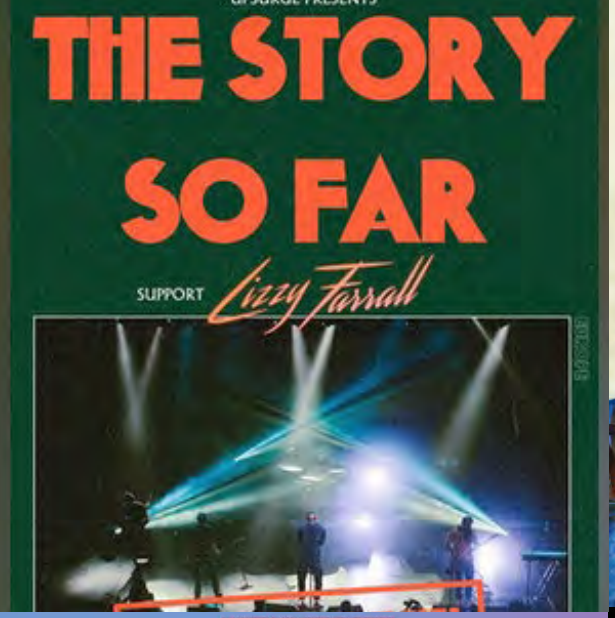
Lizzy Farrall: Artist Background

Lizzy has already come such a long way from uploading her own covers on Youtube every week. However with this re-branding and the re-release of an album that may have got lost in the haze of a global pandemic, I truly feel this will elevate Lizzy onto a different playing field. With the introduction of the 80's Synthwave pop sounds of 'Bruise' it has sent the message that Lizzy is well and truly an artist in her own right and is about as far removed from the Acoustic world as she can be, which is where she also wanted to move away from. I feel helping Lizzy with this campaign will put a line in the sand for future releases and once and for all she will have removed herself from the trappings of being an acoustic singer songwriter and can take 'Bruise' to the next level.

Lizzy Farrall: Artist Background



Lizzy has a great track record when it comes to touring. Her mass experience working alongside respected artists in the alternative music scene. Here are a few example of the shows she has played so far.

This is the original artwork for her debut album Bruise. The stylisation of this artwork has cinematic tones, adopting a mature visual language. the Serif typeface connotes 'tradition, sophistication and a formal tone'

The beautiful shots for this release are engaging and intrigue the eye to see into the darkness. However, these visuals are hard to appreciate on a small scale, meaning when used for streaming this image is lost and unappreciated.

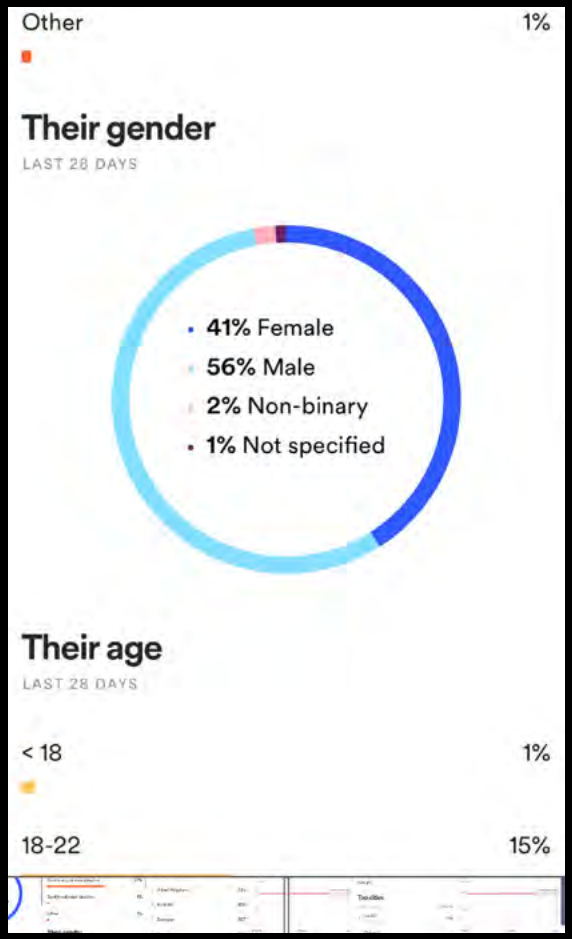
Here are a few examples of Lizzy's previous promotional images from live shows and planned shoots. There is clear consistency in the tonal editing which is reflective of Lizzy brand, crisp images almost editorial. Her recognisable purple grade is a key factor in the Lizzy Farrall brand, she has spoken about the importance of the colour and what it represents. This tone is to represent a Bruise, in keeping with the album cycle.

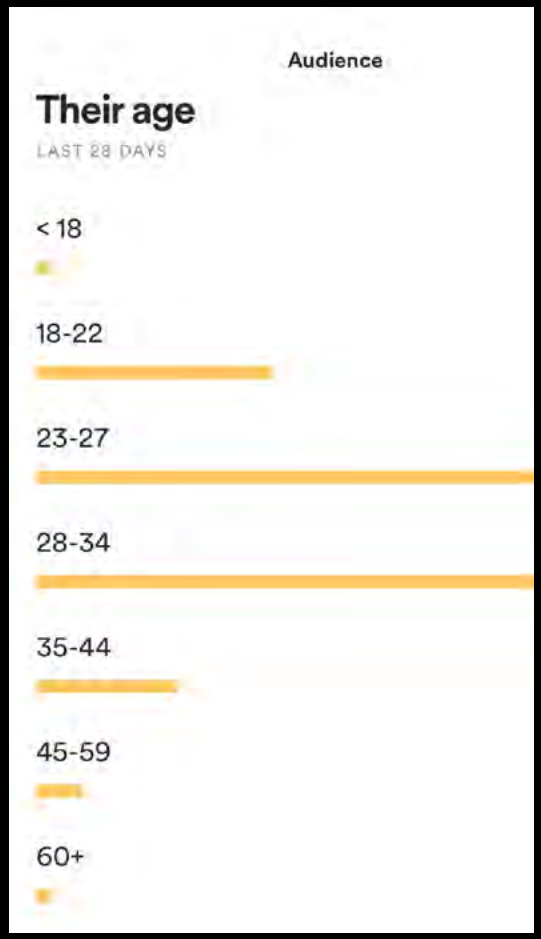
lizzyfarrall

bruise: /bru:z/

Ephemeral pain which leaves a purple mark that can last for days, a reminder that none of this is permanent and will soon fade.

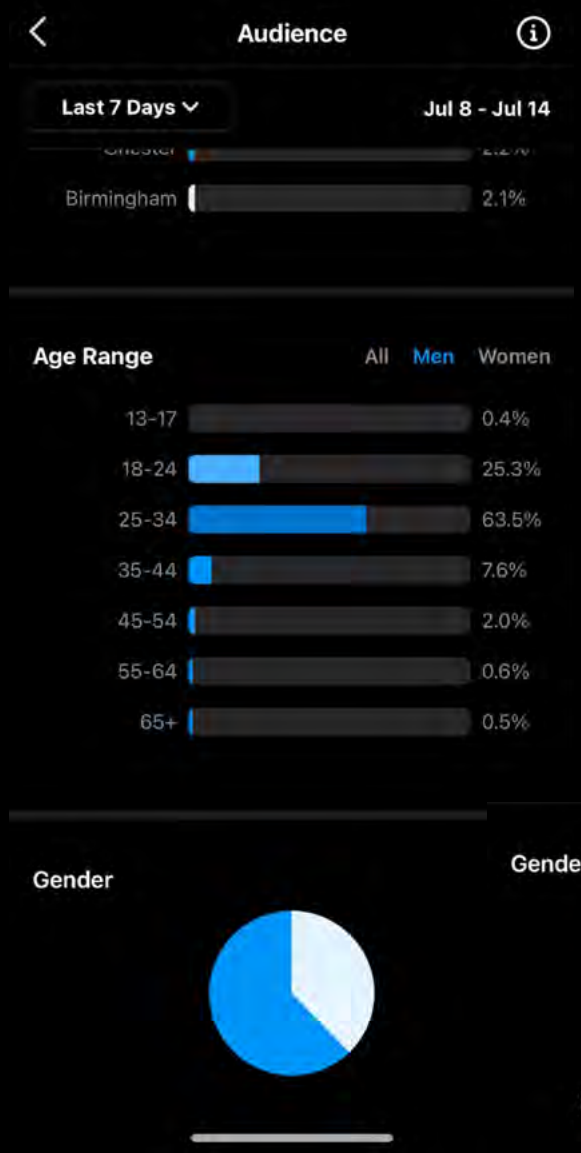
After looking through the Spotify analytics, Instagram followers and Facebook likes, Lizzy's target audience is predominantly male with an age range of between 18-34. This is often typical of a younger female artist, however it gives us an idea of how best we can grow Lizzy by using this knowledge to push Lizzy in the right places, to the right people using the most effective channels. Hence why I will be pushing for the particular Spotify Playlists and Radio 1 shows. I have had Lizzy's main audience in mind throughout the project, thinking of ways to drum up interested with them. Again, thinking of a Signature Brew and Dr.Martens collaboration as both of those brands hit a similar audience and age range. I feel it is necessary to have Lizzy's demographic at the forefront of your thought process when thinking of how to effectively re-release and re-brand the album to it's maximum potential.

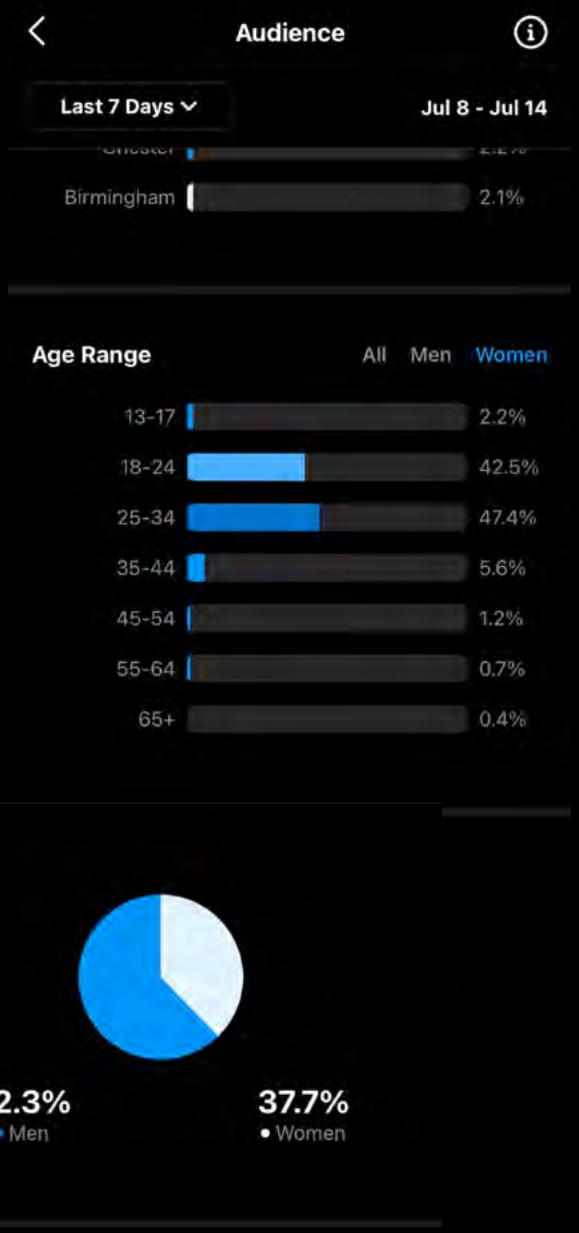




spotify insights

Lizzy Farrall: Target Audience





instagram insights

Lizzy Farrall: Target Audience

The main inspirational source for the new visuals is the resurgence of the 90s aesthetic with an ‘emo’ undertone. Alongside this, DIY underground culture: fanzine stylization on imagery is very on-trend at the moment,This visual language is being adopted by Lizzy’s young female demographic. Creating visuals that are relatable to her audience creates more of an incentive for engagement.

This trend has been huge across social media and in fast fashion. The main leaders such as TikTok, Instagram, ASOS, and Pretty Little Thing pushing the ‘90s trend’ towards its consumers it seems that it’s going to be around for a while longer.

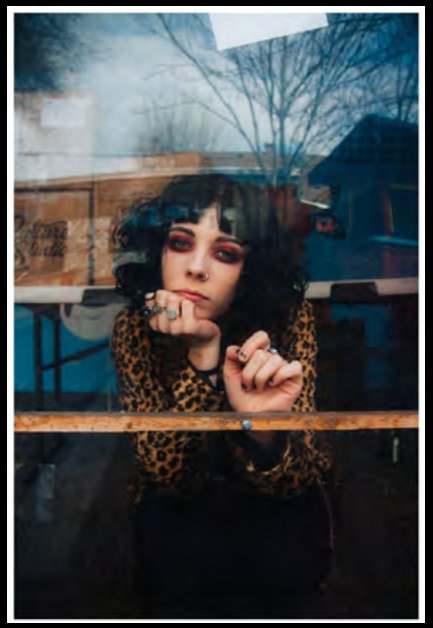
It is important to keep the core element of Lizzy’s sound and personality at the forefront of the visuals and rebrand, however, I want it to be picked up by mainstream publications and grow her audience their needs to be a conscious effort to keep on-trend.

Bruise: Creative Direction

visuals mood board

The art direction for the rebrand will be strongly inspired by US photographer Andy DeLuca.

His strong identifiable style creates an excellent mixture between digital and film which is where the revamping on the 90s aesthetic lays.

