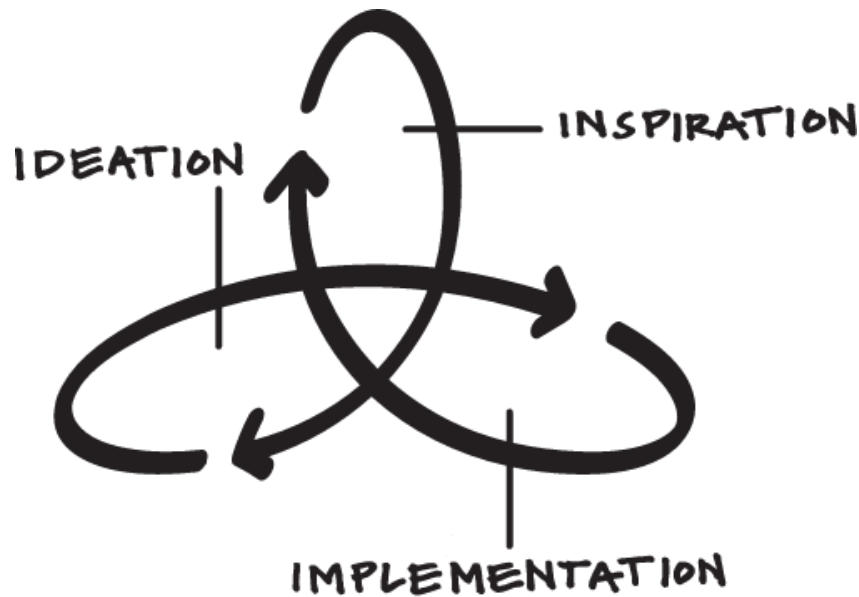
I would argue that in relation to competitors and competitive products/services that can compete on the global scale that the Rolling Stones currently do. As previously mentioned they are band with great longevity and can be considered one of the longest surviving musical collectives from the 20th century, and not just that the Rolling Stones have managed to develop a highly iconic brand around their musical endeavours, represented by the tongue and lips logo frequently depicted on merchandise, quite often not even associated with The Rolling Stones.

Development of Knowledge and Skill

In terms of methodology this is an area of the product that should have been a more integrated concept. As a designer, I have always had a great appreciation for craft and hand-rendered design, and quite possibly because I am a visual and kinesthetic learner, the instinct is to experiment physically rather than adopt a particular method of knowledge initially.

However, now thinking retrospectively, a possible methodology that I have unconsciously applied to this design module can be visualized using IDEO's design thinking model. Tim Brown, executive chair of IDEO explains that "design thinking is a human centred approach to innovation" Brown is suggesting that creatives utilise and adapt their skillset to create solutions, using design as a means to integrate the needs of people, the possibilities of technology and the requirements for business success. The diagram below conveys three interconnecting processes within the Design Thinking method (Figure 2) the three stages of inspiration, ideation and implementation mimic the three stages that I have denoted as initial, developed and final designs that I have incorporated into this project's timeline over the previous 3 months. Therefore you can see it's very similar approach just labelled differently but I do feel that although the diagram is very simplistic, the logic behind the process is organic and representative of the creative processes as a designer and it rationalises all the key concepts that are imperative to a project's development.





The 3 core activities of design thinking

IDEO

Figure 2: IDEO (c2008) Core activities of Design Thinking [diagram]

Following on from the discussion of development of knowledge, an aspect of this project that I'm really proud of is my application to the physical craft and development of hard skills. Hand rendered craft and analogue techniques are processes that as a creative I highly regard as impressive, again as previously mentioned from my fashion studies I have sewing and making skills that I was keen to refresh. And not only have my skills improved but I've also learnt new sewing techniques and a knowledge of menswear that have been applied to the entire garment that I constructed. Patchworking, also time sensitive, proved to be a successful technique for representing the concept of 60 years, commonly commemorated as the diamond material. Since making a physical outcome for this project it is fair to say that my analogue skill set has developed and I personally have got great satisfaction and sense of achievement from constructing a costume design for the likes of Mick Jagger.

In addition to the costume design, the stage design that I envisioned although still a new concept for me is something that I really found great satisfaction in 3D design, particularly considering I was not a confident digital designer prior to postgraduate study. The stage design itself was constructed using the Blender software, which I am still learning but my application and perseverance to tackle the complex programme of 3D design. Coming to the realisation that live events is definitely an industry that I would like to embed into my career, I am confident that my digital skills have been improved, with this project in mind I have developed both analogue and digital skills and acquired new knowledge that I can reference in the future.

