Creation Module Portfolio (30%)

Isabel Murphy

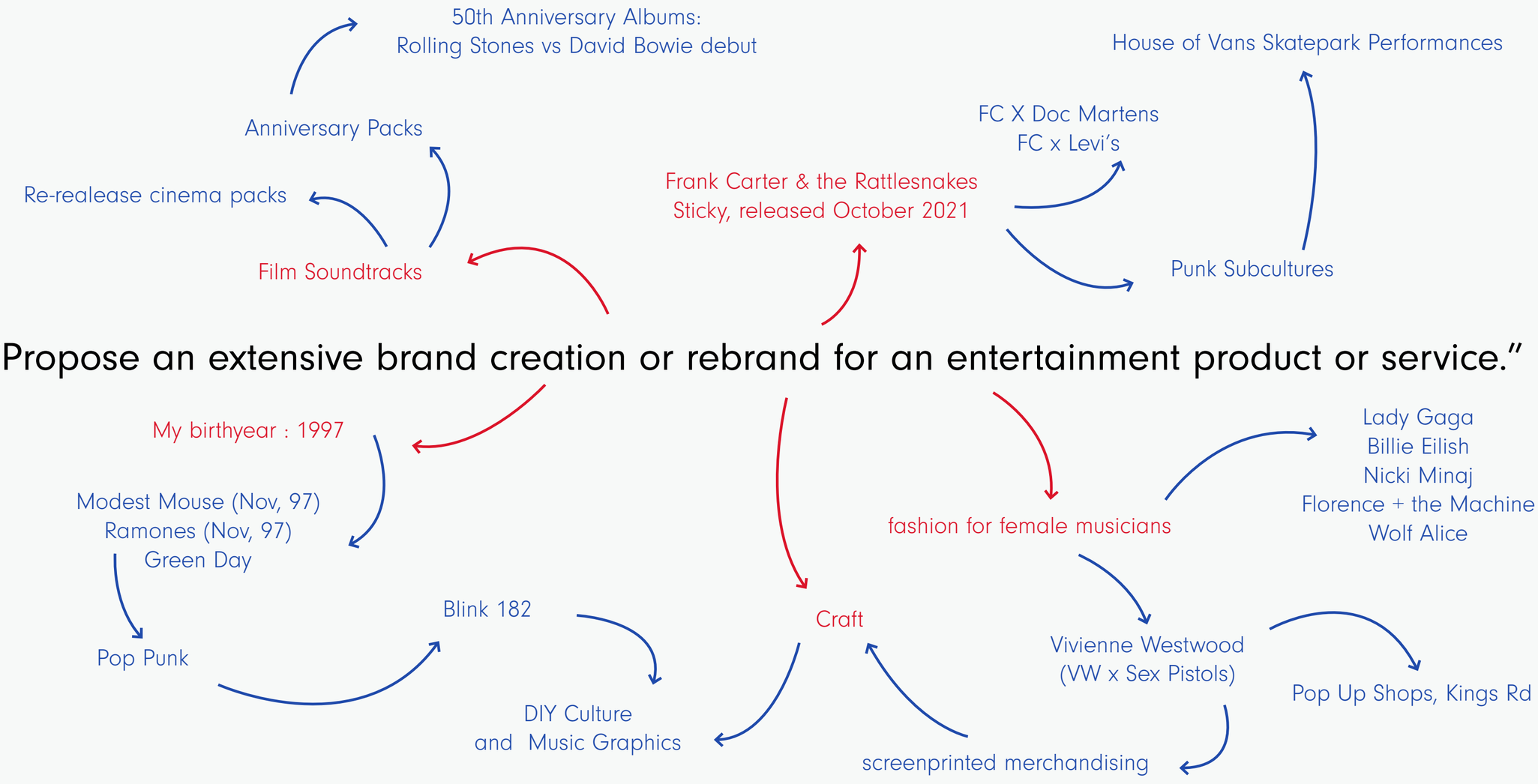
October 2021

Creation Module Brief:

“Propose an extensive brand creation or rebrand for an entertainment product or service.”

Initial Thoughts to the Brief:

Upon receiving the brief, my initial thoughts centre around aspects of music and design that intrigue me: movie soundtracks, new releases, 1997, women in music and hand rendered craft. I am keen to a project that focuses the aspect of craft, as I pride myself on my physical making and want to step away from digital design.

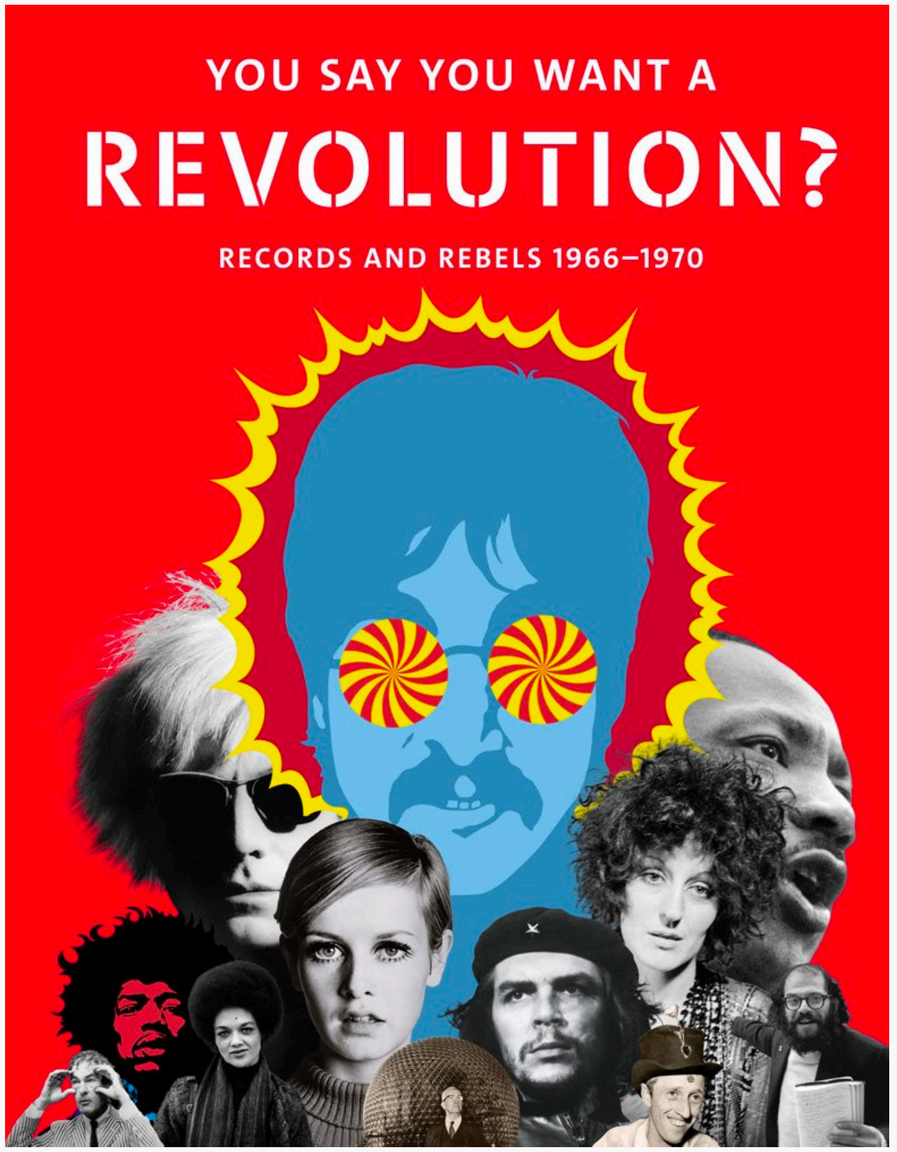


V&A ‘You Say You Want A Revolution’, 2016

An resource that I often look at for reference is a V&A exhibition catalogue from their 2016 display of You Say You Want A Revolution / Records & Rebels 1966 - 1970.

The catalogue is a great resource for me since I have great appreciation for design, fashion and particularly the music of the 1960’s and 1970’s. A lot of the designs I take inspiration from centre around album covers from The Beatles and The Rolling Stones fashions from the likes of David Bowie and Elton John and graphic designers from iconic artists like Milton Glaser and Stanley Mouse.

The following mindmap pinpoints some of my thoughts, and possible solutions that I could develop a project around.



Broackes, V. and Marsh, G. (2016) You Say You Want A Revolution / Records & Rebels 1966 - 1970

Illustration by Alan Alridge, from The Illustrated Beatles Lyrics



Solution: How can I replicate a 21st Century love for psychdelia through modern artists, ie Tame Impala? Australian cutlure?

Tame Impala



1963, Weldon's of Peckham, Beatles badge



Rubber Soul, 6th Beatles album photographed by Robert Freeman



Wes Wilson

Solution: Rebrand Bowie's 1967 debut album to ensure more commercial success





The Beatles

David Bowie

"commercial failure due to the success of Sgt. Pepper release"



Rolling Stone magazine



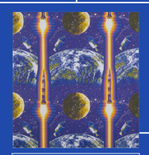
Jimi Hendrix Experience



Artwork for Dandelion Records (John Peel) by John Hurford



1970s, lapel badges, designed by John Pasche



'Lunar Rocket' printed cotton shirt by Eddie Squires

Customised Clothing



Elton John, denim ensemble



Grohl, 2021 photographed by Lotz, G

Foo Fighters

since 1994, Seattle WA

Denim

1957

1963

1965

1966

1967

1968

1969

1970

1971

1972

1983

1994

21st Century



1957, Jailhouse Rock, Presley showdenim



1963, the Rolling Stones outside Tin Pan Alley

Terry O' Neill

V&A: Records & Rebels (2016)



Hendrix, photographed by Gered Mankowitz

Jimi Hendrix

The Rolling Stones



1967, Their Satanic Majesties Request



1968, Beggar's Banquet



1969, Let It Bleed



1970, Performance



1971, Sticky Fingers, Andy Warhol

Red Hot Chili Peppers

since 1983, LA California

RHCP, Reading 2016, photographed by Joseph Okpako

Arctic Monkeys

since 2002, Sheffield UK

Sennheiser

Levi's

Music

Fashion

Solution: Create a clothing collaboration between a band and a brand



Hendrix jacket by Dandie Fashions





Lennon, white suit by Ted Lapidus

1960's Fashion

Mods

Rockers

The Who

Pete Townshend, Union Jack jacket



Mr Fish

'Mr Fish' dress

King's Rd



July 1969, Hyde Park performance



Dec 1969, Altamont performance

Mick Jagger



Jagger jumpsuit by Ossie Clark, 1972

Harry Styles

Supposedly 21st Century artists of similar flamboyant dress, like Jagger

Alex Turner



Alex Turner, 2013, via DIY Mag



Alex Turner, 2018, via DIY Mag

TINY DANCER LYRICS:

Blue jean baby,
LA lady,
Seamstress for the band

2022 - Rolling Stones - 60th Anniversary
2022 - Elton John - 60th Anniversary
2022 - Arctic Monkeys - 20th Anniversary
2023 - RHCP - 40th Anniversary
2024 - Foo Fighters - 30th Anniversary

Murphy, I (2021) 1957 - Present Mindmap of Music, Fashion & Entertainment

Developed Idea

Following some thought, more research and a tutorial I came to decide that my project will surround both, the entertainment and the fashion industries. I am keen to create a physical outcome for this project and to reignite and develop upon my sewing skills.

Working in tandem with each other and the final result would be a stage design costume for a particular performer. And the context of the designs would a honorary concert, similar to the style of Grammy Salute Shows. I chose to focus my project on the Rolling Stones, and in particular as they can be credited as one of the longest surviving bands of all time, nearing 60 years together, and it was this notion that confirmed my project task.

Some references include the red suit donated by Slade's Jim Lea to the V&A's Theatre and Performance Department, and also the stage costumes worn by Lady Gaga and Bruno Mars for their Grammy Salutes to musical legends Elton John and Prince.



Kovak, M / Getty Images (2018) Lady Gaga at the Elton John Salute Show



Macon, V / Getty Images (2017) Bruno Mars at the 59th Grammys



Designers at Granny Takes A Trip (1970's) Red lamé suit worn by Jim Lea of Slade, donated to the V&A's Theatre & Performance Collections.

Project Task:

Create an extensive brand collaboration campaign between The Rolling Stones and Levi's, in the context of a live performance.