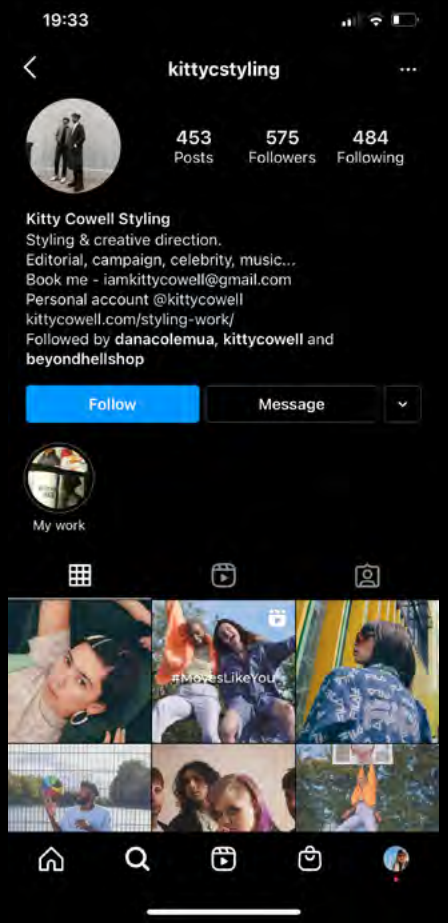


Bruise: Creative Direction

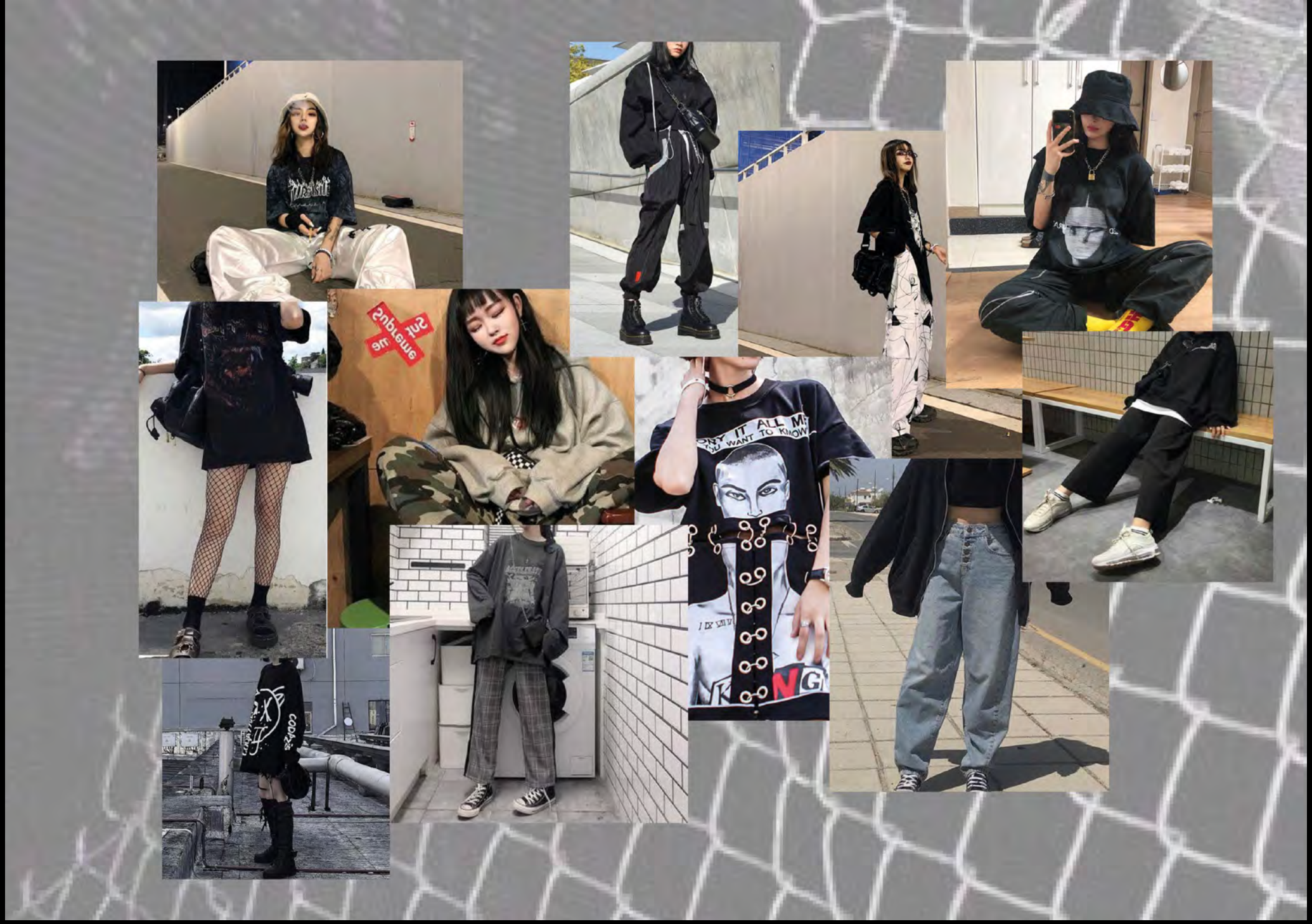
visuals mood board

For styling, the main inspiration has come from Asian streetwear. The oversized baggy style of clothing again is a reflection of the fashion trends of the 90s linking back to the visuals.

a lot of streetwear focuses on details and accessories. For example chains, platforms shoes, and cross-body bags, having little additional eye-catching elements to the look. With this campaign, it is important to have a unique look for Lizzy that can be transferred across from promo outfits to stage wear.



Ideal stylist to work with on this would be Kitty Cowell. Her speciality is within street wear and has worked with artists such as 'Nova Twins' and 'Fickle Friends' before.



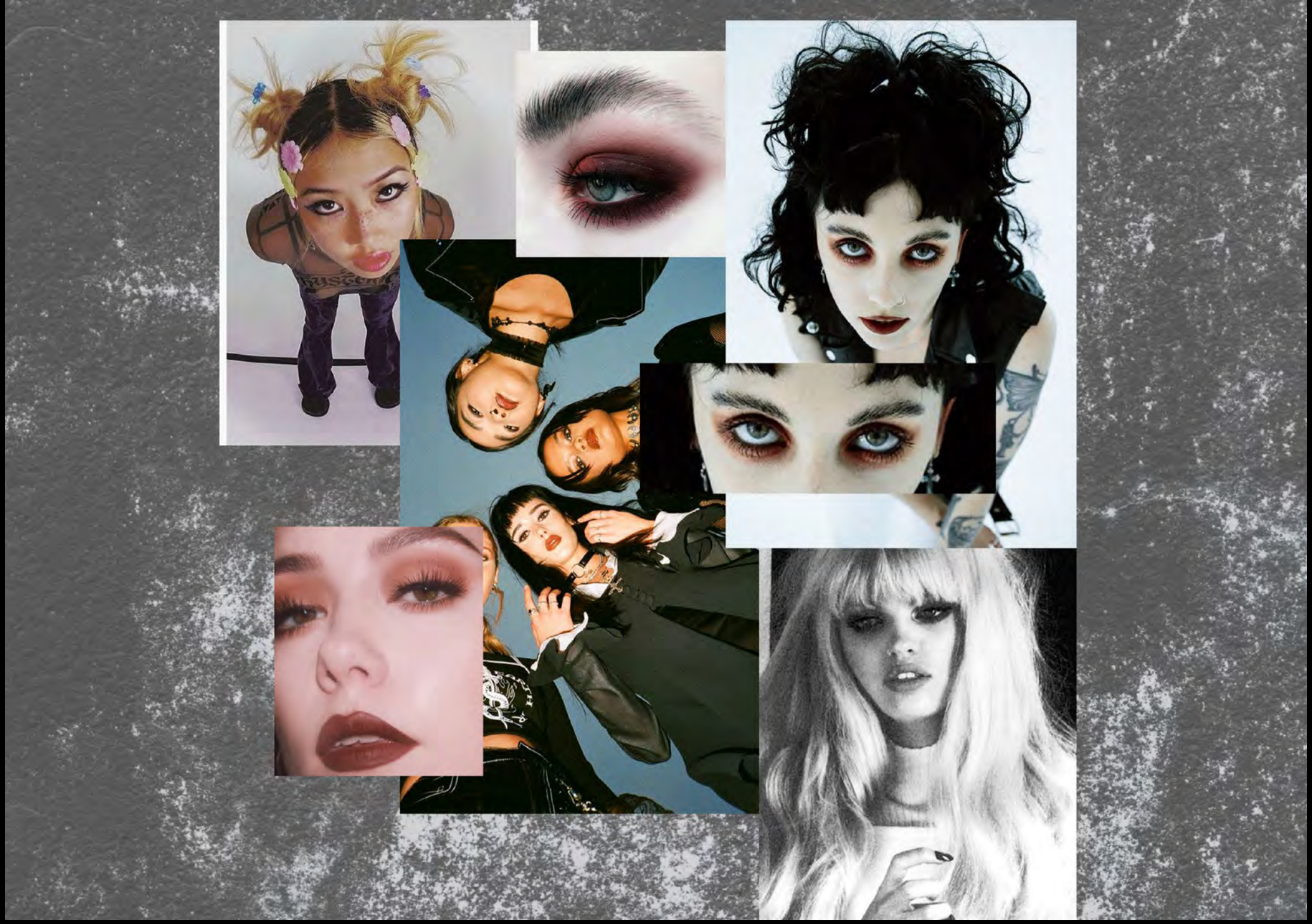
Bruise: Creative Direction **styling mood board**

Lizzy isn't known for heavy makeup or mad hairstyles but more of a subtle approach. this allows for room to play more with the editing of visuals.

As an alternative-pop artist having a 'grunge' aesthetic with the makeup will match perfectly. This can then be toned up or down depending on the occasion.

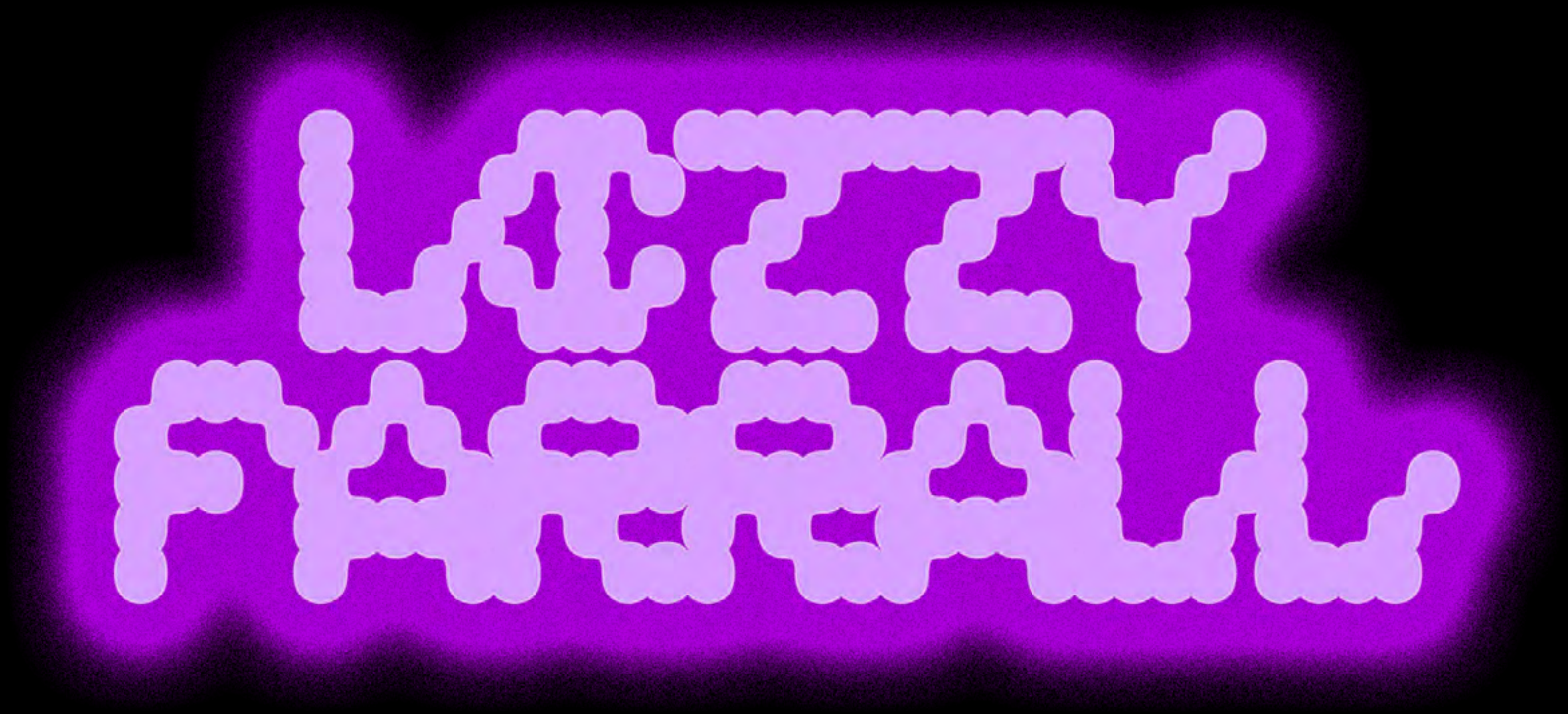
She is known for her space buns, this iconic look will be used throughout the re-release campaign as it is an identifiable feature that is a part of her character.

For the re-brand it would be great to get MUA Gemma Stafford on the team. she has experience with working within the music industry. Here is some of her work for a dop Dead Clothing campaign.



Bruise: Creative Direction

hair&make up mood board



This logo was created by adapting the typeface ARK-ES, I chose this as it reminded me of early 90s computer fonts. The unique curvature of the letter provides the playfulness that I wanted to incorporate from the mood board.

The purple colour has been transferred across to the new logo however this time bolder and brighter. Having the soft glow around the edge makes it feel alive, almost providing sound to the visual.

Bruise: Creative Direction

logo design & iconography

This was designed with scalability in mind. Have a secondary icon that Lizzy could be recognised by was important on this rebrand. I wanted there to be a timeless logo that could be used during any era of the Lizzy Farrall brand and not just this album. The image of the rabbit represents trauma/grooming in Lizzy's life. It has become a part of her, therefore will continue to be an element of her brand.

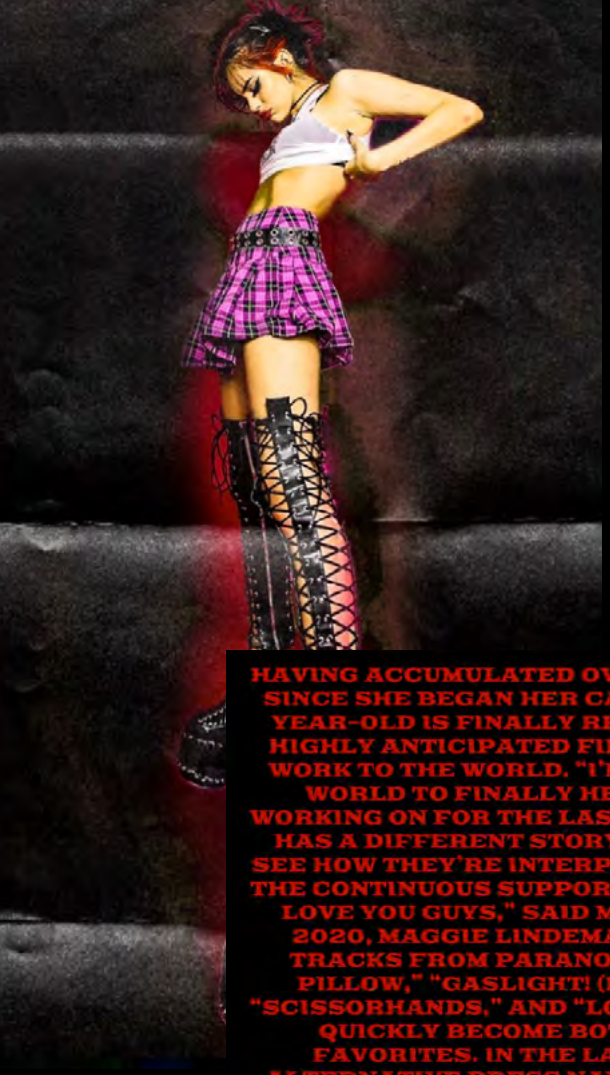
Bruise: Creative Direction

logo design & iconography

Olivia Rodrigo is a great example of the 90's Aesthetic resurgence with the Alternativ/emo styling. Although all three of these covers are different there are still strong similarities that carry across to make them recognisably linked.