Aside from Hard / Technical Skills, an aspect of the project that that definitely developed acquiring a great wealth of primary research; from previous feedback I was encouraged to to engage in more research that would aid the development of my designs, and so I made certain that for this module I would delve deeper into literary resources, and I proactively scowl the local library for inspiration and insight. A text that proved to be most beneficial to my practice was written by British fashion journalist, Charlie Porter, in his 2021 book *What Artists Wear*, he discusses the importance of artist uniforms, mostly of fine artists, photographers and fashion designers but I found this book to include a great collection of historical fashion and knowledge. Porter discusses that "clothing fabric has always been central to what an artist wants to express" which is highly comparable to the concept of my project concerning the topics of individuality and self-expression, something which Mick Jagger and the Rolling Stones are highly driven by and gives reason as to why I created a stage costume tailored specifically for Mick Jagger because he is unique and individualistic, and his stage presence is encouraging the adoption of self-expression and individuality through his onstage performance, this is evident in what he wears, the way he moves and the lyrics he sings. in a Netflix documentary series entitled *Abstract: The Art of Design* (2019), Episode 3 focuses Ruth Carter and the importance of her Industry as a costume designer working in film, I mention this because when interviewed for the documentary, actor Samuel L Jackson when asked about costume design, he commented by saying "Costume is when the performer comes to completion" I thought this was a really powerful quote and it resonated well with me because it explains highlights the importance of costume within a performance, stage or film and exerts the idea that costume (possibly in

conjunction with stage and set design) is the pinnacle of a performance, and really accentuates the performers embodiment of character.

Similarly, from the same documentary (2019) Carter responded with her thoughts that costume design as an artform is the "taking of an idea and making it come to life...costume design sets the stage for the viewer".

This quote is a great statement to represent the progression of this creation module project, because it can convey that all the collated research can be conjured up into ideas and developed into an outcome, and carries the notion that if the audience understands the scene and the costume they will understand the story being told.

The story that I told takes on the narrative of 19th century Californian miners, from my research, and in particular my interview with Levi's historian and archivist Tracey Panek; Tracy gave me great insight into the historical garments and occupations of the original Levi's customers, she explained the sartorial details of original garments and it was from this interview you that I decided to make a set of overalls to honour the original Levi uniform for miners in the late 19th Century, California, allowing me to represent the Levi's brand through the costume worn by Mick Jagger. In additional interviews with Ileen Gallagher of ISG Productions and Sally Freeman of Silver Hayes (which were not recorded) I was educated on the production of events and exhibitions in regard to the design and project management. With Ileen, as the curator and production designer for The Rolling Stones' UnZipped, a globally touring exhibition of Rolling Stone artefacts (previously named Exhibitionism); Ileen explained that for anything Rolling Stones related "it's not just about the music" and that it is imperative critical to include their image, their clothing, branding, essentially what they put forward into the world.

My communication with industry experts is an element of the project that I am immensely proud of, not only because I got to speak to key figures in the industry and got great insight from that but also because it allowed me to become more confident and take control of my communication and networking within the entertainment industries, it fulfilled my self confidence.

Changes Made During The Completion of The Campaign

Due mostly to the costume being my focus element of the campaign and it being a very time consuming asset, this meant that I had less time to develop the branding and the stage display. In regards to the branding assets, I would have liked to have made more promotion and marketing visuals, like ticket designs, video campaigns as well and also I would have liked to have created some merchandise which again due to heavy workload and time constraints I was unable to do so.

Personal Development Plan

The biggest area of development for me that I am keen to improve upon is my sense of self confidence. I have a tendency to disbelieve and convince myself that I am not the best candidate for the job when in reality I do have a strong skill set both creatively and professionally. I think this MA has given me a sense of achievement and a realisation that I am capable of delivering great work even when I don't feel so confident about it.

A second area to improve on for me is my critical writing abilities. I have been told previously that my academic writing, although I enjoy it, is more descriptive than it is critical. This is an aspect of my academic studies that I struggle with, despite enjoying the act of reading and writing I find it near impossible to pair my design work with methodological work and so it may be beneficial to me that I start practicing and investing time into understanding methodologies and theories I can approach during work design work.

My third and possibly most important, in a professional sense is that I would like to improve upon my practice as a freelancer. Despite my aim of being hired by a record label or creative studio following this MA, I feel it would be a good step and advancement in knowledge if I were to learn more about this choice in career position, even if it meant working as a Freelancer on side of a full time job, having that knowledge and understanding would be imperative and it is something I am keen to explore as a postgraduate.

In 5 years time, I will be nearing the age of 29, and by this time I would like to have gained experience working in the music, graphics or fashion industries or a combination of the three, at different companies and working with different people. To be specific, a really big aim of mine is to work on live events and festivals and not to work as a designer in preparation but to be an active role in the production of a live show. Ideally, I would like to have worked overseas in the likes of America or Australia to change the environment from what I expect to be living in London but we will see I suppose.

Conclusion

Overall I am elated with my concept and production of The Diamond Show as a Rolling Stones X Levi's collaborative campaign. Maintaining a focus on physical and digital skill sets for a costume and stage design allowed me to present my best skills but also my newly improved digital skills. This project conveys that my design work is my greatest ability, and with even the most basic of business knowledge applications that I am competent at creating solutions to unique briefs.

Figure 1: Murphy, I (2021) Mindmap of potential clientele, product or services 1957 - present [diagram] Property of the Author

Figure 2: Brown, T (c2008) *IDEO - Design Thinking* [diagram] Available at: <https://designthinking.ideo.com/> (Accessed 25th October 2021)

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