Part 1: Business



X

Levi's®

The Rolling Stones (1962 - present)

The Rolling Stones began their musical careers in 1962, and have since been considered rock and roll royalty. Over their 60 year reign, The Rolling Stones have developed not only as a musical group but also have established themselves as a brand. I have recognised some of their guidelines and notes on their brand identity that I can work with as the project develops.

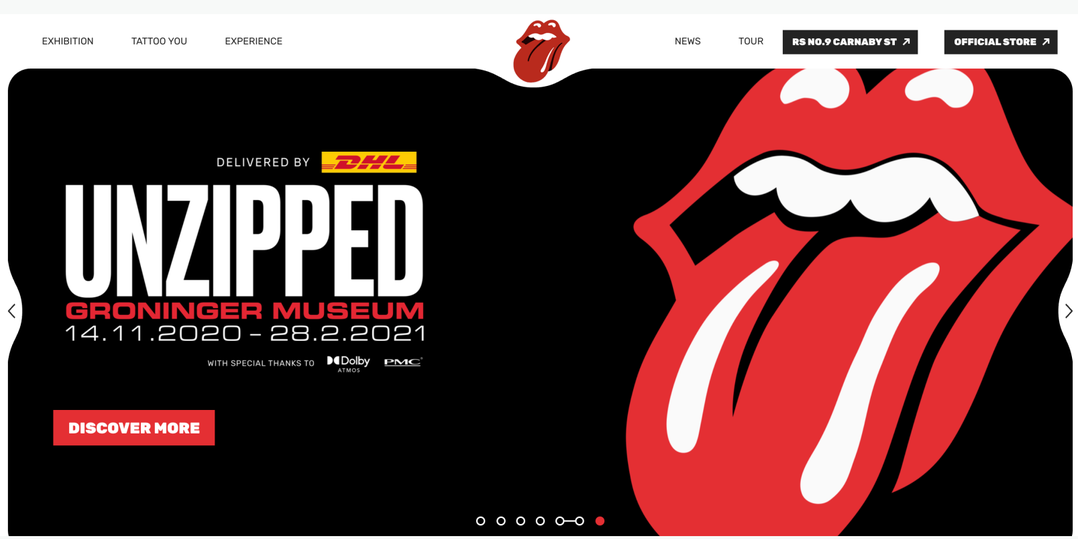
- ◊ Very adaptable and versatile “Tongue & Lips” logo
- ◊ Colour palette is also very varied, but mainly includes black, white and red
- ◊ The branding is very illustrative and graphically dominant!
- ◊ A lot of Rolling Stones artworking has a very artistic quality and just like their logo, shows their diversity and individuality.
- ◊ The Stones have been widely recognised for their energetic and exhilarating performances, spearheaded by Mick Jagger.

“The Jagger look - the sartorial embodiment of rock star swagger - is unmistakable, and iconic.”

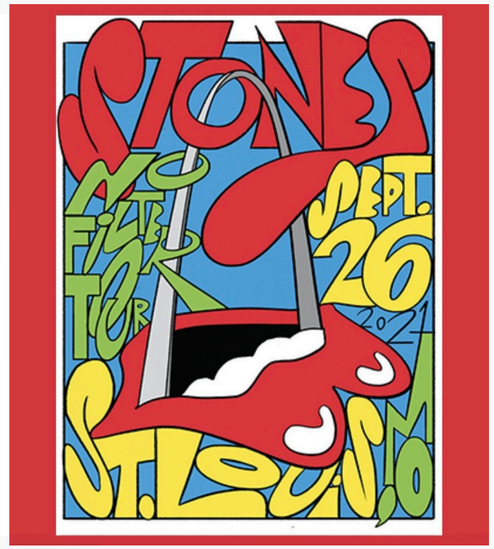
Cally Okwodu, Vogue



THINKFARM (1989 - 2021)



The Rolling Stones (2021)



The Rolling Stones (2021)

Levi’s (1853 - present)

Levi’s first established as a commercial goods brand, turned their hand to workwear and began making clothing for miners, carpenters, cowboys, and other hard labour workers. Levi’s are globally recognised for being the most successful denim and jean products, known for the durability and versatility.

“ endlessly versatile, capable of shifting their meaning between rebellion, conformity, uniformity, cross-dressing, unisex dressing and eroticism, an everyday staple as well as high fashion.”

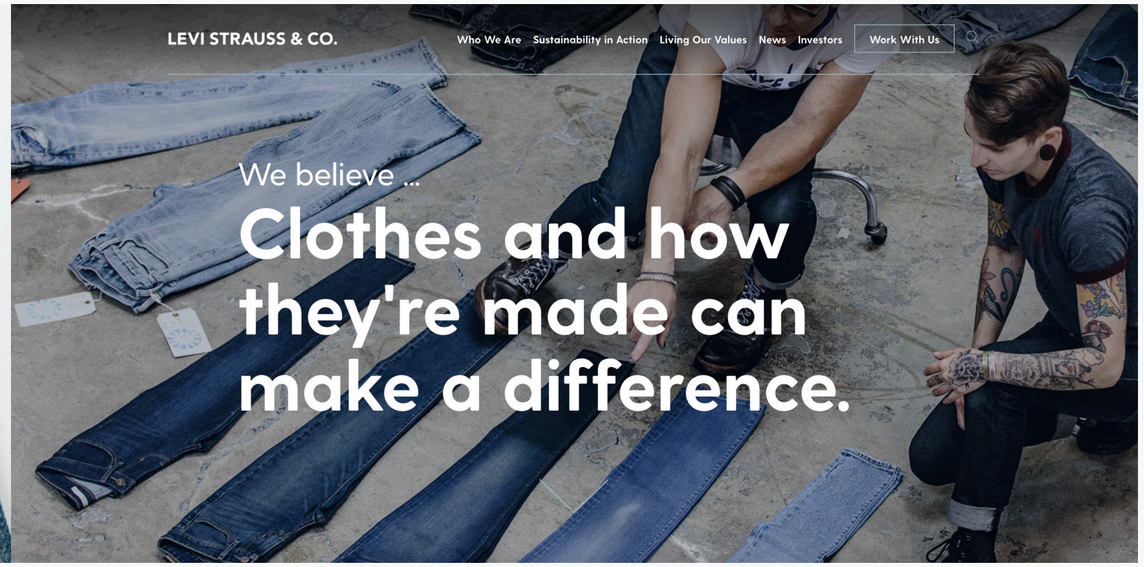
Cally Blackman, 100 Years of Fashion

- ◊ Branding is dominated by their arcuate shape logo, representing their back pocket detail and their red tab on every item of Levi’s.
- ◊ Primary colour palette is red and indigo blue, and white.
- ◊ Aesthetic is very clean, and is very photographic.
- ◊ Globally successful brand, who are known for their denim products, developed originally as workwear and known for the materials strength and durability.
- ◊ More recently, Levi’s have been keen to highlight the importance of fast fashion and its impact on the climate crisis. Their latest television slogan reads:

  Make Better. Buy Better. Wear Longer. Buy Less. Waste Less. Change.



Levi’s (2018)

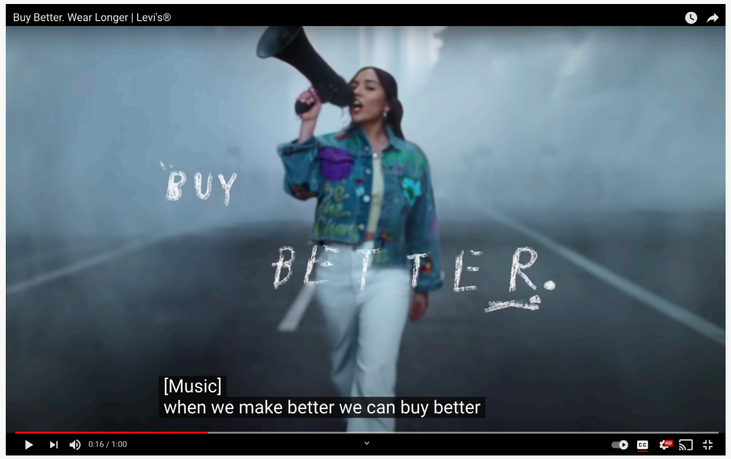


Levi’s (2021)

Levi’s Advert: Buy Better. Wear Longer (2021)

From seeing this campaign, I knew it imperative to make the stage costumes as sustainable as possible, as this is something that Levi pride themselves on. Levi’s are recognised for their high quality garments, and so it appears having them as a tour sponsor would be a great advantage to echo their business ethos of sustainability as outlined in the campaign values.

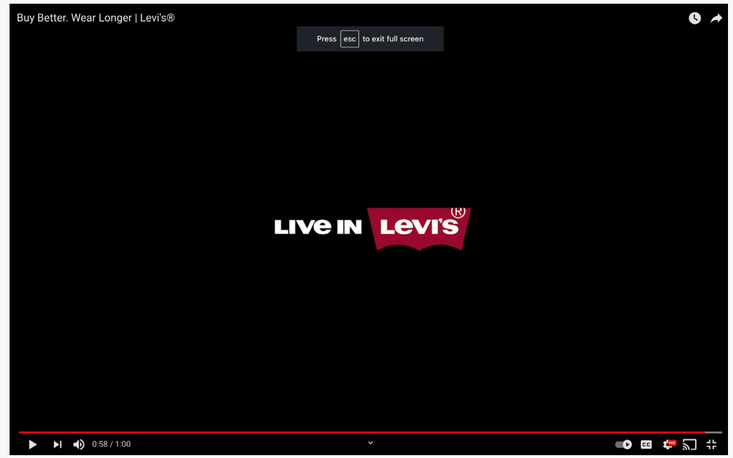












Levi’s (2021) Buy Better. Wear Longer | Levi's® [video advertisement] April 19th. Available at: https://www.youtube.com/watch?v=M7ZBlcUz-lE (Accessed 21st August 2021)

Branding Moodboard



All imagery gathered from The Rolling Stones (2021) and Levi's (2021) website and Instagram

Core Campaign Values

Using the previous moodboard as a visual stimulus enables me to deduce key words and associations with either brand and maintain these characteristics throughout the projects development, and to ensure the results represent the final key words below but more importantly that the outcomes is the embodiment of the Rolling Stones and Levi's.

Energetic	Reflective	Structured	Original
Captivating	Dynamic	Strong	Authentic
Flamboyant	Embellished	Adaptable	Traditional
Stylish	Hedonistic	Durable	Crafty
Artistic	Powerful	Fashionable	Ethical

Authentic. Expressive. Representative
Captivating. Sustainable. Memorable

Core Values and Ethos

The overarching ethos or purpose of this proposed Rolling Stones X Levi's campaign is to commemorate the Rolling Stones and their contributions to the entertainment industry over the past 60 years. As one of the first musical collectives and pioneers of the rock and roll style, the Rolling Stones have revolutionised not only the entertainment and music industries, but have also contributed and even influenced social change.

Core values that must be embedded with this campaign:

- ◊ The campaign must honour the evolution of the Rolling Stones as an act to celebrate their longevity and success within the music, entertainment and fashion industries.
- ◊ The performance must incorporate the use of denim materials or textures to reference the history of Levi's as a workwear to fashion corporation.
- ◊ It is imperative that both brands are visualised and represented in all aspects of the narrative.
- ◊ The campaign deliveribles should utilise the most sustainable approach to encourage the Levi's ethos of sustainability and ethics.
- ◊ Campaign deliverables should be incorporate both physical and digital production, and should engage a sense of craft and analogue artistic techniques.

Target Archetypes

Creating audience archetypes was an idea encouraged to me from my interview with Sally Freeman. Sally suggested that creating characters is a great tool to use when developing campaigns as I have a persona that can represent either brand and in partiuclar their identities and values. John's character presents the Rolling Stones and Abi's character represents Levi's.



◊ This is John, he lives in the surrounds on Napa Valley, California and is an outdoors enthusiast. John is a retired labourer and spends his free time playing guitar or piano, and often enjoys painting and indulging in joinery. He is an avid Rolling Stones fan, and big collector of vinyls and has seen the Rolling Stones in concert 5 times.



◊ This is Abi, she's a fashion blogger and lives in San Francisco. She stayed there following her studies and now works for a culture magazine, writing about fashion and music. She is a self confessed denimhead and loves all things vintage, Abi often patrols thrift stores to find the most unique clothing items she can, as she is very enthusiast about ethical living.