The first being the lilac colour scheme. The pastel colour a subtle link which almost goes unnoticed. Rodrigo's stance is another notable feature, one arm across the body shows defensiveness and attitude. Linking back to the adoption of an alternative genre. The torn paper textures are providing the underground music aesthetic, punk DIY generation.

I think that for an Ex-Disney star the re-brand of Rodrigo is a huge success and the visual provides a change of narrative for the young artist.



HAVING ACCUMULATED OVER A BILLION STREAMS SINCE SHE BEGAN HER CAREER IN 2015, THE 22-YEAR-OLD IS FINALLY READY TO PRESENT HER HIGHLY ANTICIPATED FIRST OFFICIAL BODY OF WORK TO THE WORLD. "I'M SO EXCITED FOR THE WORLD TO FINALLY HEAR WHAT I'VE BEEN WORKING ON FOR THE LAST 2 YEARS. EVERY SONG HAS A DIFFERENT STORY, AND I CAN'T WAIT TO SEE HOW THEY'RE INTERPRETED. THANK YOU FOR THE CONTINUOUS SUPPORT THROUGHOUT IT ALL, I LOVE YOU GUYS," SAID MAGGIE. THROUGHOUT 2020, MAGGIE LINDEMANN RELEASED FOUR TRACKS FROM PARANOIA, "KNIFE UNDER MY PILLOW," "GASLIGHT! (FEAT. SILICKBRAIN)," "SCISSORHANDS," AND "LONER," WHICH HAVE ALL QUICKLY BECOME BOTH FAN AND PRESS FAVORITES. IN THE LAST WEEKS OF 2020 ALTERNATIVE PRESS NAMED PARANOIA ONE OF THEIR 50 MOST ANTICIPATED ALBUMS OF 2021 AND BILLBOARD NAMED PARANOIA'S THIRD SINGLE "SCISSORHANDS" ONE OF ITS TOP 25 ROCK SONGS OF 2020. MAGGIE RECENTLY WENT ON FUSE TV'S MIND MASSAGE TO GIVE AN ASMR INTERVIEW AND DISCUSS HER TRANSITION FROM "PRETTY GIRL" TO PARANOIA. THE EP WAS EXECUTIVE PRODUCED BY MAGGIE LINDEMANN AND HER MANAGER, GERALD TENNISON. ADDITIONALLY, MAGGIE MADE HER ACTING DEBUT IN MACHINE GUN KELLY'S WILDLY POPULAR FILM, DOWNFALLS HIGH, WHICH CAME OUT JUST ONE WEEK AGO AND DID 16 MILLION VIEWS IN ITS OPENING WEEKEND.

I found Maggie via Pinterest when looking for inspiration. I love the way that she has been styled and the dynamic visuals that are being created by her. I especially love the collage effect on the image above. this could be used for promotional material at some point.

I love the cover Art for Willow's 'lifE' Phsycisals and how this imagery has then been re-design to work across a merchandise range. A close-up image on the cover is usually a crisp shot used for a placement like this however the use of a photocopy effect for Willow is to reflect her underground musical sound.

photoshoot # 1

For this shoot the aim is to create Visuals for the album artwork and accompanying social content.

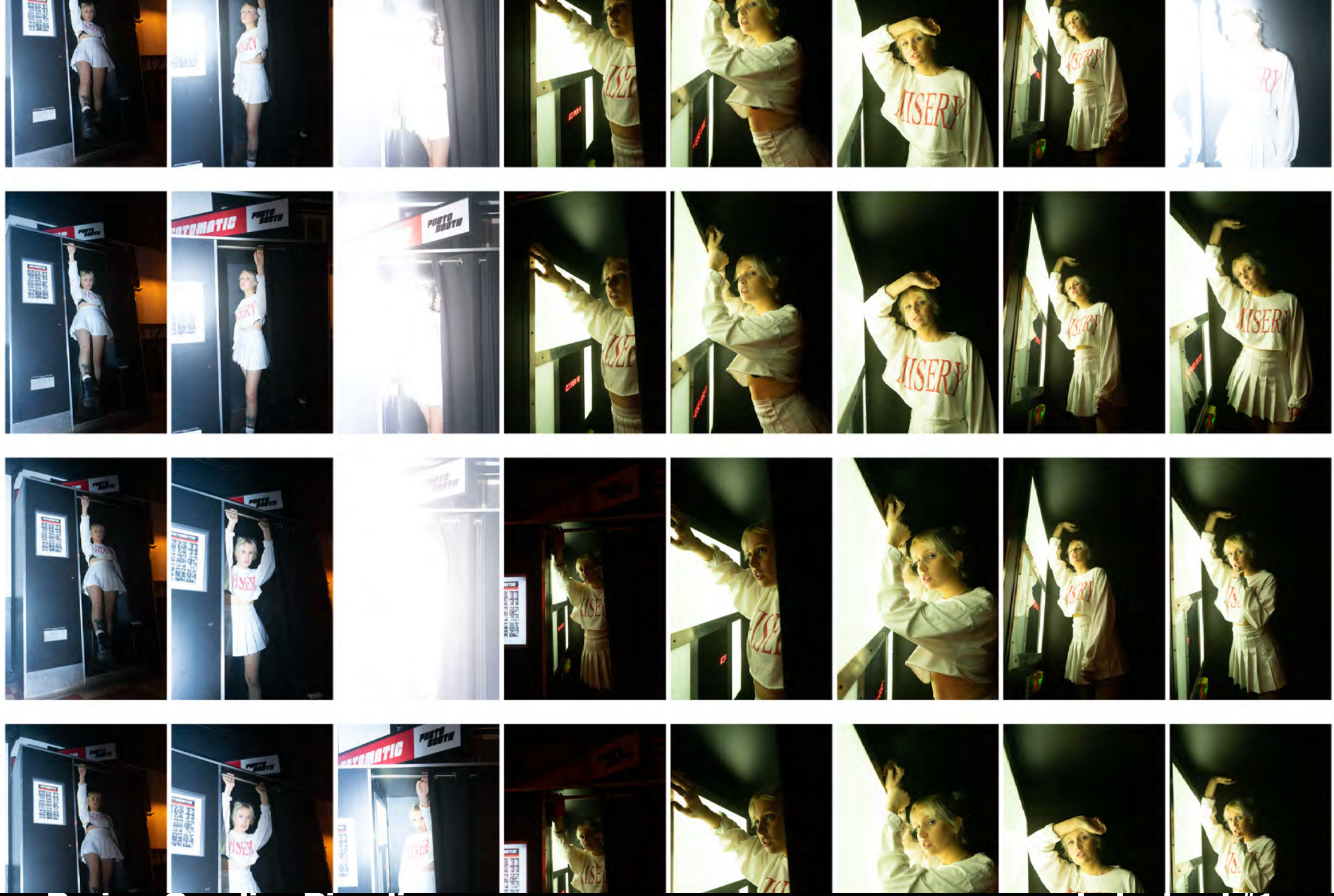
Choosing an exterior shoot that has a timeless feel, a bowling alley/bar. The lighting that this location provides also matches the organic 90's look that we are going for.

The final outcome will be highly edited to create an almost euphoric tone.

Bruise: Creative Direction

Bruise: Creative Direction

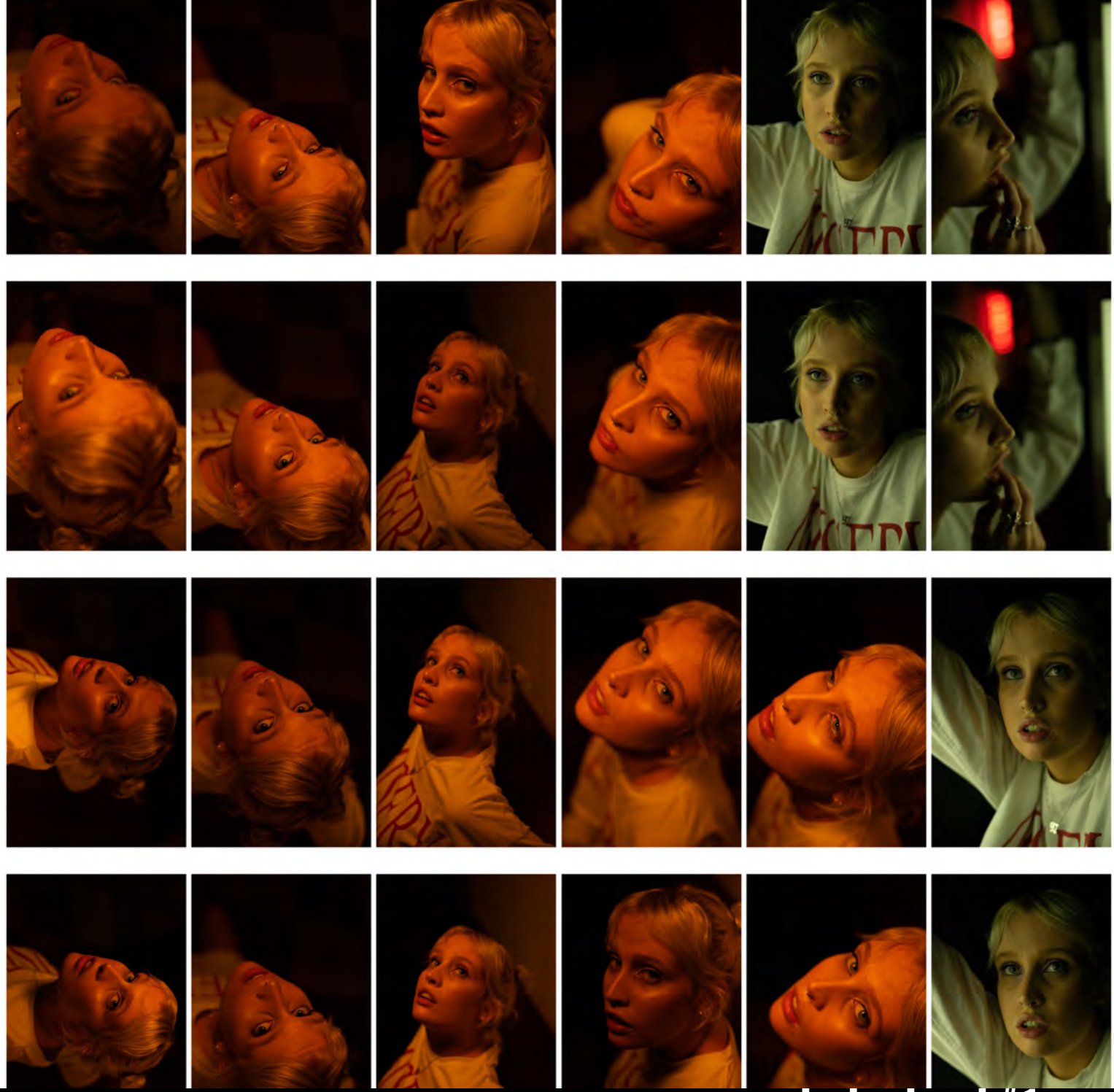
photoshoot #1



Bruise: Creative Direction

photoshoot #1

Bruise: Creative Direction **photoshoot #1**



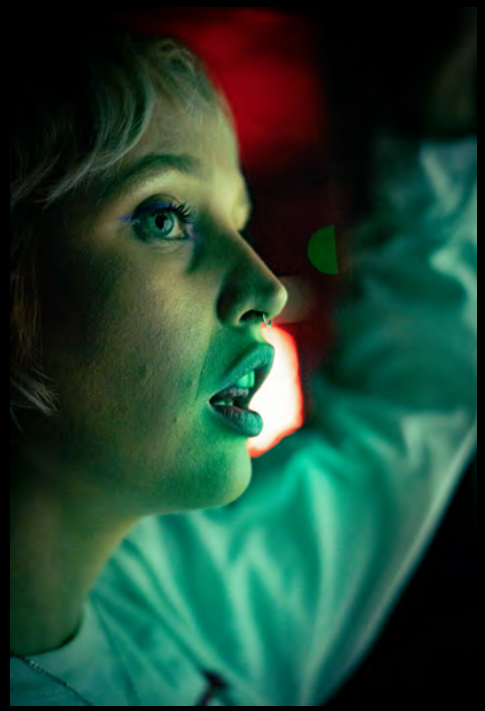
Bruise: Creative Direction

photoshoot #1

PHOTO BOOTH

PHOTO BOOTH

MISERY



Here are a few of my favourite shots from the shoot.

I love the contrast of cool and warm tones across these images. I think that there are some great options here for the album cover as well as social content.

These are reflective of the original mood board are ready to be edited further in order to create the desired effect.

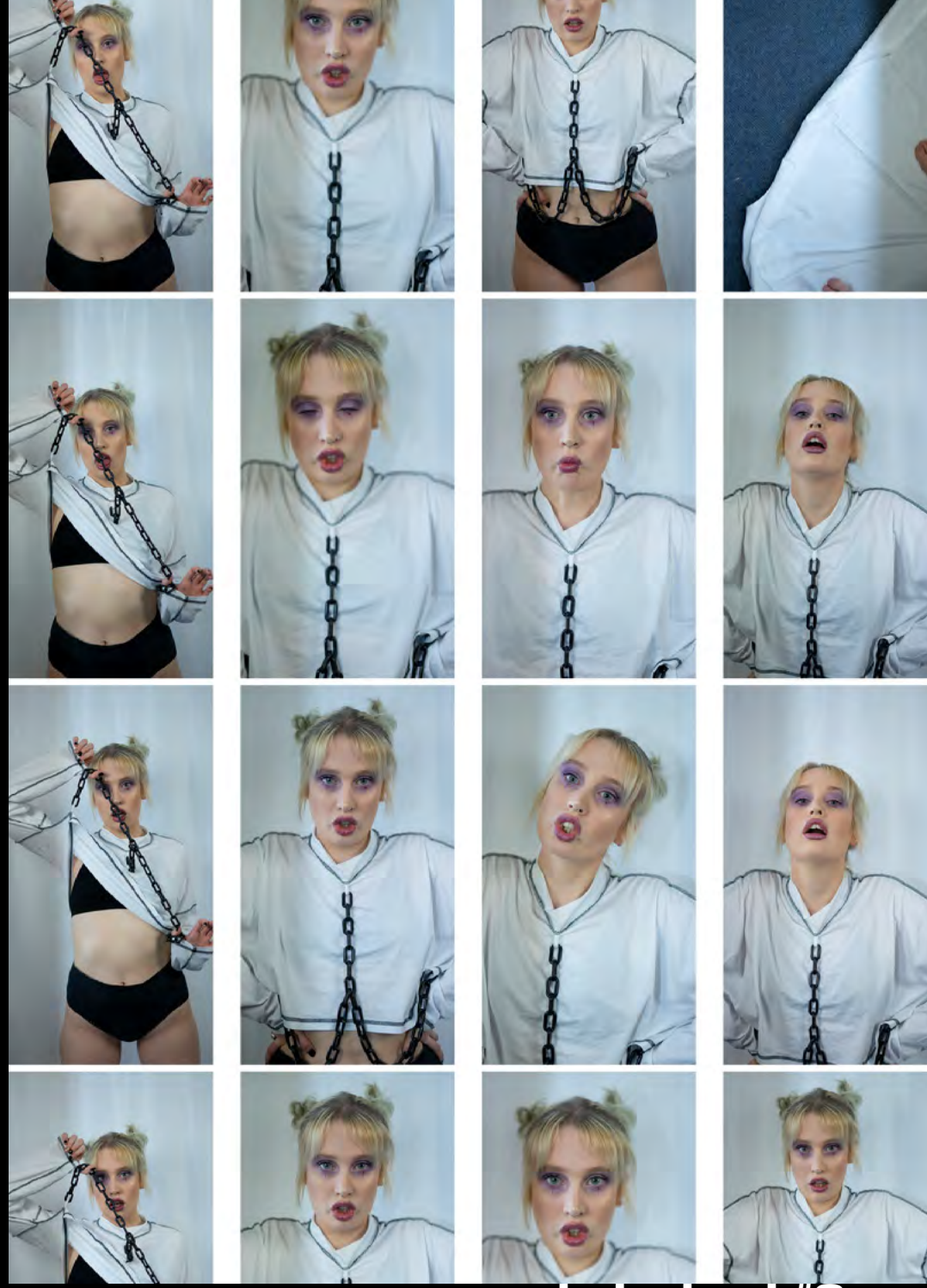
photoshoot #2

This was a studio-based shoot for the purposes of social media content and merchandising. Looking at creating playful imagery which could then be used as promotional material for the new campaign.