Statement of Intent:

Following from the campaign concept of hosting a live event that celebrates 60 years of the Rolling Stones, the intention is to design and construct stage costumes and other theatrical assets that best represent the shared values of the two brands.

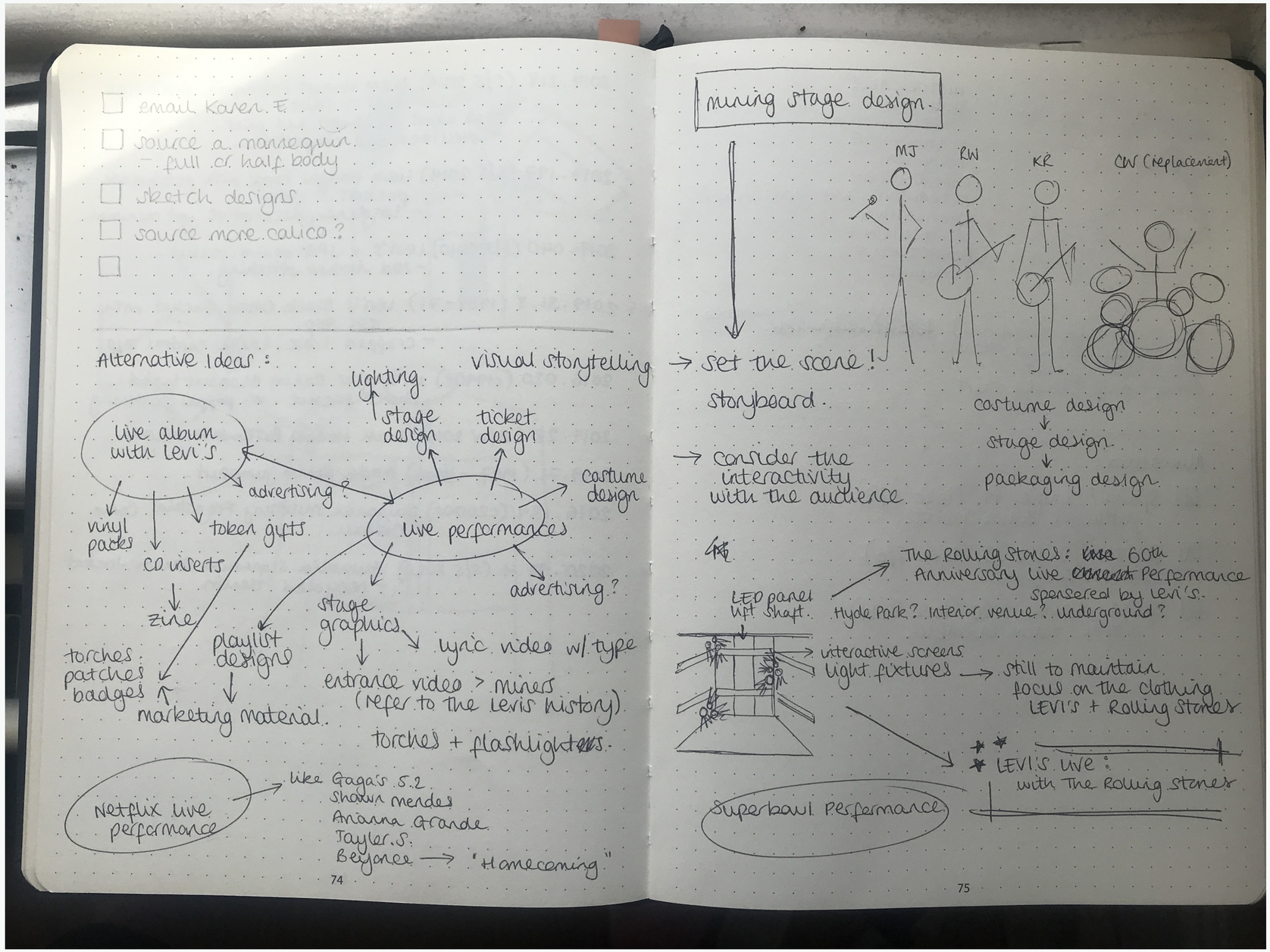
Part 2: Design

Campaign Ideation

The idea to develop a stage costume came from a desire to re-engage with some physical making and previous fashion studies. It became apparent the creating a live performance would be the best way to contextualise this costume and so as you can see from my notes that the campaign considered lots of performance options like a Netflix documentary and Superbowl event.

Additional notes consider other assets that could be developed: Limited Edition Album Packs, Merchandising, Stage Design to enhance the potential of this collaboration campaign.

And I came upon the concept that 60 year anniversaries are represented by diamonds and so I thought this would be a opportunity for me to storytell the history of Levi's and 19th Century miner working, as well as convey the flamboyance of the Rolling Stones.



Campaign Conception

The campaign will be called ‘The Diamond Show’ as a way of highlighting the 60th Anniversary of the Rolling Stones. The concept of diamonds also denotes the history of Levi Strauss, as Levi overalls were a common uniform of Californian miners in the 19th and early 20th Centuries.

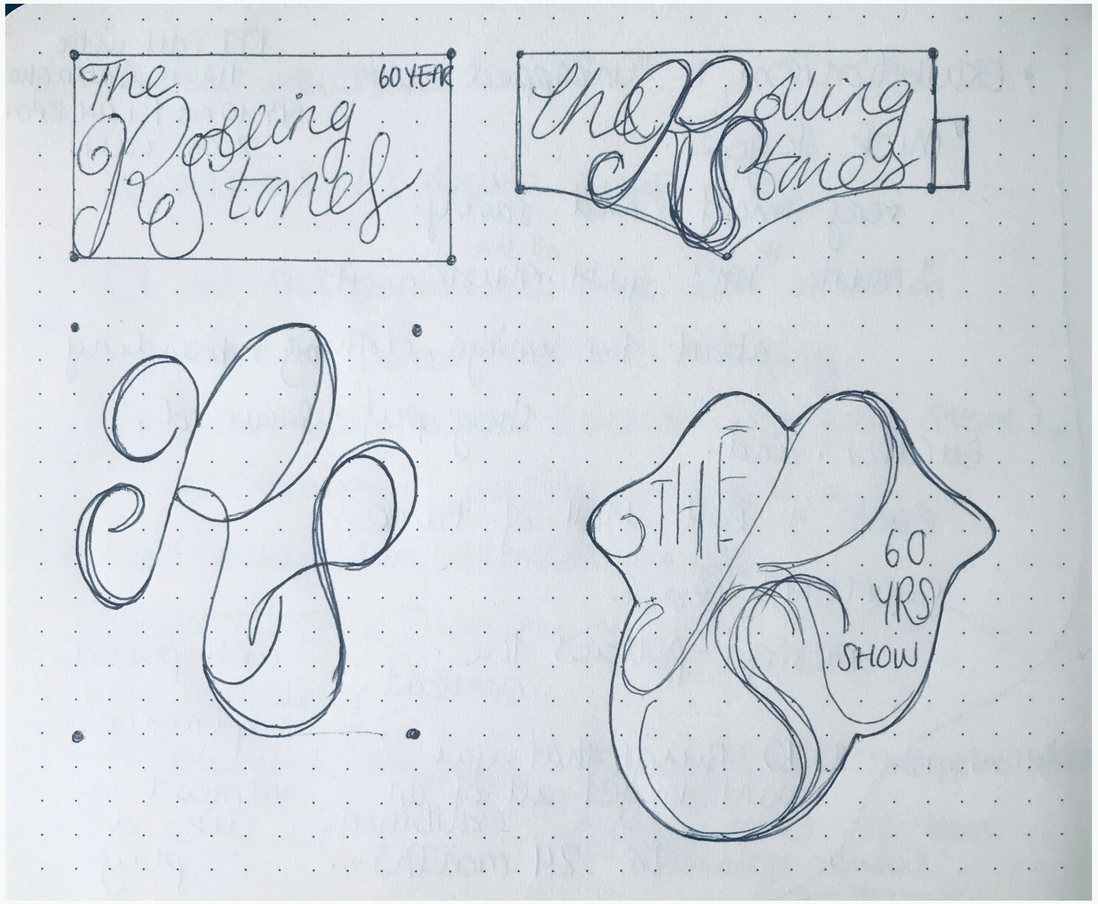
Branding

Logo Ideation

Since 1970, the 'Tongue & Lips' logo has remained a icon to visually, and instantaneously represent the Rolling Stones. The icon utilises a similar shape but has been reimagined, disfigured and adapted for different purposes as the band have been working. Initially my idea to recreate a version of the icon that aligned with the history of Levi's took inspiration from their 19th Century advertising. Lots of scripted type, movement and colour within the frame that I sketched a few times with the Rolling Stones' lips logo and alternatively Levi's arcuate logo in mind.



Levi's Archive (2014)



Murphy, I (2021)

Revised Brand Identity

Development started by gathering typefaces and colour palettes that would formulate a new brand identity that combines the aesthetic of both the Rolling Stones and Levi's especially for this one off performance, The Diamond Show; adding these assets to the designs allows the creative too to evaluate the best visuals to front the campaign.

Aa Archivo Black

Aa Corner Store

#090a0a #f0f0f0 #dc1428 #1e4baa #64aadc

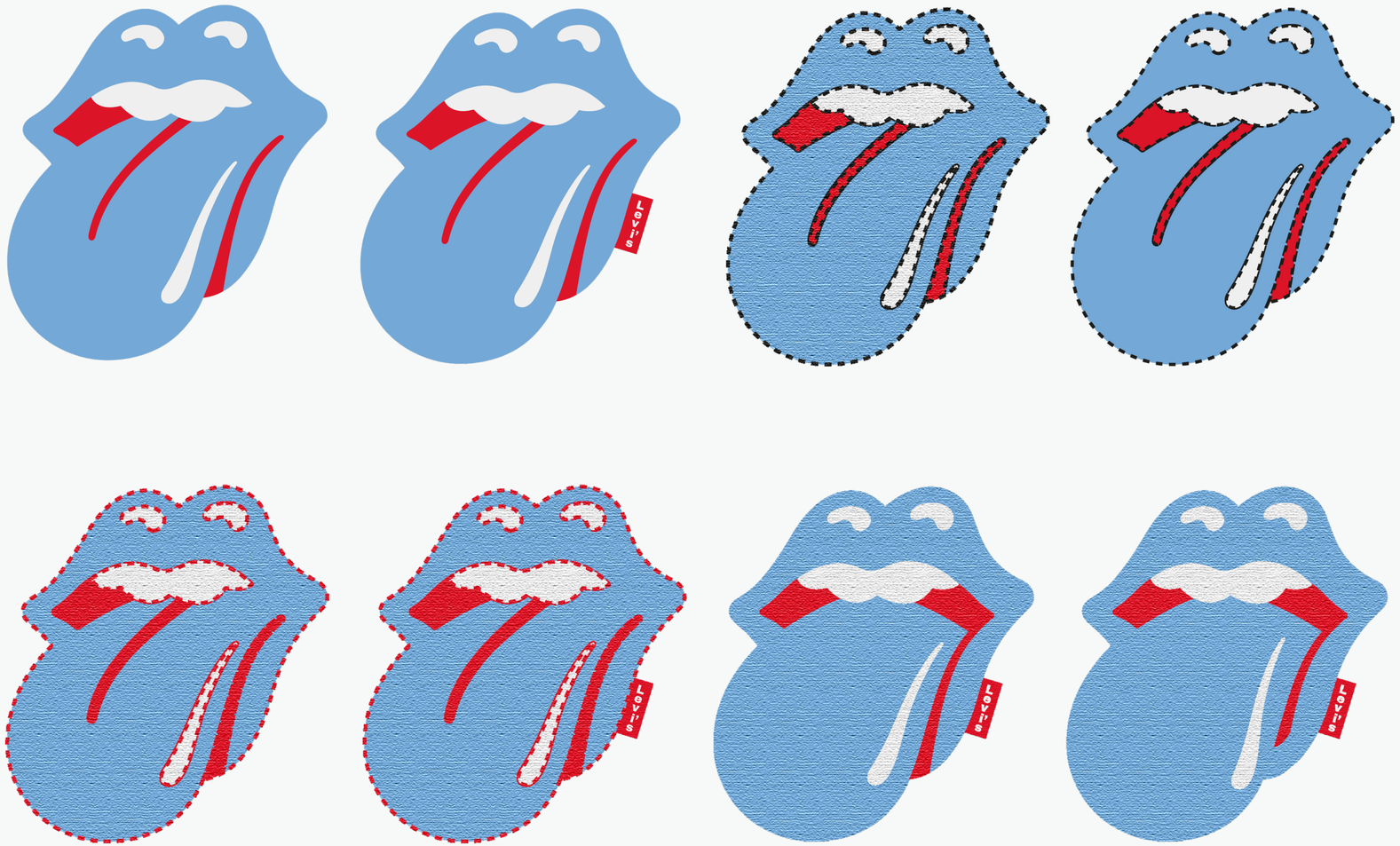


Logo Development

With Levi's being known for their use of denim and cotton materials it seems appropriate to apply textures to my visuals to enhance the authenticity and representation of Levi's. Although mimicked in shape, each alternative design pays tribute to the concept of fashion by showcasing the textures and visualising stitching through the dash line and addition of the iconic Levi's red tab. Despite the logo options having a more tactile quality, user feedback suggested that the non- textured logos provided greater clarity and legibility to the entire logo, meaning therefore it can be applied to smaller and larger services while still remaining captivating.