Wanting to push the boundaries on what Lizzy can create and her brand the use of the iconic Rabbit mask which reflects past trauma in Lizzy's life, there is a running theme with the past videos and artwork where the rabbit appears.

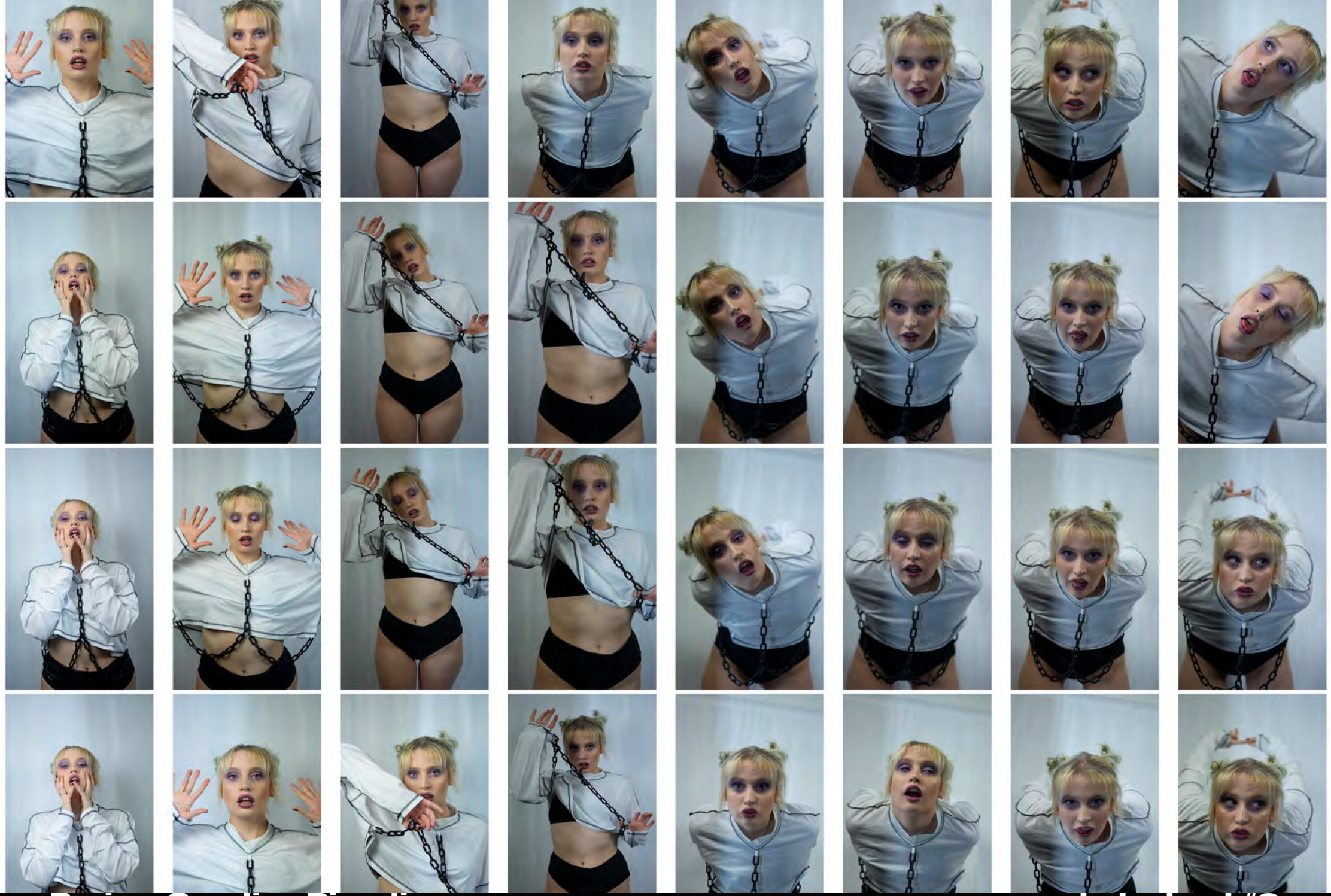
It is important to keep some elements the same across the rebrand in order to keep some brand consistency.