Murphy, I (2021)

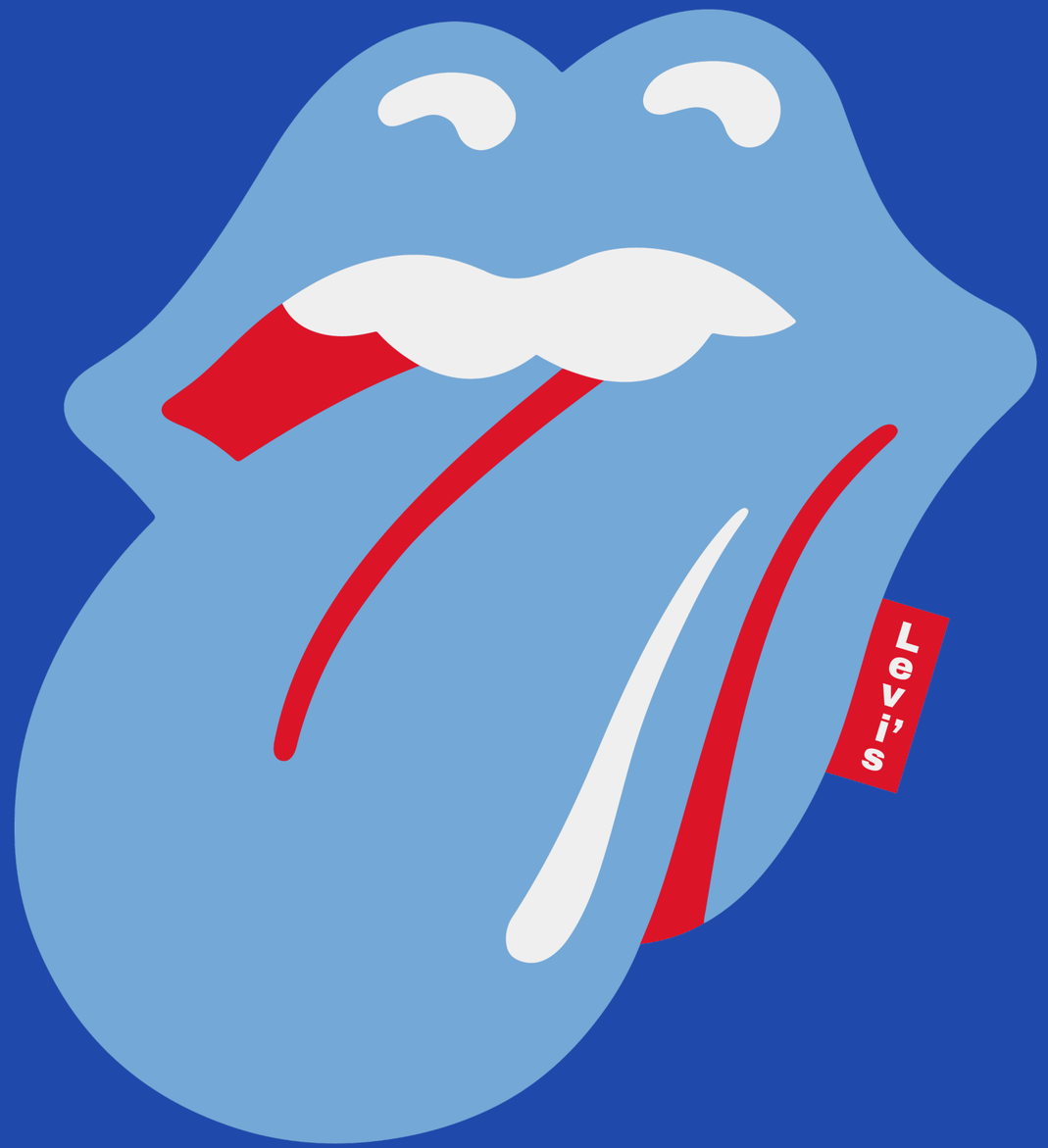


Murphy, I (2021)

The Diamond Show

CELEBRATING 60 YEARS OF THE ROLLING STONES

SPONSORED BY Levi's


Levi's

Stage Design

Venue Choice: Levi's Stadium

With Levi's being selected as the official sponsor of the performance, it seems most accurate that the Levi's Stadium home to the San Francisco 49ers in California state, and also the home state of Levi Strauss & Co acts as a the host venue. This is great venue choice as it has a large capacity of 68,500 and has actually hosted The Rolling Stones in 2019 for their No Filter Tour.

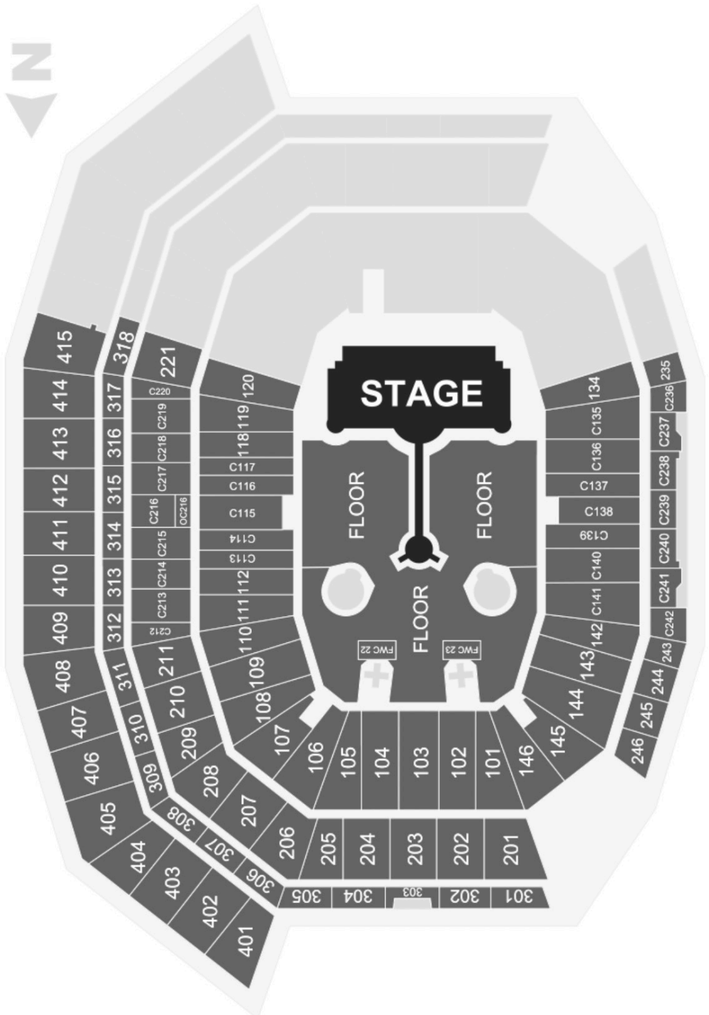
This is the ideal location to host The Diamond Show, as it draws upon the ethos and core values of maintaining a sustainable and ethically focused campaign and conveys that Levi's are not just conscious about their fashion and products, but also sustainability in encouraged within all of their endeavours; infact, the stadium is built within a low emission zone, utilises solar energy wherever possible and atop of the west wing of the stadium there is even a green living roof.

Capacity: 68,500 in total (59,000 Reg + 9,000 VIP)



Stadium Seating Plan

After conducting research into to previous Rolling Stone performances (and particularly those held at the Levi's Stadium) it can be calculated that if 50,000 tickets were sold at an average of $250 a ticker, that would equate to a revenue of $12,500,000.



Previous Levi's Stadium Performance Statistics

Performance	Year	Revenue	Quantity	Approximate cost per ticket
Grateful Dead 50th Anniversary Show	2015 2 Shows	$21, 550, 000 (£15,632,000)	151, 650	$142 (£103)
Taylor Swift 1989 World Tour	2015 2 Shows	$13, 032, 000 (£9,453,000)	102,140	$127 (£92)
Beyoncé Formation World Tour	2016 1 Show	$6, 201, 850 (£4,500, 000)	45, 000	$137 (£99)
Coldplay Head Full of Dreams Tour	2016 1 Show	$5, 990, 700 (£4, 345, 500)	52, 400	$114 (£82)
U2 The Joshua Tree Tour	2017 1 Show	$6, 270, 000 (£4, 550, 000)	50, 000	$125 (£90)
The Rolling Stones No Filter Tour	**2019 1 Show**	**$11, 497, 000 (£8, 400, 500)**	**48, 000**	**$239 (£173)**

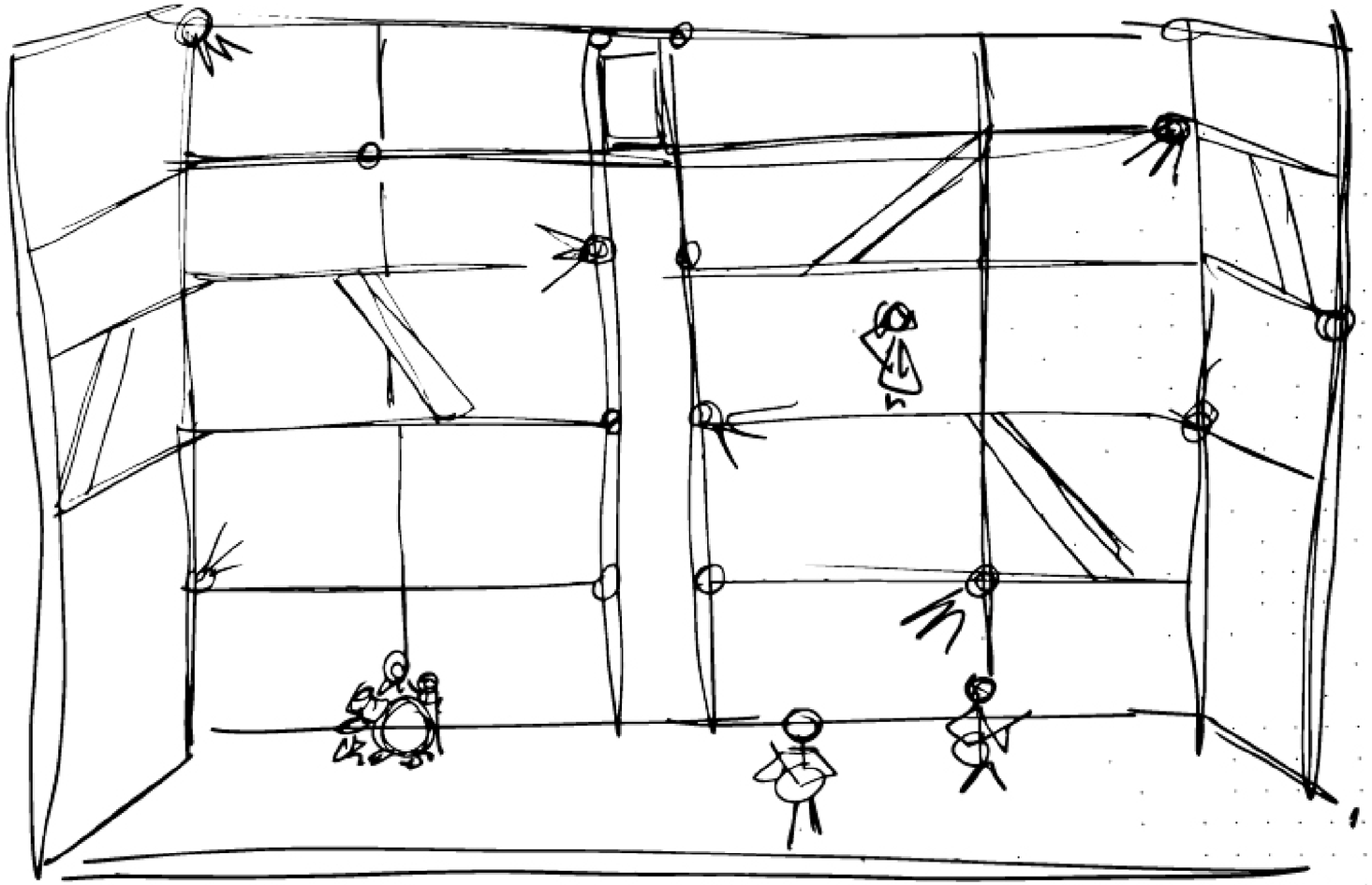
Revenue Estimates for Rolling Stones:

The Rolling Stones 60th Anniversary Tour	2022 1 Show	$12, 000, 000 (£8, 700, 000)	48, 000	$250 (£180)
The Rolling Stones 60th Anniversary Tour	2022 1 Show	$13, 000, 000 (£9, 500, 000)	52, 000	$250 (£180)

Revenue is estimated to be between $12 - 13, 000, 000 (£8.5 - 9, 500, 000)

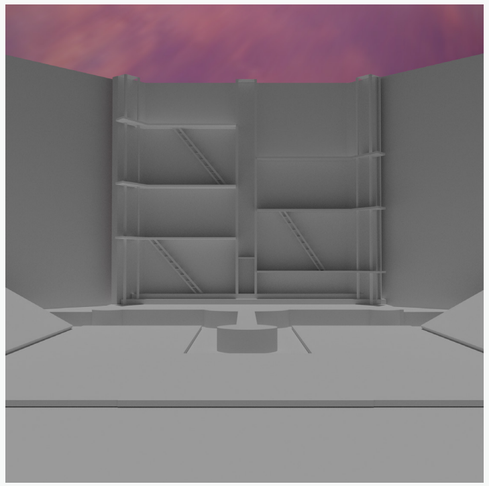
Stage Concept

I imagine a central lift descending down the stage wall on to different platforms to mimic the underground environment, allowing the performer ie Mick Jagger to parade around the stage construct freely and visible from all angles. The sketch conveys the stage to be fixed with various spotlights to act as torches and to create anticipation from the audience amongst the darkness, before the act appears on stage.

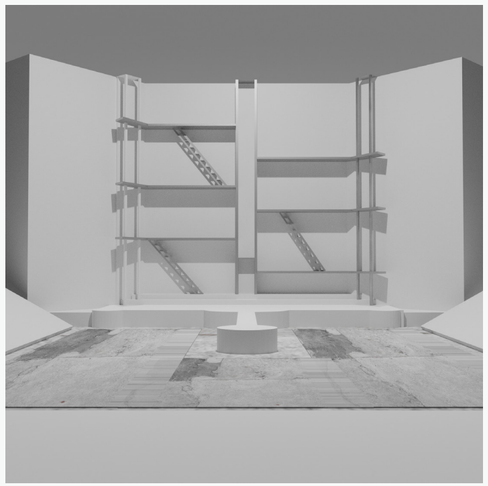


Digital Production

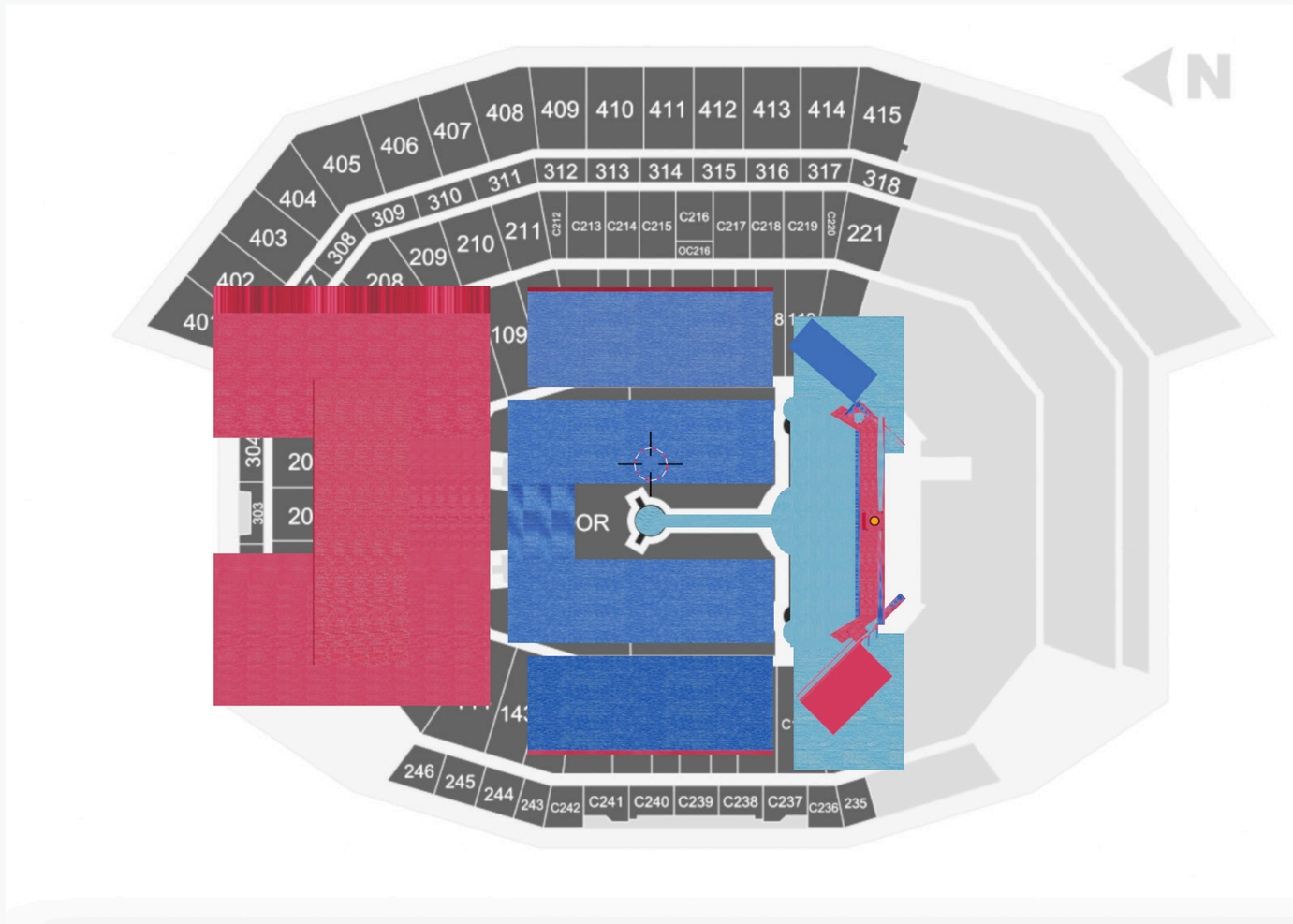
By using the Blender software it has been possible to digitally construct the concept of my stage design; assembling basic shapes, applying materials and lighting fixtures and adding animation can create a more realistic vision of how the proposed stage should look like. Below you can see the progression of the digital modelmaking and also how I referenced the stadium seating under the stage construction to ensure measurements as accurate as possible.



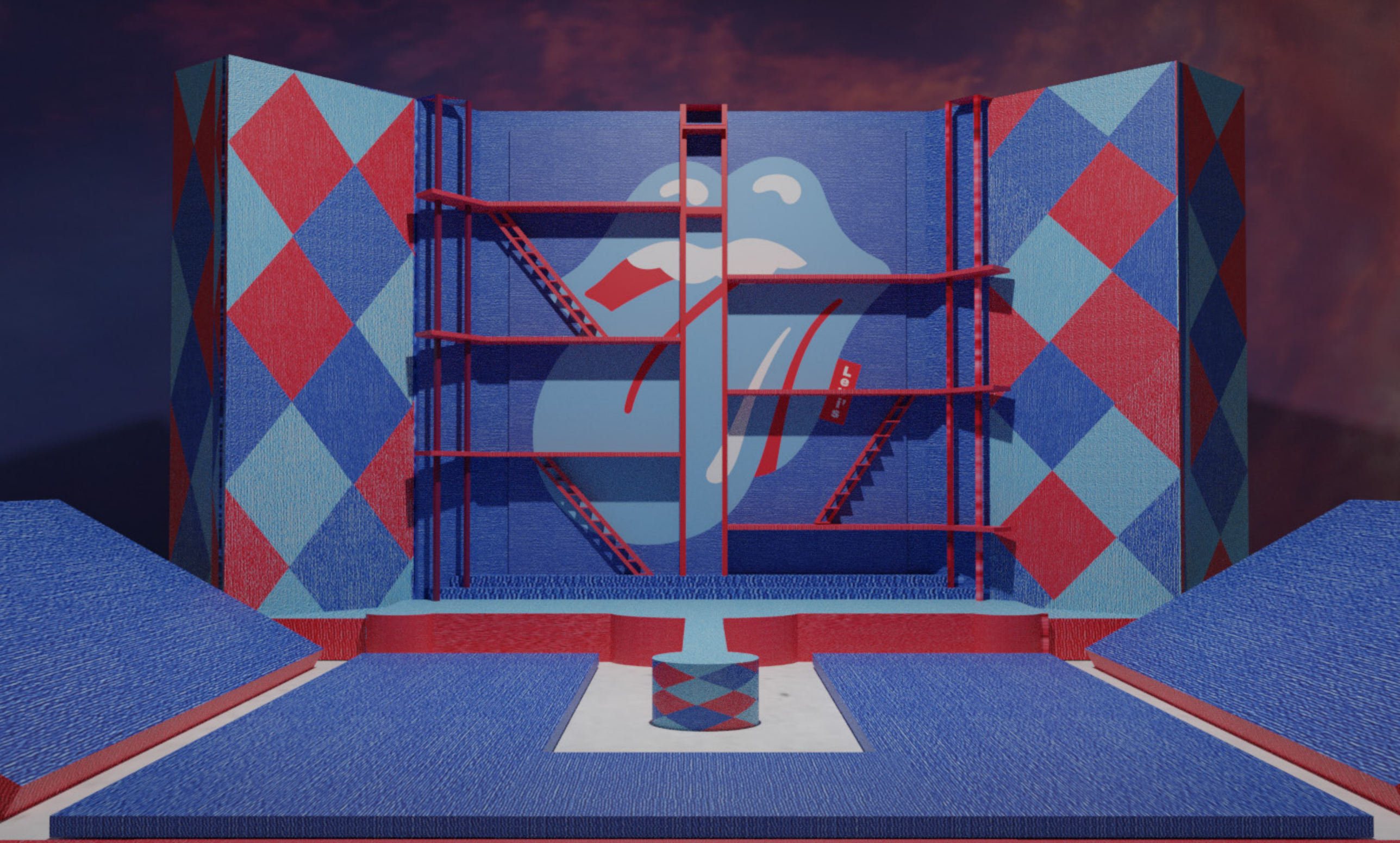
Murphy, I (2021)



Murphy, I (2021)



Murphy, I (2021)



Costume Design

Mick Jagger

Looking extensively into a wealth of Rolling Stones performances via documentaries and video footage over the past 60 years, I was able to make notes and annotate on particular styles that Mick Jagger would wear and any branding or designers he often worked with. From analysing the footage I was also able to realise the dynamism that Jagger often exudes during live performances, he is a very vigorous dancer and often parades around a stage very energetically which is something to consider.

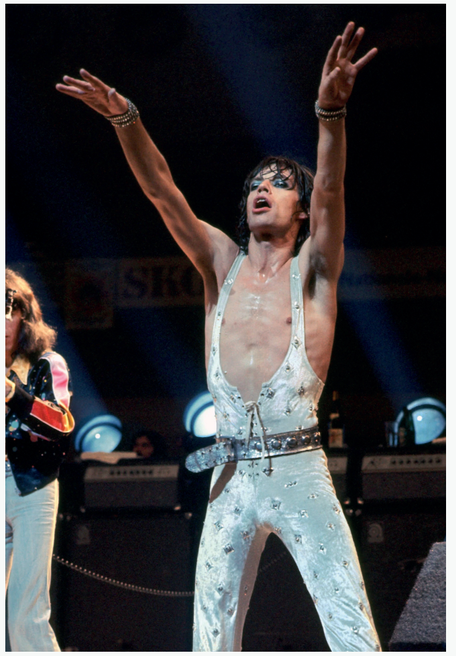
The following moodboard pinpoints his stage outfits over the past few decades, please do refer to the annotations also.



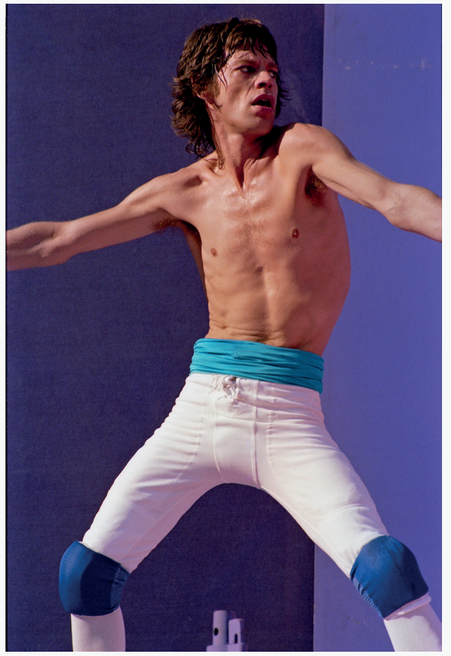
Sanders, P (1969) Mr Fish dress, worn in Hyde Park 1969.



Russell, E (1969) Mick Jagger at Altamont Speedway, California wearing Ossie Clark cape.



Hanekroot, G (1973) Mick Jagger wearing Ossie Clark.



Widner, R (1981) Sporting athletic, comfortable costumes.



Annotations:

1960s: Top Left
straight cut, shirts, blaxers or jackets, embroidery, heavy drape (late 1960s) colour, ruffles, open shirt, feminine, headwear, capes

1970s: Top Middle
jumpsuits, metallics, embellishment, uniforms, pink, satin, jewels, make up, nakedness, gold, lace up

1980s: Top Right
jeans, no shirt, stretch, cuffed, skin tight, athletic., sporty, jersey, streetwear

1990s: Bottom Left
longline, coats, bright, metallic detailing, prints, bold, graphic

2000's: Bottom Middle
shiny, scarves, casual, sequins, brights, energetic, formal, very casual, very streetwear

2010's+: Bottom Right
embellishment, fur, print, pattern, embroidery, leather, shape, tropical, bedazzled

Cooper, M (2012) Cooper, M (2012) Cooper, M (2012) Cooper, M (2012) ABKCOVEVO (2020) Sanders, P (1969) Kilby, J (1969) Russell, E (1969) Wolman, B (1969) Wolman, B (1969) Cooper, M (2012) The Rolling Stones (2012) Regan, K (1972) Putler, A (1972)Hanekroot, G (1973) Unknown designer (1973) Cooper, M (2012) Cooper, M (2012) Cooper, M (2012) Putland, M (1976) Cooper, M (2012) Aaron, R (1978) Cooper, M (2012) Hogan, D (1980) Widner, R (1981) Cooper, M (2012) Nahrich (1981) Robine, J (1982) The Rolling Stones (1990) Littleton, P (1995) Levy, J (1997) Fernando, A (1998) Hogan, D (1999)

Menswear

To gage a better insight in Menswear and statement items of clothing I reviewed the work of globally successful fashion designers that were working in similar decades as the Rolling Stones and were also highly recognisd as pioneers of alternative fashions, such like Vivienne Westwood and Issey Miyake. Both know for their bold shilouhettes and reference to historical culture I was influenced by their creations to adapt some samples of my own (see following page).

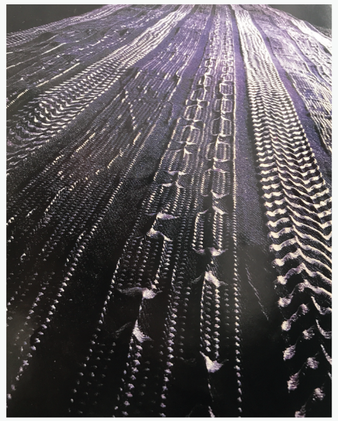
In addition to my research I visited the University of Westminster's MA Menswear archive where they hold collections of designer clothing for students to examine. I searched for mainly Levi's or denim ensembles and due to universities policies I was unable to take photos and so sketching came in handy for noting down key details and techniques.



Miyake, I (1995) Spring 1995 Ready-to-Wear [fashion] Available from: https://www.vogue.com/fashion-shows/spring-1995-ready-to-wear/issey-miyake (Accessed 21st September 2021)



Miyake, I (1995) Spring 1995 Ready-to-Wear [fashion] Available from: https://www.vogue.com/fashion-shows/spring-1995-ready-to-wear/issey-miyake (Accessed 21st September 2021)



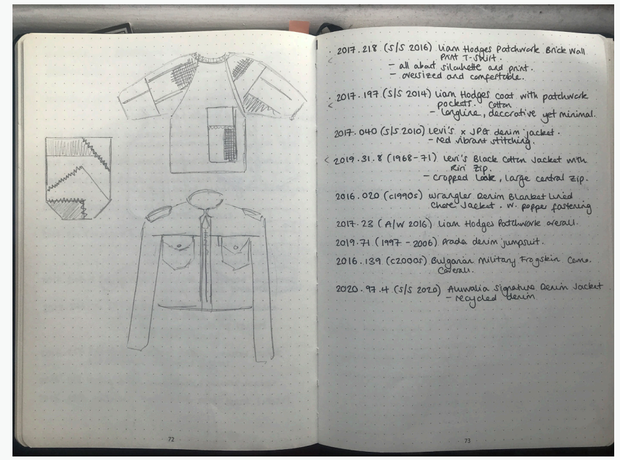
Benairn, L (1997) Issey Miyake [book] London: Thames & Hudson Ltd, Textile by Mikiko Minagawa [photograph]



Benairn, L (1997) Issey Miyake [book] London: Thames & Hudson Ltd, Liquid Onyx (S/S 1982) [photograph]



Benairn, L (1997) Issey Miyake [book] London: Thames & Hudson Ltd, Dinosaur Jacket (S/S 1991) [photograph]





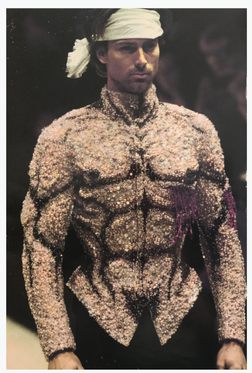
Krell, G (1997) Vivienne Westwood [book] pg 77 London: Thames & Hudson Ltd, Pirate Collection 1981 [photograph] by Robyn Beech



Krell, G (1997) Vivienne Westwood [book] pg 78 London: Thames & Hudson Ltd, Luccio Lucciano, for Man A/W 1996 [photograph] by Inez Van Lamsweerde



Krell, G (1997) Vivienne Westwood [book] pg 78 London: Thames & Hudson Ltd, Storm in a Teacup collection, for A/W 1996 [photograph] by Terence Donovan



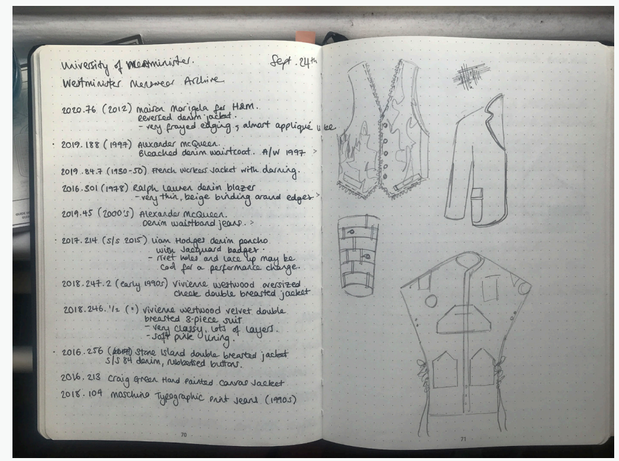
Krell, G (1997) Vivienne Westwood [book] pg 79 London: Thames & Hudson Ltd, Greg Hansen for Man A/W 1996 [photograph] by Ugo Camera Press



Krell, G (1997) Vivienne Westwood [book] pg 78 London: Thames & Hudson Ltd, Luccio Lucciano, for Man A/W 1996 [photograph] by Inez Van Lamsweerde/ Vinoodh Matadin / A + C Anthology



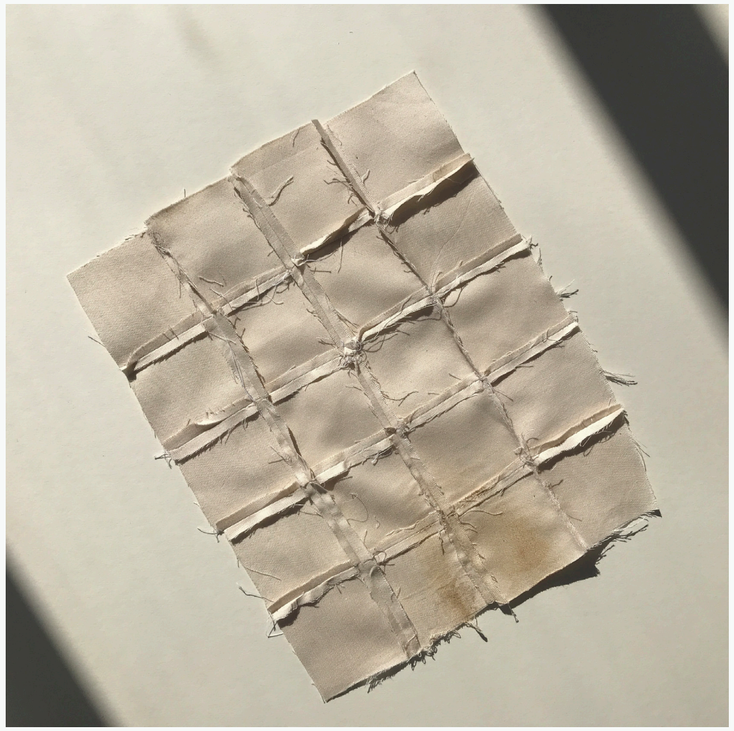
Krell, G (1997) Vivienne Westwood [book] pg 78 London: Thames & Hudson Ltd, Camelhair Coat from Man A/W 1996 [photograph]