Bruise: Creative Direction



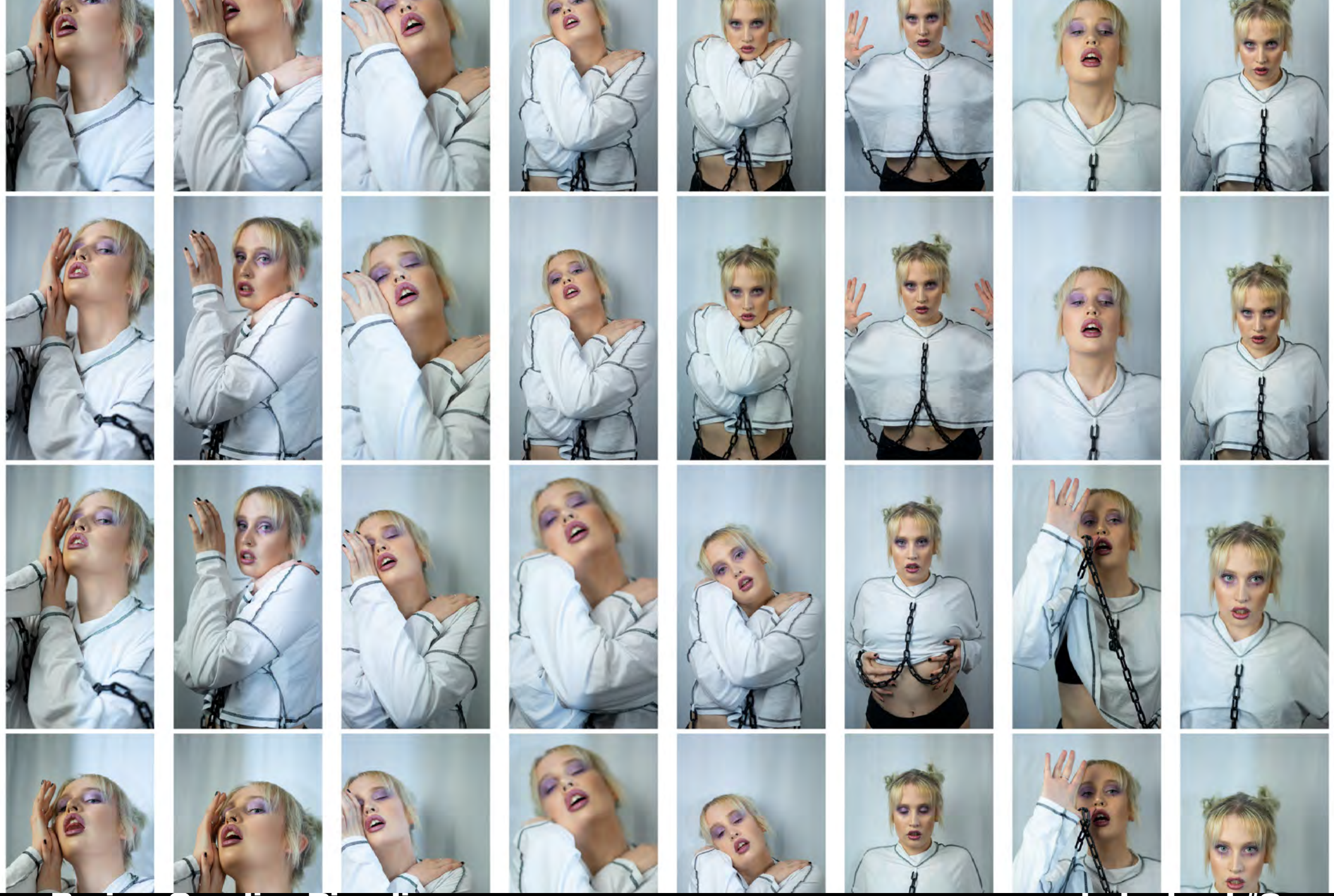
Bruise: Creative Direction

photoshoot #2



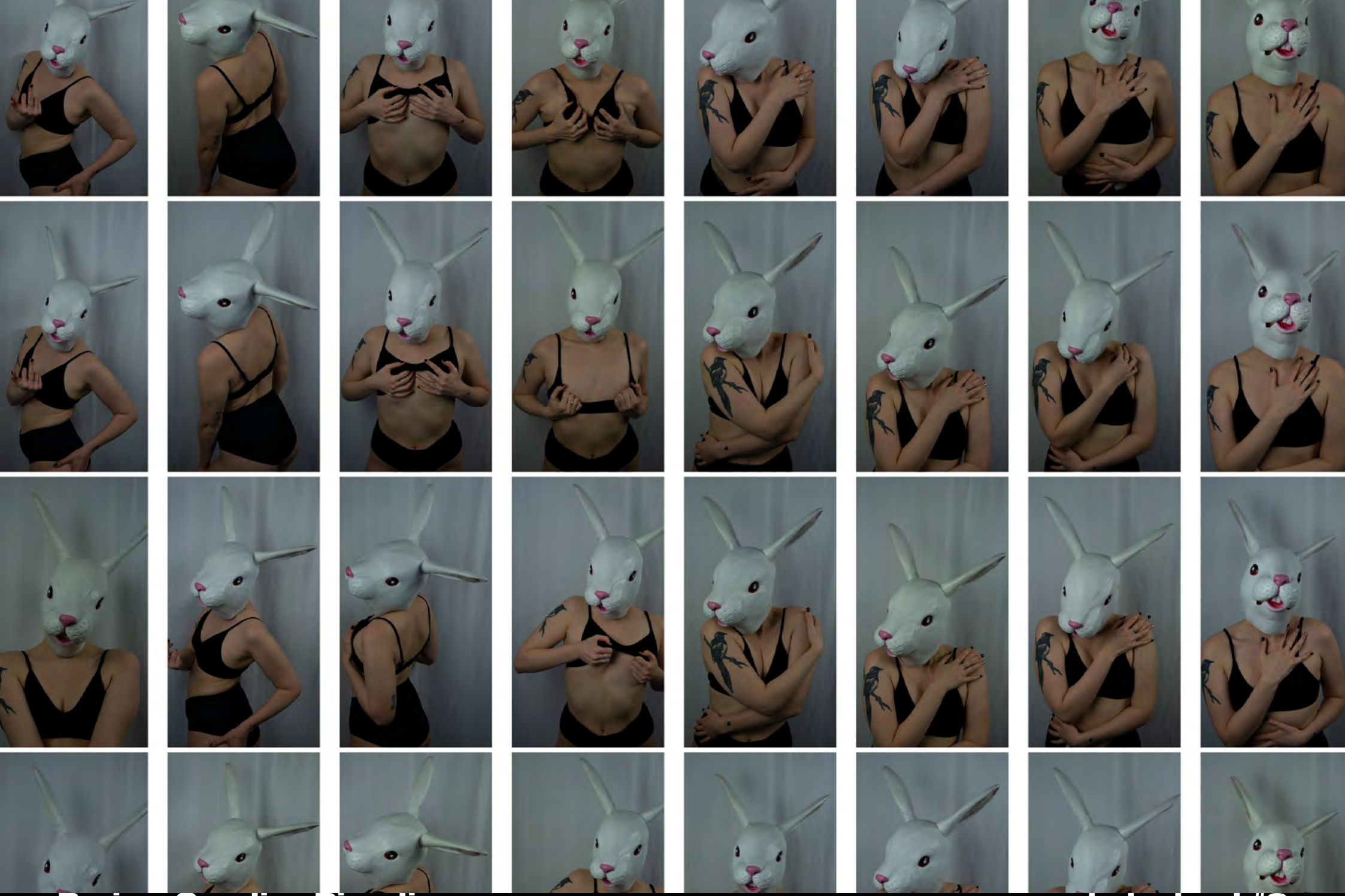
Bruise: Creative Direction

photoshoot #2



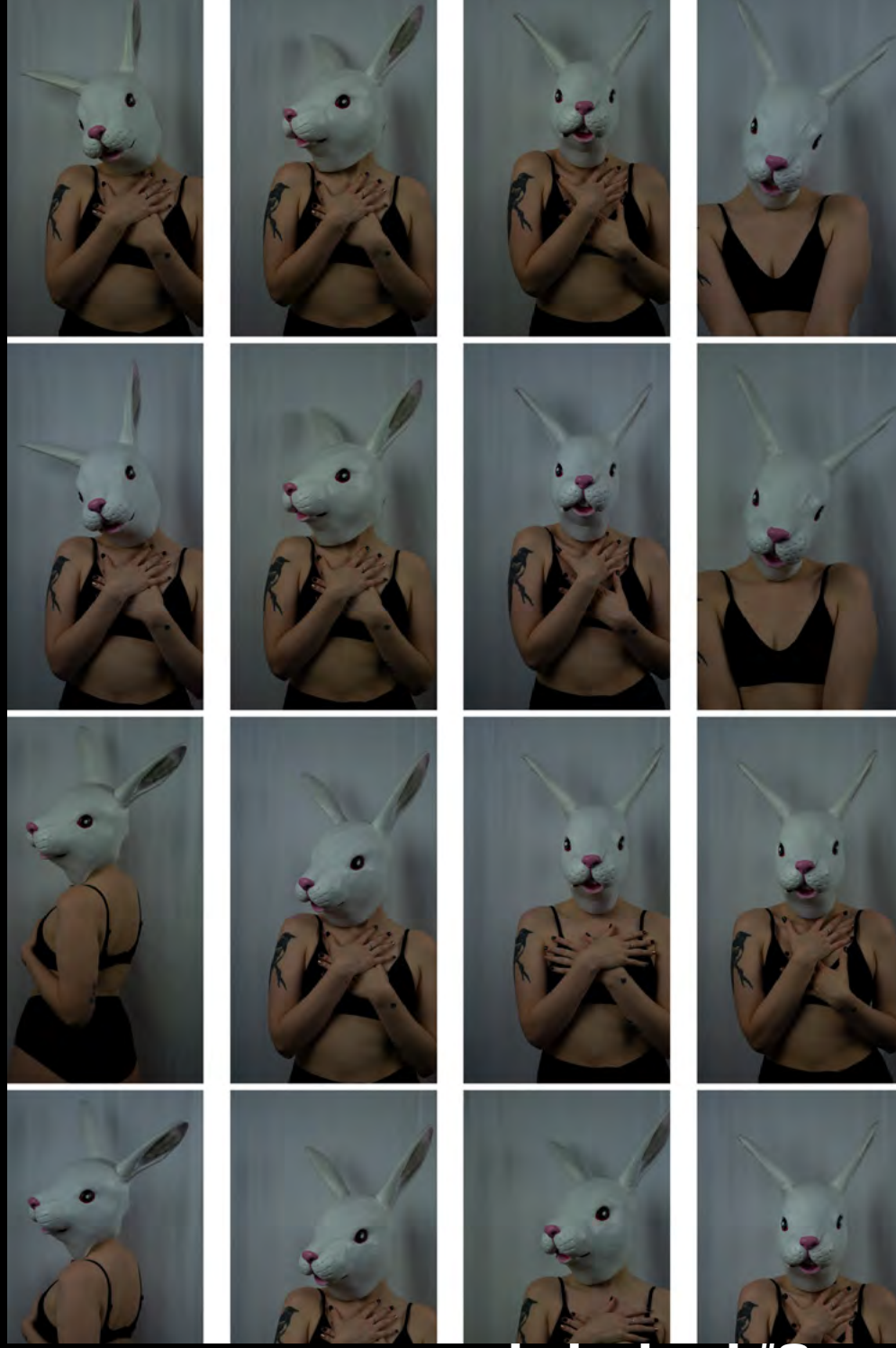
Bruise: Creative Direction

photoshoot #2



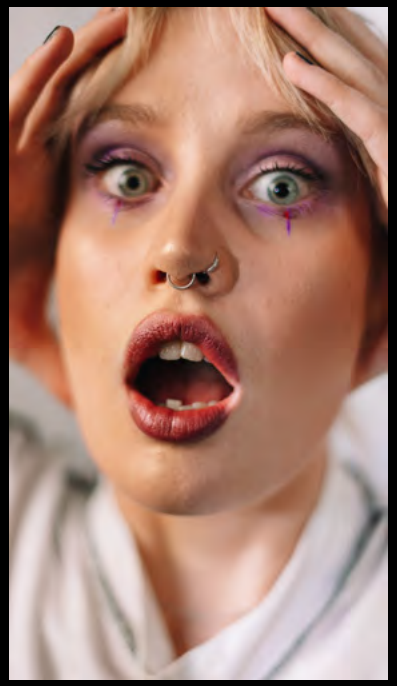
Bruise: Creative Direction

photoshoot #2



Bruise: Creative Direction

photoshoot #2



Bruise: Creative Direction

photoshoot #2

There are loads to work with from these images, there are possibilities for plenty of social media content.

As the images are clean and clear there is plenty of options to edit these further. To create interesting and engaging imagery.

I think there is an option to create some GIFs from these photos as well. This could be used for a Spotify canvas.

Here is the album cover for the re-release of ‘Bruise’.This image is taken from shoot#1.

I kept the visual language similar to the last release with the purple tones to the images.

The colours this time are bolder and eye-catching, this is also scaleable, from vinyl all the way to a small square on Spotify.

The added grain is also reflective of the 90s vibe that the campaign holds. This style is then transferred across all other elements of the designs.

Bruise: Creative Direction

album cover art

front cover

back cover

Bruise: Creative Direction

album cover art

single one

single two

single three

Bruise: Creative Direction

album cover art

I wanted there to be a clear connection between the album cover and the single artwork. Once I had collates all of the images from the shoot The ones under the soft orange light stood out to be. This euphoric glow is what I was afte r for the 90s undertone to the shots.

These have been heavily edited in Photoshop in order to obtain the grain and high contrast between the focal point (Lizzy) and the background.

I really liked the effect that had on the original shoot but felt the contrast wasn't strong enough.

I have included the rabbit icon in the corners of the single tracks. This is to acknowledge the significance of the rabbit to Lizzy and her brand but also during this transitional period it isn't at the forefront of the campaign.

The subtle inclusion allows for it to appear within future designs and content posts and still be recognisable.

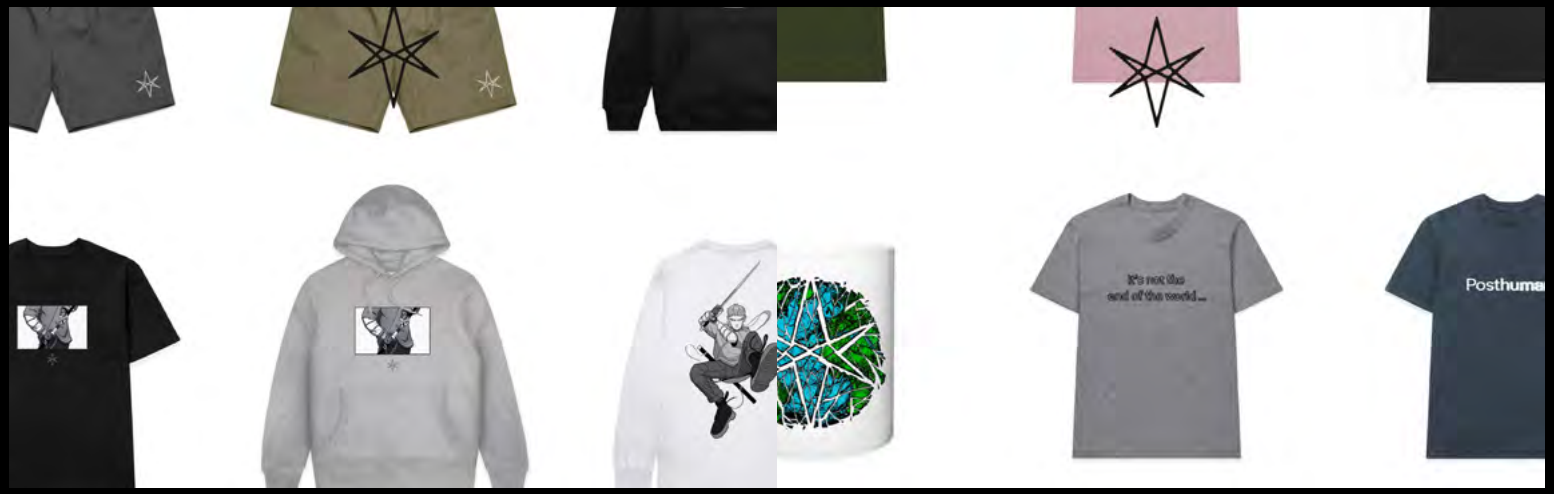
The merchandise pre-order had to be a limited run of items as there isn't a huge budget. The approach to the design s was to make it look clothing a clothing brand as well as Artists Merchandise.

Lizys demographic is a slightly older age, who aren't likely to wear obvious merch but alternatively more abstract designs. This is why there will be four different t-shirt options to chose from. To appeal to all of her fanbase.

Each design follows the colour scheme created for the campaign. Some designs are repeated across various items to keep it cohesive with the Bruise re-release.

The merchandise pre-order had to be a limited run of items as there isn't a huge budget. The approach to the design s was to make it look clothing a clothing brand as well as Artists Merchandise.

Many artists are now lean towards more subtle branding when it comes to merch design. Here is an excellent example from Bring Me The Horizon.



Design One

Design Two

Design three

Design Four

Bruise: Creative Direction

merchandise

front

back

A3 Poster

Tote Bag

Badges

Bruise: Creative Direction

merchandise

Bruise Album - Vinyl

Bruise Album - CD

Bruise: Creative Direction

merchandise

b r u i s e

merchandise range

pre-order now

Machines Msuci video. again keep ing the 90s aesthetic across the visuals for the re-release I chose to keep this video simple. Just Lizzy and the band, keeping the focus on the music.

This was filmed with three cameras two static on the session musicians and a manual camera on Lizzy. This means that the continuous shot could follow her movement.

This has been heavily edited in post, the grading on the footage is to mirror the colours from the album artwork.

The combination between grainy and glowing is a key part of the visual langue created for this campaign.

A slight fish eye effect has been applied, inspired by the Maggie Linderman image that was found at the start of this process.

Additionally, a lyric video has been created to accompany the music video, This will mainly be used across social platforms as teasers.

It has a simple design making it easy to follow for the audience as well as to be used for stills as a social post.

Aims of the re-release and brand are :

• Obtain significant hype and buzz around the album

•Support for her music from the right taste-makers
and place it in front of the correct audiences

•Increase her own personal fan-base

•Brand partnerships putting her at the forefront of her demographic

•Content creation opportunities through
live events

Bruise by Lizzy Farrall had a great start to the release with the lead single ‘barbados’ generating over 500K streams.

The album was released in March 2020 and was recived amzingly by her fans. However the impact that covid -19 has had hasn’t gone unnoticed.

With the world starting up again it would be a great opportuinty to re- release the album, with the addition of the track Machines.

Over the lockdown Lizzy has worked on her self and has spoken about her personal growth with her fans via social media. She doesn’t feel the release reflects the person she is today.

The re-release will also entail a rebrand, all new iconography and promotional material. Which will be then used across all platforms and new merchandise ranges.

Bruise: Digital Marketing

Strate-

With her core audience being 18-34 the major focus on this campaign will be digitally focus and inclusive across all platforms.

Addaiotnally looking at interactive opportunities between the fans and artist. With normailty returning it is important to provide personal experiences for fans and also opportunity for press coverage.

It is important to target Lizzy towards the mainstream platforms as well as the alternative scene. Her sound is a Alt-Pop allowing it to fit across multiple genres. The new track Machines will be pitched the new Radio 1's indie Show with Jack Saunders and Daniel P Carters Rock Show. Key features and reviews will be found across print eg Clash Magazine, Kerrang! and Rock Sound.

From the success of the original release, it would be great to have Spotify and Apple Music again. Aiming to have the lead single added to 'The Scene' 'all new now' 'pop sauce' 'new music friday' playlists.

The strategy for this re-release is to ensure that all tastemakers are on board with the album and have full support in the re-brand campaign.

The priority of the new single ‘Machines’ would go to radio one rock show. Daniel P Carter is a key tastemaker in the industry and a respected member in the alternative music scene. Giving him exlcusivity on the track would broaden Lizzys audience and gain new fans.

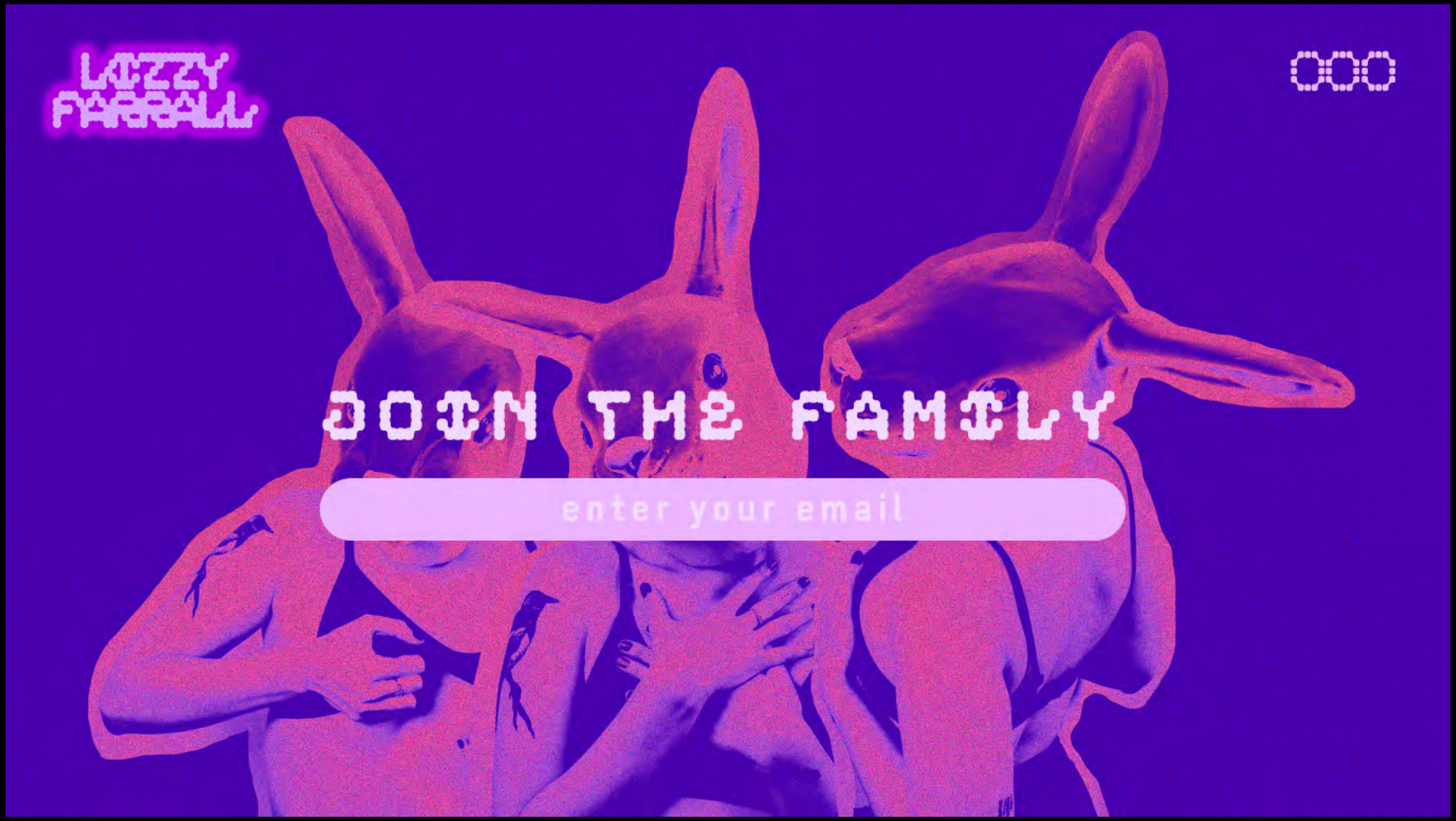
Detailed content calendar that shows the type of posts that will be upload across all Lizzy social media platforms through out the campaign.