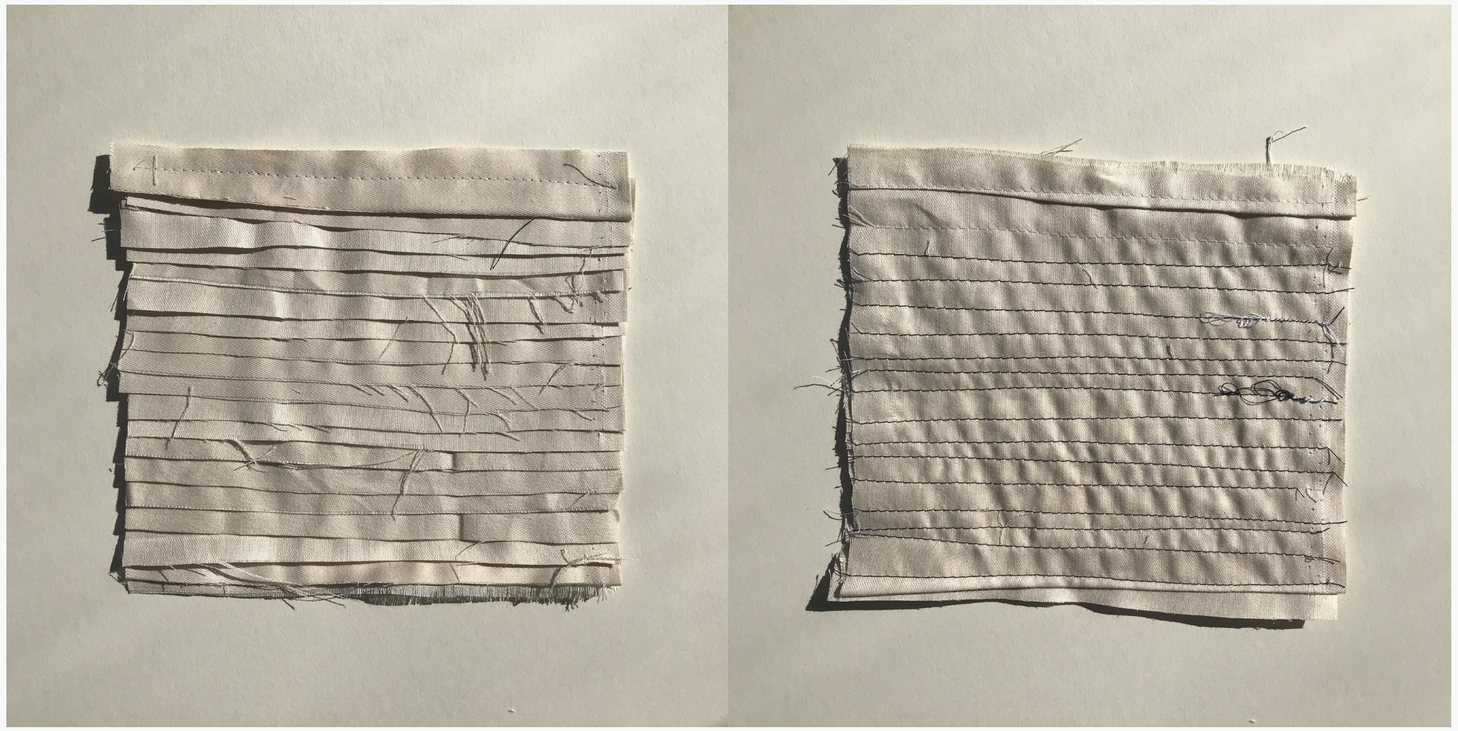
Technique Samples

When admiring the designers creations (particularly Issey Miyake) I was drawn to the textile work that looks almost like denim; manipulating the cloth itself to create a pattern within the fabric is an inspirational technique and so I thought to make samples using cotton calico to practice making patternation using only fabric itself.

These are just experiments to convey my thoughts of how I can utilise recycled denims to create a garment suitable for the stage. Patchworking is a more complex construction than stripping the materials, and more of the denim would be seen so that seems like the more obviously choice to continue with.



Murphy (2021)



Murphy (2021)

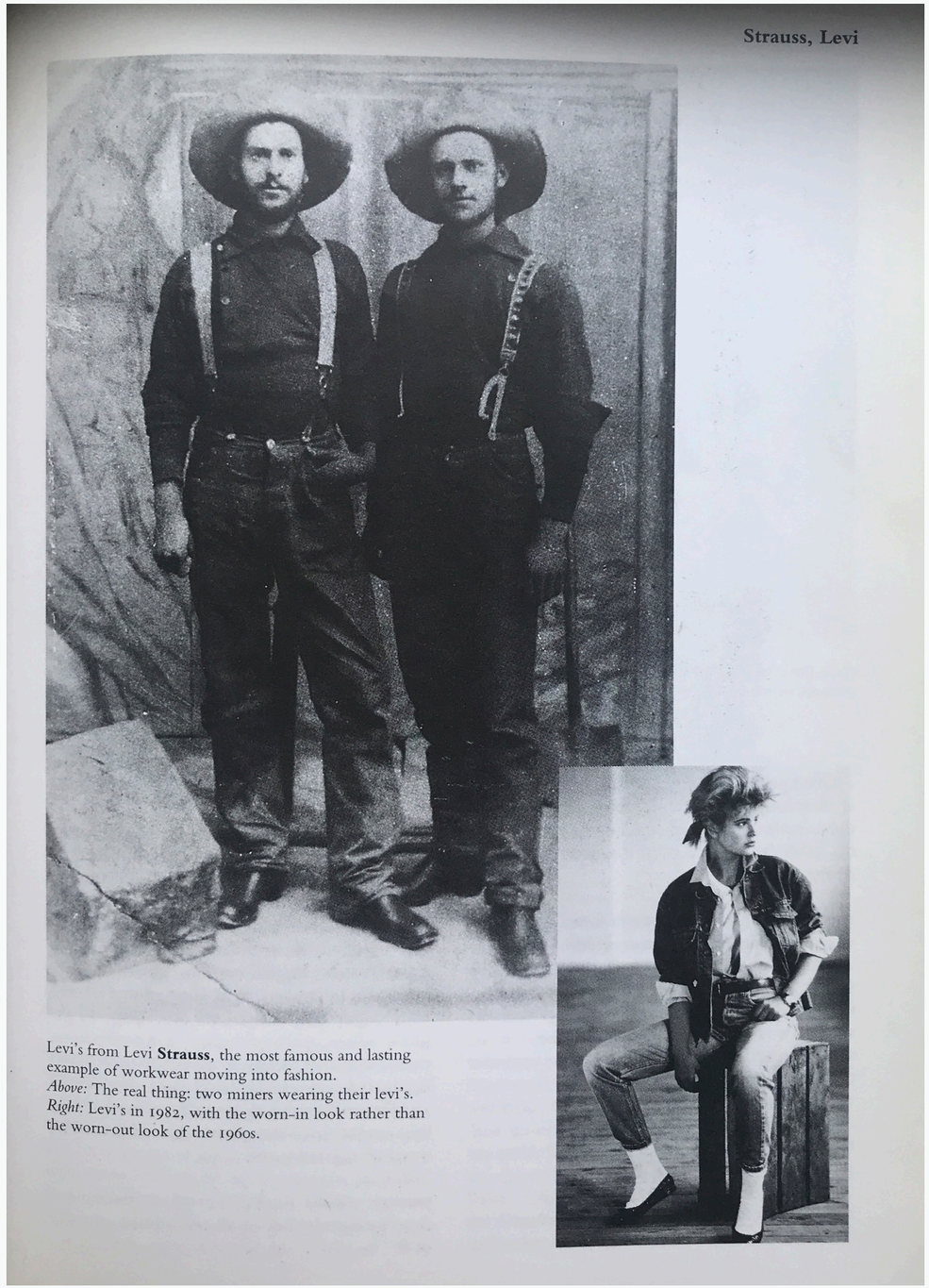
Toile Development

Following from my interview with Tracey Panek, Levi's resident historian, I was inspired to honour the workwear and uniform styles that Levi's gained recognition for. Tracey explained that the oldest item in the archive is a pair of waist overalls, possibly the first item that Levi's were supplying. The overalls were a staple uniform amongst miners, made with cinched waists to enable men to adjust to their size, as the garments were rotated between shifts.

Upon deciding to make a set of overalls I constructed a pattern based on a pair of jeans I owned and make a template to cut the fabric from.







Levi's from Levi **Strauss**, the most famous and lasting example of workwear moving into fashion.
Above: The real thing: two miners wearing their levi's.
Right: Levi's in 1982, with the worn-in look rather than the worn-out look of the 1960s.

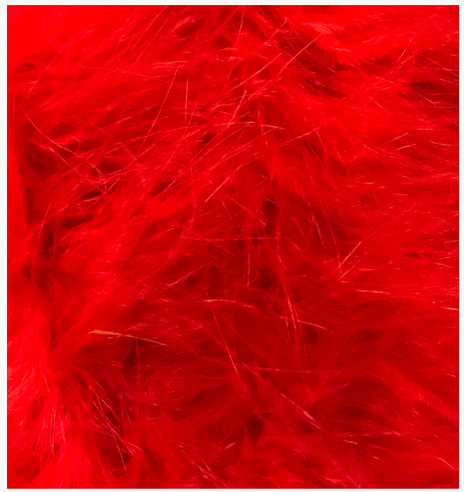
O'Hara (1999)

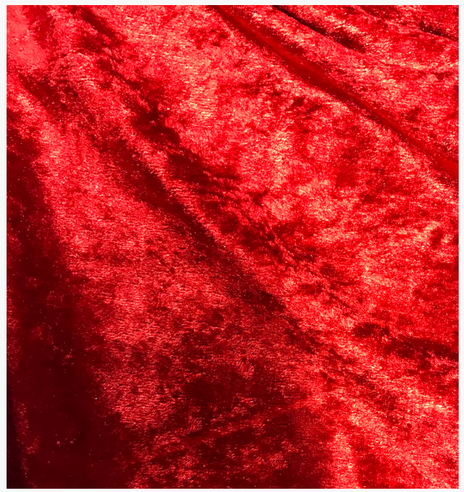
Levi Strauss style overalls seemed like the most appropriate garment choice to dress Mick in, as it's casual, moveable yet stylish. Credit to Tracey Panek for teaching me about Levi's clothing history, it is the best choice to represent the authenticity of Levi's.

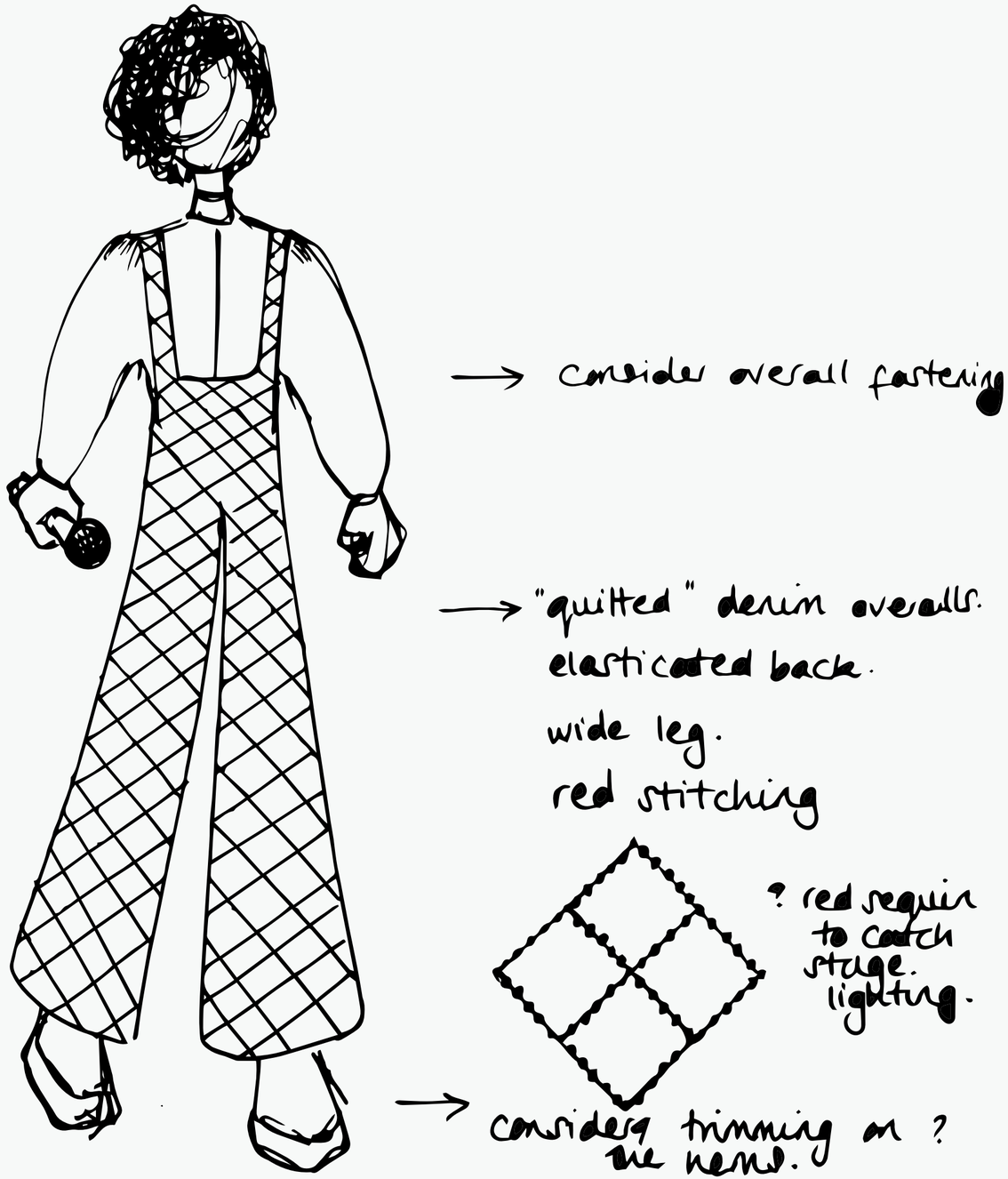


Final Costume Design

Following some pattern adjustment from my making up the toile, I redesigned and sketched out my vision to become a set of patchwork overalls, made up of recycled denims of different colours, textures, and weights to be more dramatic to the viewer. My aim was for the denims to reference the colours similar to that of the colour palette (blue, light blue and red) and so I sought after some red fabrics or trimmings to use if I decided I need more embellishment once the garment was constructed.