	October	November	December
		IG: 'Machines' teaser phase two story post *motion graphic* **FB:** 'Machines' teaser phase two post *motion graphic* **Twitter:** 'Machines' teaser phase two post *motion graphic*	**IG:** Promotional image in-feed **FB:** IG: Promotional image post
1			
2			
		IG: New logos across a tiled 3/3 post Change profile skin with updated logos **FB:** Post new logos Change profile skin with updated logos **Twitter:** Post new logos Change profile skin with updated logos	**IG:** Promotional image in-feed **FB:** IG: Promotional image post
3			
4			
		IG: Abstract promo shoot image in-feed post **FB:** Abstract promo shoot image in-feed post **Twitter:** Abstract promo shoot image	
5			**IG:** Repost on story&save to reels Influencer promo campign from TikTok
		IG: 10 second Lyric Video Clip teaser story & in-feed **FB:** 10 second Lyric Video Clip teaser story & in-feed **Twitter:** 10 second Lyric Video Clip teaser	
10	**IG:** 'Catch me on tour with Trash Boat later this month' video story post & Reel **FB:** ' Catch me on tour with Trash Boat later this month' video in-feed & story post (sponsored in-feed post) **TikTok:** 'Catch me on tour with Trash Boat later this month' **Twitter:** ' Catch me on tour with Trash Boat later this month' video clip	**IG:** 10 second Lyric Video Clip teaser story & in-feed **FB:** 10 second Lyric Video Clip teaser story & in-feed **Twitter:** 10 second Lyric Video Clip teaser	**IG:** Promotional image multi post, swipe to tour poster **FB:** Promotional image multi post, w/ tour poster **Twitter:** Promotional image, w/ tour poster*
11	**IG:** 'Machines' in-feed teaser 1/3 1 story post teeser graphic **FB:** 1 Teaser post 2/3 1 Story post	**IG:** 10 second Lyric Video Clip teaser story & in-feed **FB:** 10 second Lyric Video Clip teaser story & in-feed **Twitter:** 10 second Lyric Video Clip teaser	
12	**IG:** 'Machines' in-feed teaser 3/3 1 story post teeser graphic **FB:** 1 Teaser post 3/3 1 Story post	**IG:** Story 30 second teaser video clip & in-feed **FB:** Story 30 second teaser video clip & in-feed **Twitter:** 30 second teaser video clip	**IG:** Promotional image in-feed **FB:** IG: Promotional image post
13		**IG:** Story 30 second teaser video clip & in-feed **FB:** Story 30 second teaser video clip & in-feed **Twitter:** 30 second teaser video clip	
14		**IG:** 'Machines' Art work post in-feed multi post swipe to video clip talking about the track and the premier tonight. **AM** *caption, check out my new track tonight on Daniel P Carter's Radio 1 Rock show'* Share on story ***POST RADIO 1 ROCK SHOW EXLCUSIVE*** Album announcement: pre-order graphics post in-feed and animated version on story *swipe up* Change link in bio to pre-order link. Machines Lyric video goes live - share in story *swipe up* **FB:** 'Machines' Art work post ***AM** *caption, check out my new track tonight on Daniel P Carter's Radio 1 Rock show'* ***POST RADIO 1 ROCK SHOW EXLCUSIVE*** Album announcement: pre-order post in-feed and story post to pre-order link with Bruise merch graphic Machines Lyric video goes live - post **Twitter:** Machines' Art work post ***AM** *tweet text, check out my new track tonight on @DanielPCarter @Radio1RockShow.'* ***POST RADIO 1 ROCK SHOW EXLCUSIVE*** Album announcement: pre-order tweet w/ link Bruise merch graphic Machines Lyric video goes live - tweet link	
15			**IG:** Promotional image in-feed **FB:** IG: Promotional image post
16	**IG:** *Live* 'What I pack for tour' Post as reel later	**IG:** 'Machines': music video released on Rocksound AM. Post 30 clip from the video in-feed & story post *swipe up* Rocksound premier share on story Clash magazine review share on story **FB:** 'Machines': music video released on Rocksound AM. Post 30 clip from the video in-feed & story post Clash magazine review share post **Twitter:** 'Machines': music video released on Rocksound AM. Post 30 clip from the video *Quote tweet* @Rocksound thanking them for the premier Clash magazine review tweet link	
17		**TikTok:** Post about the' Machines' Music video	**IG:** Love No More Added to 'The Scene' Playlist on Spotify Infeed post w/ single art work Feature on Distorted View online *story post* **FB:** Love No More Added to 'The Scene' Playlist on Spotify Infeed post w/ single art work **FB:** Feature on Distorted View online *story post*
18		**IG:** In-feed promo shots 1-2 **FB:** post promo shots 1-2 **Twitter:** post promo shots 1-2	
19		**IG:** Tour poster *swipe up* story w/ link to sales **FB:** Tour poster graphic w/ link to sales **Twitter:** Tour poster graphic w/ link to sales	**IG:** Promotional image in-feed **FB:** IG: Promotional image post
20	**Love No More Headline Tour reminder roll out** **IG:** One 30 second video clip announcment w/ tour poster story&reel **FB:** One 30 second video clip announcment w/ tour poster story&reel **TikTok:** One 30 second video clip announcment w/ tour poster **Twitter:** One 30 second video clip announcment w/ tour poster. One Tweet with tour poster graphic	**IG:** "Who is coming to see me on tour?" story questions session with fans	
21	**IG:** Tour Diary Day 1 round video up on stories/ save to highlights In-feed posts of live images from Leeds **FB:** Tour Diary Day 1 round up video post&stories Post live images from Leeds **Twitter:** Post live images from Leeds	**IG:** Pre-order remdinder graphic in-feed&story **FB:** Pre-order remdinder graphic in-feed&story **Twitter:** Pre-order remdinder graphic post	
22	**IG:** Tour Diary Day 2 round video up on stories/ save to highlights In-feed posts of live images from Newcastle **FB:** Tour Diary Day 2 round up video post&stories Post live images from Newcastle **Twitter:** Post live images from Newcastle		**IG:** Promotional image multi post, swipe to tour poster **FB:** Promotional image multi post, w/ tour poster **Twitter:** Promotional image, w/ tour poster
23	**IG:** Tour Diary Day 3 round video up on stories/ save to highlights In-feed posts of live images from Glasgow **FB:** Tour Diary Day 3 round up video post&stories Post live images from Glasgow **Twitter:** Post live images from Glasgow	**IG:** Slam Dunk Festival announcement promo image in-feed+ line up &multiple story posts **10AM** **11am** (IG Live Q&A for Slam Dunk reminder) story post **7pm** Go live on SD IG account **FB:** Slam Dunk Festival announcement promo image in-feed + Line up **10AM** **11am** (IG Live Q&A for Slam Dunk reminder) post **Twitter:** Slam Dunk Festival announcement promo image in-feed+ line up **10AM** **11am** (IG Live Q&A for Slam Dunk reminder) tweet	
24	**IG:** Tour Diary Day 3 round video up on stories/ save to highlights In-feed posts of live images from Manchester **FB:** Tour Diary Day 3 round up video post&stories Post live images from Manchester **Twitter:** Post live images from Machester	**IG:** Story *swipe up* interview on Kerrnagl Radio with Jon Mahon **FB:** Interview on Kerrnagl Radio with Jon Mahon post link **Twitter:** Interview on Kerrnagl Radio with Jon Mahon (@jonmahon) post link	**IG:** Promotional image in-feed **FB:** IG: Promotional image post
25	**IG:** Tour Diary Day 4 round video up on stories/ save to highlights In-feed posts of live images from Nottingham **FB:** Tour Diary Day 4 round up video post&stories Post live images from Nottingham **Twitter:** Post live images from Nottingham	**IG:** Promotional image multi post, swipe to tour poster **FB:** Promotional image multi post, w/ tour poster **Twitter:** Promotional image, w/ tour poster	
26	**IG:** In-feed posts of candids from the tour so far 3-5 multi post **FB:** Post candids from the tour so far 3-5 multi post **Twitter:** Post candids from the tour so far		
27			
28	**IG:** Tour Diary Day 5 round video up on stories/ save to highlights In-feed posts of live images from Birmingham **FB:** Tour Diary Day 5 round up video post&stories Post live images from Birmingham **Twitter:** Post live images from Birmingham	**IG:** Promotional image In-feed **FB:** IG: Promotional image post	
29	**IG:** Tour Diary Day 6 round video up on stories/ save to highlights In-feed posts of live images from Southampton **FB:** Tour Diary Day 6 round up video post&stories Post live images from Southhampton **Twitter:** Post live images from Southhampton		
30	**IG:** Tour Diary Day 7 (last day) round video up on stories/ save to highlights In-feed posts of live images from London + end of tour group photo DeadPress Live review *swipe up* link on story **FB:** Tour Diary Day 7 round up video post&stories Post live images from London + end of tour group photo Share DeadPress Live review **Twitter:** Post live images from London + end of tour group photo RT DeadPress Live review	**IG:** Pre-Order reminder post **FB:** Pre-Order reminder post	
31	**IG:** Tour round up in-feed posts 6-10 images **FB:** Tour round up post 6-10 images **Twitter:** Tour round up post 4 images		**IG:** Promotional image in-feed **FB:** IG: Promotional image post

Bruise: Content Calendar

Week	Week Ending	Production & Delivery	Live Activity	Promo/marketing activity
-18	1st October	30th: Final Cut for Machine music video		
-17	8th October			Start Spotify, Apple Music and Amazon Music Playlist promotion
-16	15th October		Trash Boat UK Tour *Lizzy support* 20th October Leeds, Stylus 21st October Newcastle, Riverside	20th: Machines Teasers roll across socials 20th: Facebook & Instagram Ads rollout in locations for the Feb UK tour
-15	22nd October	21st: All artwork and merch designs signed off and sent to print	23rd October Glasgow, Cathouse 24th October Manchester, Rebellion 25th October Nottingham, Rescue Rooms 27th October Birmingham, O2 Academy 2 28th October Southampton, The Loft 29th October London, Electric Ballroom	23rd: Push for Radio 1 playlisting Rock Indie show 27th: Machines Teasers shared by influencers
-14	29th October			
-13	5th November			30th: Live Review on Dead Press! (online)
-12	12th November	14th: Machines Release Day 12th: Pre-order goes live w/Merch	Machines release show at signature brewery	14th: Machines added to Spotify, Apple Music and Amazon Music. 14th: Daniel P Carter Radio 1 Rock show Premier 14th: Social Media Ad Campaign for 'Machines' streaming and Album announcement 14th: Machines lyric video live on Lizzy's YouTube
-11	19th November	14th: Editing begins on Knocked for Six music video. Live footage from Trash Boat October tour		16th: Music Video Premier on Rocksound Online 16th: Review on Clash Magazine Online
-10	26th November	23rd: Announcement for Slam Dunk Festival		23rd: Slam Dunk IG Live Q&A Takeover 24th: Kerrang! Radio Interview with Jon Mahon
-9	3rd December			
-8	10th December			8th: TikTok roll out with sponsored posts by influencers
-7	17th December	17th: Love No More Release Day		17th: Love No More Added to 'The Scene' Playlist on Spotify 17th: Feature on Distorted View online
-6	24th December	20th: Knocked for Six MV signed off		
-5	31st December			
-4	7th January	7th: Knocked For Six Release Day		
-3	14th January	10th: Physicals received and personalised signature process begins		
-2	21st January	18th: Pre-Pro begins for the tour.		
-1	28th January	28th: Bruise Album Re-Release Day 28th: Announcement for Reading and Leeds Festival	28th: Ignite records in-store/pop up shop release show 29th: Banquet Records in-store/pop up shop	28th: IG live on Lizzy Instagram account & Ignite 28th: Social media Ad roll out 'out now' promo campaign for the album 28th: Sappenin Podcast goes live on Spotify
0	4th February		10th Feb: First day of the Headline UK Love No More Tour/ Glasgow, Garage Attic	
1 +	11th February		11th Feb: Bristol, Exchange 12th Feb: London, Camden Assembly 15th Feb: Leeds, Key Club 16th Feb: Manchester, Deaf Assembly	12th: Acoustic Set Camden Doc Martens Store/pre-show Meet and Greet Fan event 16th: Live Review in Rocksound (print) and Vice online
2+	18th February		18th Feb: Birmingham, Dead Wax	
3+	25th February			3rd: Tour wrap up Video
4+	4th March			4th: DocMartens IG Live take over
5+	11th March		Kerrang Kpit Show 'Blondies'	
6+	18th March			

Bruise: Digital Marketing **Timeline**



Bruise: Digital Marketing **website**

As for collecting customers data so that we can use it for ourselves in the future I feel the best way to do this organically and effectively will be through the re-release album sales and ticket sales for the upcoming headline tours and in store performances. We want people to opt in to accepting emails from us and actively want them to join Lizzy's mailing list. I think one way in which we can encourage this is through a discount on merch if they choose to sign up to her mailing list or if they opt in to emails when purchasing the album or a ticket to the headline tour or album in-stores

With the rules surrounding GDPR we need customers to click yes to receiving marketing materials from us so we need to find a way to incentivise customers to want to do so. Hence offering a discount on merch which in the long run will be a small price to pay for the huge benefit of growing your own personal mailing list to use for future releases and touring

There is an excellent opportunity for Lizzy to expand her audience and start building a stronger following in a heavier genre.

Being added onto the Trash Boat as support to their UK tour is perfect for her to do so.

Trash Boat are an alt-rock band, they have 35.5K Instagram followers with their new track 'He's so good' reaching over one a million streams within the first 4 months of its release.

This UK Headline tour will be taking place after the Trash Boat support slot that Lizzy will have embarked on. This tour hits all three of the top cities in top Cites from her Instagram insights

The tour is to continue to build the hype around the Re-release of Bruise and continue to build on her audience.

Bruise: Live Activations

Touring

Pure Noise Records - Tour Support Budget
£1K - Tour support budget to help fund the tour

Lizzy Outgoings
Brad Wiseman (agent) - 10% - £335 one off payment
Tour Manager / Driver - £150 a day - £900 for the tour
Photographer - £80 a day - £480 for the tour
Session Musicians - £300 a day - £1800 for the tour
Merch - £40 a day - £240 for the tour

Total costs of the tour - £3755

Total fees minus agent commission - £3125

Total +/- inc. Pure Noise Tour Support - +£370

This is not including merch sales which are projected at £3 a head per show

Here are all of the offer sheets for the UK Headline tour which will then be worked into the over all budget for the campaign.

'This was sourced from an booking agent externally'

Garage Attic, Glasgow

To:	Brad Wiseman		
From:	Triple G Concerts		
Artiste/Event:	Lizzy Farrall		
Offer:	250	vs.	80%
Date(s):			
Capacity per night:	200		
Number of nights:	1		
Total Capacity for Entire Run	200		

	GBP£
TICKET PRICE (ADVANCED) =	10.00
Minus VAT (20%) =	£8.33

PRODUCTION COSTS PER NIGHT:	GBP£
PA	300.00
Lights	0.00
Monitors	0.00
PRS	£70.00
Hall Hire	0.00
Public Liability Insurance	30.00
Ticket Printing	0.00
Security	0.00
Artwork / Posters	25.00
National Advertising	50.00
Digital Advertising	100.00
Other Marketing	25.00
Posters/Flyers	0.00
Distribution	0.00
Commission	0.00
Hotel Buyout	0.00
Bus Power/Parking	0.00
Box Office Person	0.00
Catering	100.00
Support Artiste(s)	50.00
Towels / Laundry	0.00
Rep	125.00
TOTAL (per night):	875.00
Number of Nights:	1
TOTAL PRODUCTION COSTS:	875.00
ARTISTE GUARANTEE FEE PER NIGHT	250.00
Number of Nights:	1
TOTAL ARTISTE GUARANTEE:	250.00
TOTAL COSTS:	1,125.00

AMOUNT SOLD		INCOME (GBP£)
Total Pre-Sales	200	£2,000.00
Minus VAT =		£1,666.67
Total Door Sales	0	£0.00
Minus VAT =		£0.00
TOTAL NET INCOME:		£1,666.67

ACTUAL	
NET PROFIT/LOSS:	£791.67
ARTISTE % (if greater than guarantee):	£633.33
PROMOTER %:	£158.33
AMOUNT TO ARTISTE:	£633.33

	No. of Tickets	% of Capacity
Break Point on Advanced Tickets:	143	71.25%

MAXIMUM PAYMENT ON SELLOUT	£633.33

0000001

Exchange, Bristol

To:	Brad Wiseman		
From:	Karma Bookings		
Artiste/Event:	Lizzy Farrall		
Offer:	350	vs.	80%
Date(s):			
Capacity per night:	250		
Number of nights:	1		
Total Capacity for Entire Run	250		

	GBP£
TICKET PRICE (ADVANCED) =	10.00
Minus VAT (20%) =	£8.33

AMOUNT SOLD		INCOME (GBP£)
Total Pre-Sales	250	£2,500.00
Minus VAT =		£2,083.33
Total Door Sales	0	£0.00
Minus VAT =		£0.00
TOTAL NET INCOME:		£2,083.33

PRODUCTION COSTS PER NIGHT:	GBP£
PA	250.00
Lights	0.00
Monitors	0.00
PRS	67.50
Hall Hire	0.00
Public Liability Insurance	30.00
Ticket Printing	0.00
Security	0.00
Artwork / Posters	25.00
National Advertising	50.00
Digital Advertising	125.00
Other Marketing	25.00
Posters/Flyers	0.00
Distribution	0.00
Commission	0.00
Hotel Buyout	0.00
Bus Power/Parking	0.00
Box Office Person	0.00
Catering	100.00
Support Artiste(s)	50.00
Towels / Laundry	0.00
Rep	100.00
TOTAL (per night):	842.50
Number of Nights:	1
TOTAL PRODUCTION COSTS:	842.50
ARTISTE GUARANTEE FEE PER NIGHT	350.00
Number of Nights:	1
TOTAL ARTISTE GUARANTEE:	350.00
TOTAL COSTS:	1,192.50

ACTUAL	
NET PROFIT/ LOSS:	£1,240.83
ARTISTE % (if greater than guarantee):	£992.67
PROMOTER %:	£248.17
AMOUNT TO ARTISTE:	£992.67

	No. of Tickets	% of Capacity
Break Point on Advanced Tickets:	154	61.44%

MAXIMUM PAYMENT ON SELLOUT £992.67

Camden Assembly, London

To:	Brad Wiseman		
From:	Live Nation		
Artiste/Event:	Lizzy Farrall		
Offer:	500	vs.	80%
Date(s):			
Capacity per night:	200		
Number of nights:	1		
Total Capacity for Entire Run	200		

	GBP£
TICKET PRICE (ADVANCED) =	12.00
Minus VAT (20%) =	£10.00

AMOUNT SOLD		INCOME (GBP£)
Total Pre-Sales	200	£2,400.00
Minus VAT =		£2,000.00
Total Door Sales	0	£0.00
Minus VAT =		£0.00
TOTAL NET INCOME:		£2,000.00

PRODUCTION COSTS PER NIGHT:	GBP£
PA	350.00
Lights	0.00
Monitors	0.00
PRS	89.00
Hall Hire	0.00
Public Liability Insurance	30.00
Ticket Printing	0.00
Security	0.00
Artwork / Posters	25.00
National Advertising	50.00
Digital Advertising	200.00
Other Marketing	50.00
Posters/Flyers	25.00
Distribution	25.00
Commission	0.00
Hotel Buyout	0.00
Bus Power/Parking	0.00
Box Office Person	0.00
Catering	150.00
Support Artiste(s)	50.00
Towels / Laundry	0.00
Rep	150.00
TOTAL (per night):	1,189.00
Number of Nights:	1
TOTAL PRODUCTION COSTS:	1,189.00
ARTISTE GUARANTEE FEE PER NIGHT	500.00
Number of Nights:	1
TOTAL ARTISTE GUARANTEE:	500.00
TOTAL COSTS:	1,689.00

ACTUAL	
NET PROFIT/ LOSS:	£311.00
ARTISTE % (if greater than guarantee):	£648.80
PROMOTER %:	£162.20
AMOUNT TO ARTISTE:	£648.80

	No. of Tickets	% of Capacity
Break Point on Advanced Tickets:	181	90.70%

MAXIMUM PAYMENT ON SELLOUT £648.80

The Key Club, Leeds

To:	Brad Wiseman		
From:	Slam Dunk Music		
Artiste/Event:	Lozy Farrall		
Offer:	300	vs.	80%
Date(s):			
Capacity per night:	300		
Number of nights:	1		
Total Capacity for Entire Run	300		

	GBP£
TICKET PRICE (ADVANCED) =	10.00
Minus VAT (20%) =	£8.33

AMOUNT SOLD		INCOME (GBP£)
Total Pre-Sales	300	£3,000.00
Minus VAT =		£2,500.00
Total Door Sales	0	£0.00
Minus VAT =		£0.00
TOTAL NET INCOME:		£2,500.00

PRODUCTION COSTS PER NIGHT:	GBP£
PA	400.00
Lights	0.00
Monitors	0.00
PRS	£105.00
Hall Hire	0.00
Public Liability Insurance	30.00
Ticket Printing	0.00
Security	0.00
Artwork / Posters	50.00
National Advertising	50.00
Digital Advertising	150.00
Other Marketing	50.00
Posters/Flyers	25.00
Distribution	25.00
Commission	0.00
Hotel Buyout	0.00
Bus Power/Parking	0.00
Box Office Person	0.00
Catering	125.00
Support Artiste(s)	50.00
Towels / Laundry	0.00
Rep	150.00
TOTAL (per night):	1,210.00
Number of Nights:	1
TOTAL PRODUCTION COSTS:	1,210.00
ARTISTE GUARANTEE FEE PER NIGHT	300.00
Number of Nights:	1
TOTAL ARTISTE GUARANTEE:	300.00
TOTAL COSTS:	1,510.00

ACTUAL	
NET PROFIT/ LOSS:	£1,290.00
ARTISTE % (if greater than guarantee):	£1,032.00
PROMOTER %:	£258.00
AMOUNT TO ARTISTE:	£1,032.00

	No. of Tickets	% of Capacity
Break Point on Advanced Tickets:	190	63.40%

MAXIMUM PAYMENT ON SELLOUT	£1,032.00

Deaf Institute, Manchester

To:	Ryan Comall		
From:	Tapestry Promotions		
Artiste/Event:	Lozy Farrall		
Offer:	250	vs.	80%
Date(s):			
Capacity per night:	250		
Number of nights:	1		
Total Capacity for Entire Run	250		

	GBP£
TICKET PRICE (ADVANCED) =	10.00
Minus VAT (20%) =	£8.33

AMOUNT SOLD		INCOME (GBP£)
Total Pre-Sales	250	£2,500.00
Minus VAT =		£2,083.33
Total Door Sales	0	£0.00
Minus VAT =		£0.00
TOTAL NET INCOME:		£2,083.33

PRODUCTION COSTS PER NIGHT:	GBP£
PA	350.00
Lights	0.00
Monitors	0.00
PRS	£67.50
Hall Hire	0.00
Public Liability Insurance	30.00
Ticket Printing	0.00
Security	0.00
Artwork / Posters	25.00
National Advertising	50.00
Digital Advertising	125.00
Other Marketing	40.00
Posters/Flyers	15.00
Distribution	15.00
Commission	0.00
Hotel Buyout	0.00
Bus Power/Parking	0.00
Box Office Person	0.00
Catering	100.00
Support Artiste(s)	50.00
Towels / Laundry	0.00
Rep	100.00
TOTAL (per night):	987.50
Number of Nights:	1
TOTAL PRODUCTION COSTS:	987.50
ARTISTE GUARANTEE FEE PER NIGHT	250.00
Number of Nights:	1
TOTAL ARTISTE GUARANTEE:	250.00
TOTAL COSTS:	1,237.50

ACTUAL	
NET PROFIT/ LOSS:	£1,095.83
ARTISTE % (if greater than guarantee):	£876.67
PROMOTER %:	£219.17
AMOUNT TO ARTISTE:	£876.67

	No. of Tickets	% of Capacity
Break Point on Advanced Tickets:	156	62.40%

MAXIMUM PAYMENT ON SELLOUT	£876.67

Dead Wax, Birmingham

To:	Ryan Comall		
From:	Surprise You're Dead Music		
Artiste/Event:	Lizzy Farrall		
Offer:	250	vs.	80%
Date(s):			
Capacity per night:	120		
Number of nights:	1		
Total Capacity for Entire Run	120		

	GBP£
TICKET PRICE (ADVANCED) =	10.00
Minus VAT (20%) =	£8.33

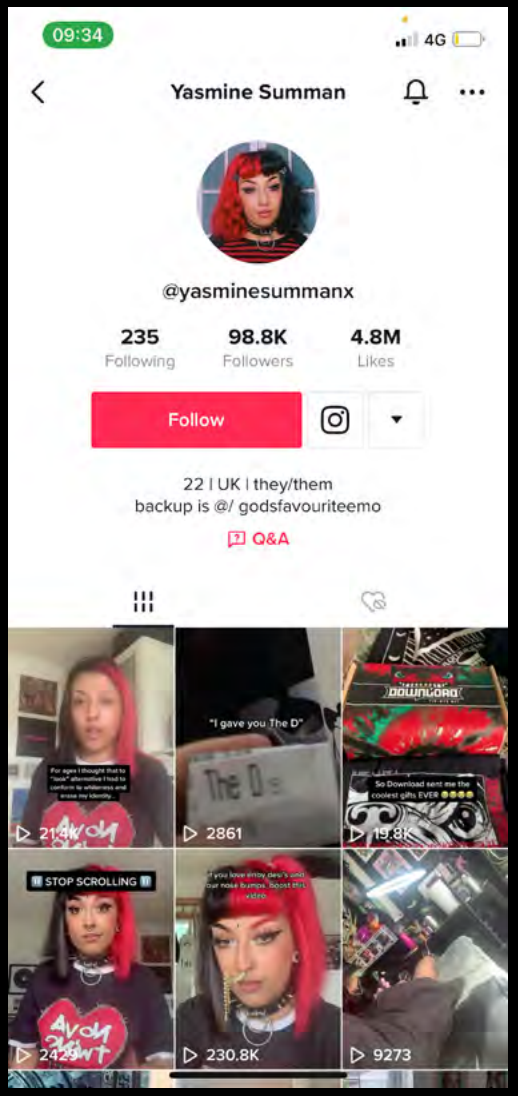
PRODUCTION COSTS PER NIGHT:	GBP£
PA	200.00
Lights	0.00
Monitors	0.00
PRS	£42.00
Hall Hire	0.00
Public Liability Insurance	30.00
Ticket Printing	0.00
Security	0.00
Artwork / Posters	25.00
National Advertising	50.00
Digital Advertising	75.00
Other Marketing	25.00
Posters/Flyers	0.00
Distribution	0.00
Commission	0.00
Hotel Buyout	0.00
Bus Power/Parking	0.00
Box Office Person	0.00
Catering	75.00
Support Artiste(s)	50.00
Towels / Laundry	0.00
Rep	100.00
TOTAL (per night):	672.00
Number of Nights:	1
TOTAL PRODUCTION COSTS:	672.00
ARTISTE GUARANTEE FEE PER NIGHT	250.00
Number of Nights:	1
TOTAL ARTISTE GUARANTEE:	250.00
TOTAL COSTS:	922.00

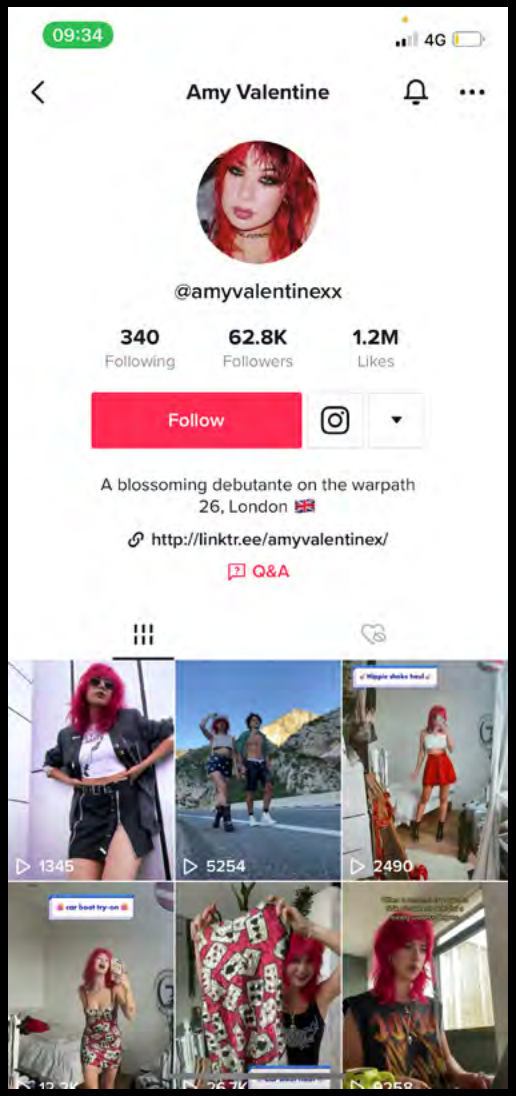
	No. of Tickets	% of Capacity
Break Point on Advanced Tickets:	118	98.45%

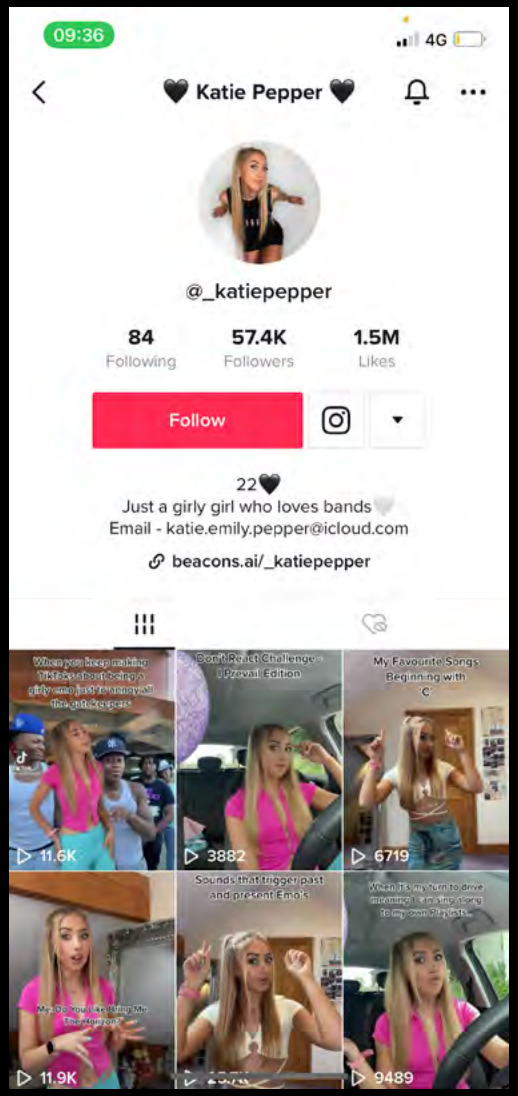
MAXIMUM PAYMENT ON SELLOUT	£262.40

AMOUNT SOLD		INCOME (GBP£)
Total Pre-Sales	120	£1,200.00
Minus VAT =		£1,000.00
Total Door Sales	0	£0.00
Minus VAT =		£0.00
TOTAL NET INCOME:		£1,000.00

ACTUAL	
NET PROFIT/LOSS:	£328.00
ARTISTE % (if greater than guarantee):	£262.40
PROMOTER %:	£65.60
AMOUNT TO ARTISTE:	£262.40



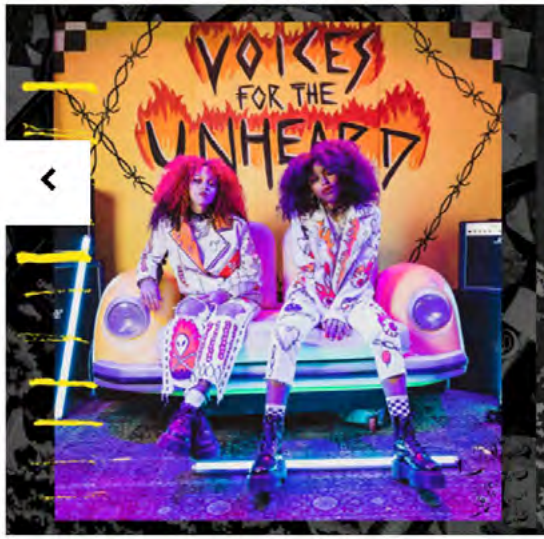


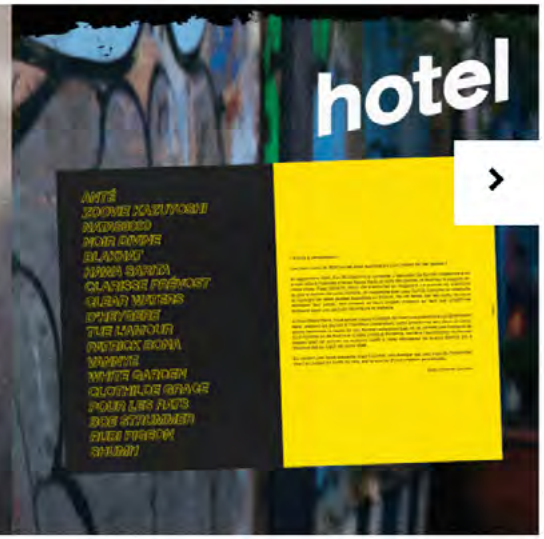


Working with influencers is another advertising tool that we are going to use to push the release- of bruise and build her social media following.

"The more people feel connected to someone, the more likely they are to trust them. Influencers can build up trust quickly and easily on TikTok, and their followers will be excited to see the brands and products they choose to share online. This is another reason why TikTok influencer marketing is a great investment."

Signature Brew have been at the forefront of working alongside bands and introducing different ranges of 'Music Beer' to both a bands merch store and also gigs and festivals all over the country over the last few years. Especially with their inclusion at Slam Dunk festival, this really helped them boost their profile within the Alternative scene that Lizzy is such a big part of. That is why I want Lizzy to be involved with this brand and to play a show at the Signature Brew taprooms during the promotional campaign for her album. With the way this company has helped bands and festivals grow, I deem it vital that Lizzy uses this to it's full potential and later on in her career could even work more closely with them and release her own range of beers.





NOVA TWINS | VOICES FOR THE UNHEARD

Amplifying the voices of underrepresented creatives through Voices For The Unheard's Instagram Live show and limited-edition vinyl.

DR. MARTENS PRESENTS: CAUTIOUS CLAY

How the American singer, songwriter and producer used his art to carve a path through the turbulence of 2020.

DR. MARTENS PRESENTS: GIRLS IN FILM

How the winner of a Girls In Film prize fund, 'Teddy', was brought to life, and its impact on the community told by the people who made it.

DR. MARTENS PRESENTS: HOTEL RADIO PARIS

Dr. Martens Presents supported the production of a one-off zine created by independent radio station Hotel Radio Paris, which documented the city's creative scene during lockdown.

Dr.Martens has and always will be the biggest shoe in punk, rock and alternative music. It is so synonymous with punk/rock and I want Lizzy to sit right in the middle of the history of the brand. Working alongside Dr.Martens is exactly the right track for this whole re-branding and I know it makes the most sense. Add that with the fact that Lizzy has existing relationships with the company I feel it's a no-brainer. The legacy of Dr.Marten's will always be there, I just want to make sure Lizzy has a seat at the table of their history and fully seizes the promotional opportunities which can be used to push her own record forward

Bruise: Promotion **brand partnerships**

KERRANG!

MENU

HOME NEWS VIDEO FEATURES REVIEWS

The K! Pit

The Latest The K! Pit News, Video, Interviews and Features

FEATURES

How two Australian sisters built London's best dive bar

Blondies has become a focal point of the capital's rock scene

VIDEO

Watch Gatecreeper Unleash Total Madness At A Brooklyn Dive Bar

Arizona death metal masters

Kerrang!'s 'K!Pit' brand has grown exponentially over the last couple of years and has become revered as the place to be for crazy, intimate gigs that wouldn't happen anywhere else. Seeing bands such as While She Sleeps that play to 5000 each night in front of 50 people is one hell of an experience. Because of the underground respect that K!Pit has been gathering I feel it necessary for Lizzy to be included in this. That's why a gig at the now famous 'Blondies' will be a great boost for this campaign and the re-release and the re-brand of 'Bruise'

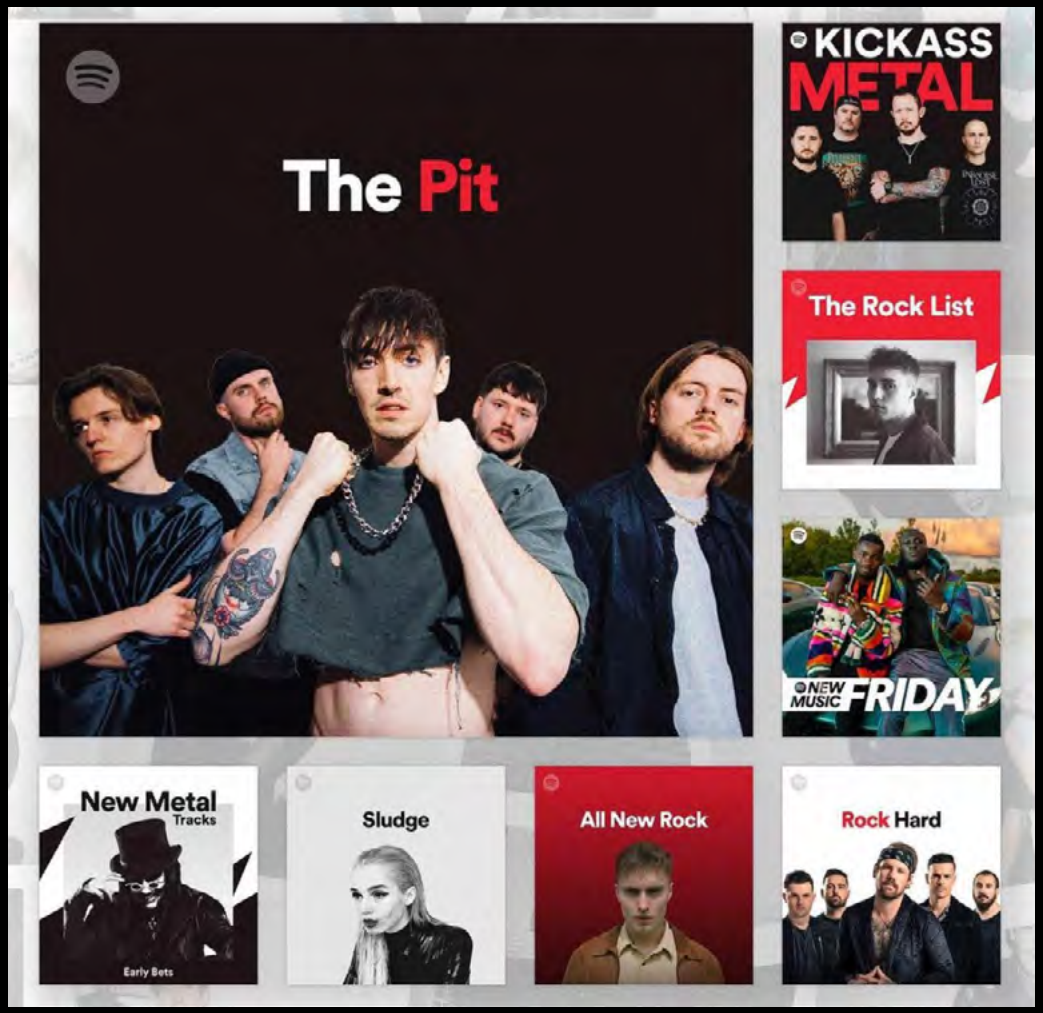
A New Artist one sheet For Lizzy going forward. Keeping all of the marketing plan in mind, includeing new promo and logo.

Bruise: Content

Artist One Sheet

One thing that is massively important in the success of any band/artists album campaign is how they are perceived. If they are seen as the cool, new, fresh band that everyone needs to be listening to, this will help the band or artist push their releases and touring to the next level. I truly feel that one of the most effective and best ways to help Lizzy in being perceived as this successful emerging artist will be through the radio plays we can generate for her through Jack Saunders and Daniel P Carter at Radio 1.

Being seen on this station and on these shows is completely vital to the success of the re-brand. Perception is unfortunately everything, not only will it help the public to see Lizzy in a different light but it will help with getting Lizzy the desired playlisting on Spotify, Apple Music and Amazon Music. It will also help in future with gaining the support tours Lizzy may want to be a part of. That is why I feel her inclusion on 'Future Artists' with Jack Saunders and the Daniel P Carter 'Radio 1 Rock Show' is absolutely necessary



After researching about what the most beneficial playlists have been for artists similar to Lizzy both in genre and size, I feel these particular playlists and targeting these particular tastemakers will generate the best results for Lizzy's re-release campaign.

As an example, 'The Pit' playlist on Spotify has become a benchmark staple for bands in the scene, they wouldn't survive in this cut-throat arena without regular features on playlists such as this. Last week Trash Boat's new single 'Bad Entertainment' helped them become the cover band for the playlist, which is a huge deal. With Lizzy's support tour with the band coming up, I feel this is a foot in the door to helping Lizzy achieve this playlist but also many others as she will be viewed as competing on the same level playing field as these bands. The same can be said of 'The Rock List', 'The Scene' and 'New Music Friday Playlists', bands in the alternative scene, especially over lockdown, need to be featured on these playlists to survive as a band. To still be seen as relevant and to help their band progress, therefore I feel working on achieving playlisting with the likes of Shannon Carragher (Spotify), Suzy Cole (Apple Music) and Elise Cobain (Amazon Music) is vital for the success of the re-brand and re-release of Lizzy Farrall's 'Bruise'.

MARKETING DIRECTOR / LABEL MANAGER
Hayley Connolly

LABEL NAME
Pure Noise Records

ARTIST NAME
Lizzy Farrall

RELEASE TITLE
Machines

RELEASE FORMAT
Single

RELEASE DATE
14.11.21

RELEASE ARTWORK

RELEASE GENRE
Alt-Pop

RELEASE SUB GENRE
80's Synthwave

BRIEF INTRODUCTION OF THE RELEASE
'Machines' will be the first single from the re-release of 'Bruise' Lizzy Farrall's debut album, released in March 2020. Originally the song didn't feature on the album but is one that Lizzy and producer Brett Romnes came to feel needed to be included on 'Bruise'. The song will be released around UK Tour's for Lizzy Farrall both supporting Trash Boat (in 500 – 1300 capacity venues) and on headline dates (150 – 300 capacity venues).

SUPPORTING INFORMATION FOR THE RELEASE

The song was written, recorded and produced at 'The Barber Shop Studios' alongside Brett Romnes (Boston Manor, The Front Bottoms, Heart Attack Man) in New York City in 2019. 'Machines' is a sweet assault on the eardrums bridging the gap between older material of Lizzy's and the new 80's Synthwave influences she has found herself encompassed by on 'Bruise', making it the perfect song to start the re-release and re-branding of the record. Alongside the single release Lizzy will embark on a support tour with Trash Boat and accompanying headline shows.

RADIO ACTIVITY
Radio 1: Jack Saunders Next Wave, Daniel P Carter's Radio 1 Rock Show

PRESS/ONLINE
Ali Shutler at NME, Emily Carter at Kerrang!, Jack Rogers at Rocksound, Theresa Hofer at Dead Press, Jak Hutchcraft at Vice, Josh Abraham at DSCVRD, Yasmine Summan at Metal Hammer and Distorted Sound, Finlay Holden at Clash Magazine

TOUR/LIVE DATES
Lizzy will have just announced a run of 6 of her biggest headline shows to date with Live Nation, Slam Dunk and other top promoters throughout the country. Paired with a support tour with Trash Boat and in-store performances at the likes of iconic Banquet Records in Kingston to promote the re-release and re-branding respectively. There will also be performances at 2000 Trees Festival and Slam Dunk Festival in 2022.

FACEBOOK LINK
https://www.facebook.com/LizzyFarrallmusic

INSTAGRAM PROFILE
https://www.instagram.com/lizzyfarrall

TWITTER PROFILE
https://twitter.com/LizzyFarrall

Budget Request for the campaign to Pure Noise Records

Photoshoot x 2 - £500
Artwork - £250
Merch Range design - £250
Merch Range production / manufacturing -
Awesome Merchandise - supply deal - £4.20 a piece per t-shirt (400 t-tshirts), £12.70 a piece per hoodie (200 hoodies), £0.21 a piece per badge (200 badges), £2.59 a piece per tote bag (100 tote bags), £0.32 a piece per poster (100 posters) - £4553
Logo Design - £75
Music Video x 2 - Zak Pinchin - £1000
Physical Production - £3000
Lyric Video - £150
Pop Up Store - promotional material for the shop - £200
Content creation costs - £250 @ 15 in feed and 10 storiyposts
Content Management costs - Hootsuite £39 monthly / £468 for the year
Tour Support Budget - £5000
Tiktok influencers - £50 a post - 10 posts in total - £500
Vinyl - quantity 250 - £8.03 a unit inclusive of VAT - £2007.5
CD's - quantity 500 - £1.80 a unit inclusive of VAT - £900
Social Media Advertising - Facebook - £1000, Instagram - £1000, Twitter £500 - £2500

Total - £21853.5

Total budget requested from Pure Noise Records - £22000

Bruise: Budget