Patchwork Construction

To better represent the Levi's brand, I opted to focus on using red and so used screenprinting as a method of printing some colour onto the denim fabric. I did even test some with glow in the dark paint to assess if it would work or not, but unfortunately it did not and so I decided to move on from that idea.

After preparing all the denim pieces into 10x10cm squares, and went ahead with patchworking all the denim together into trouser pieces.



Murphy (2021) Screenprinted Experiments



Murphy (2021) Patchwark layouts



Murphy (2021) Stitching the hems in red thread



Murphy (2021) Adding elastic to the waistband to ensure comfort and movement



Murphy (2021) Using recycled denim waistbands as the overall straps.



Murphy (2021) Final Patchwork Overall Costume for Mick Jagger (Front)



Murphy (2021) Final Patchwork Overall Costume for Mick Jagger (Back)



Murphy (2021) Final Patchwork Overall Costume for Mick Jagger (on model ii)



Murphy (2021) Final Patchwork Overall Costume for Mick Jagger (on model)



Murphy (2021) Final Patchwork Overall Costume for Mick Jagger (Close up)

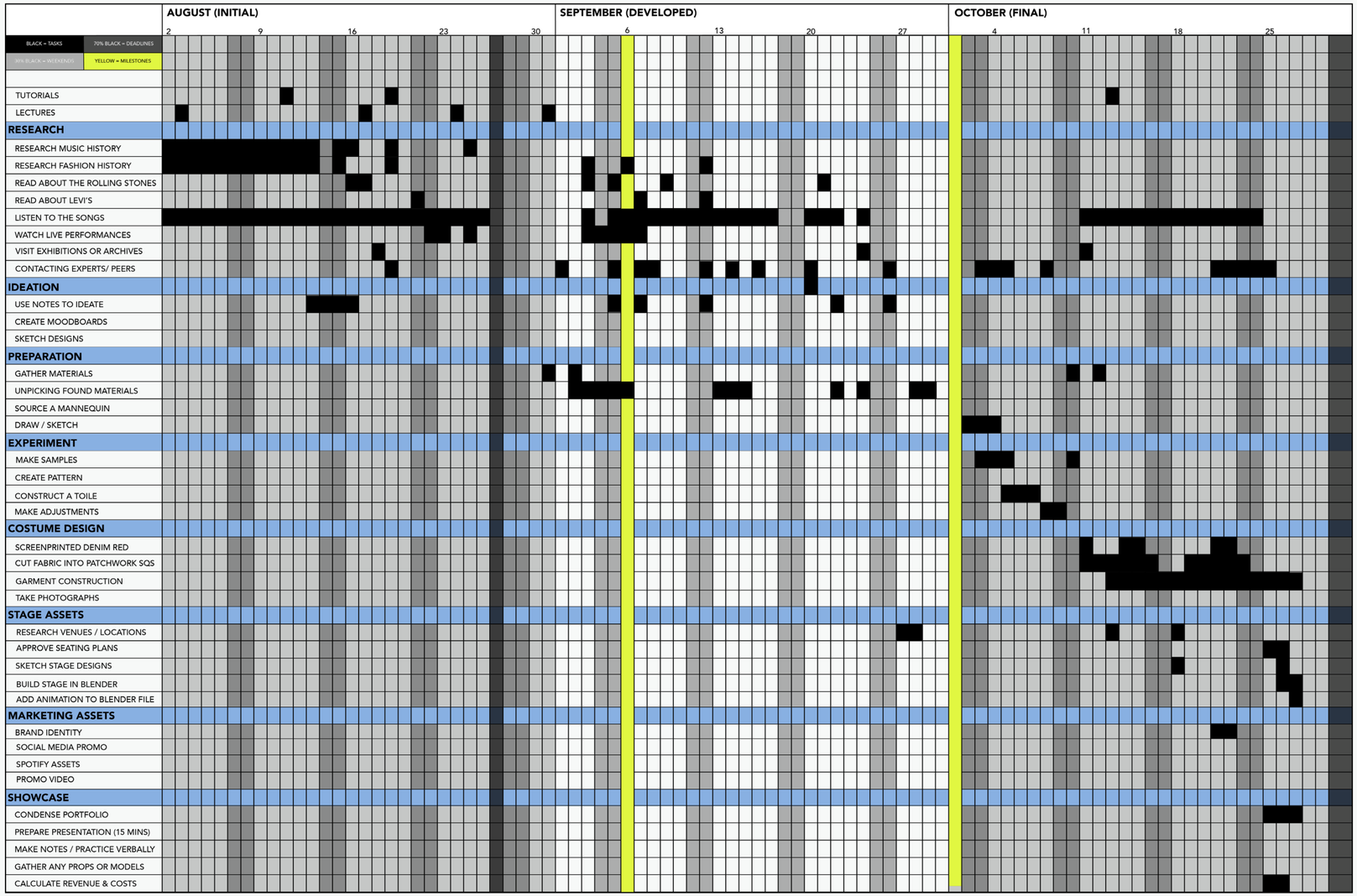


Murphy (2021) Final Patchwork Overall Costume for Mick Jagger (Close up ii)

Part 3: Management & Finance

Project Management

The following Gantt chart displays and marks how I tracked my daily tasks for this project over the past 3 months, which allows me to visualise my progress. The stages of my project can be categorised into Research, Ideation, Prep, Experiment, and then all of my design assets and my final showcase. As you can see I was heavily invested in the research and costume construction stages of my project and the ideation, prep and experimentation stages were a little intermittent.

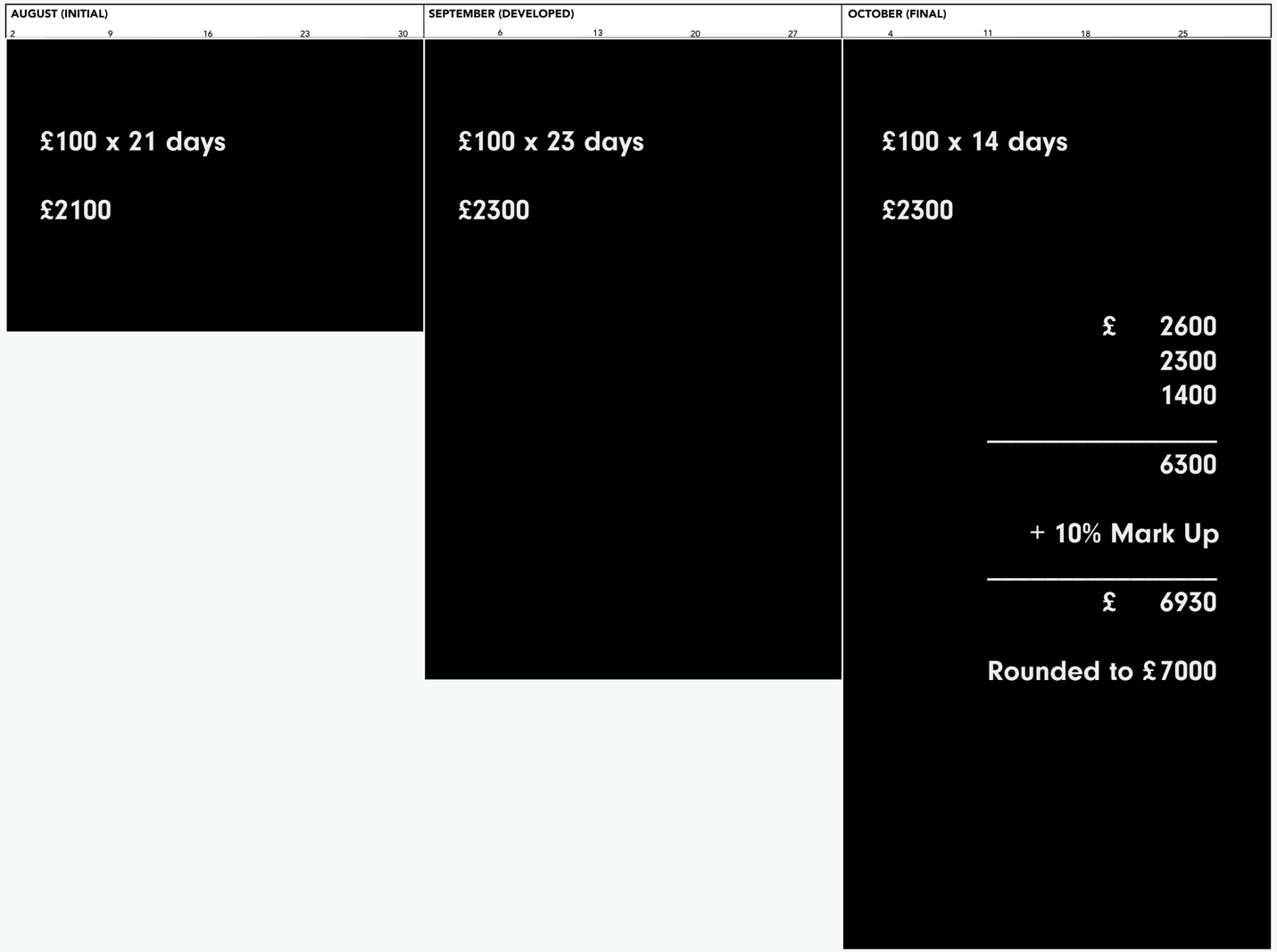


Budgeting

Basing the budget solely as a Costume Designer over the three stages of the project: Initial, Developed and Final. At a day rate of £100, that means that from start to finish over a three month period the total fee equates to £7000. SWee the calculations below:

UK Costume Designer Salary = £22,000

Monthly = £1833.33
Weekly = £458.33
Daily = £91.66 (Rounded to £100)
Hourly = £15.27



Credited Interviewees and Key Resources:



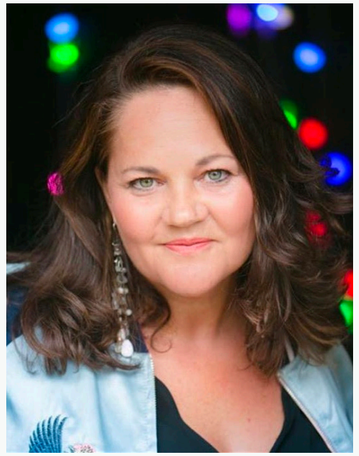
Tracey Panek

Historian at Levi's, San Francisco



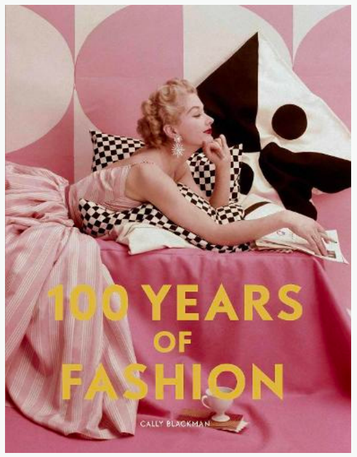
Ileen Gallagher

Creator of ISG Productions

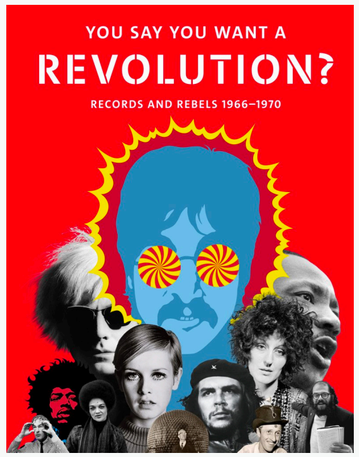


Sally Freeman

Managing Director at Love Live Music UK



Blackman, C (2012) 100 Years of Fashion, Second Edition (2020) [book] London: Laurence King



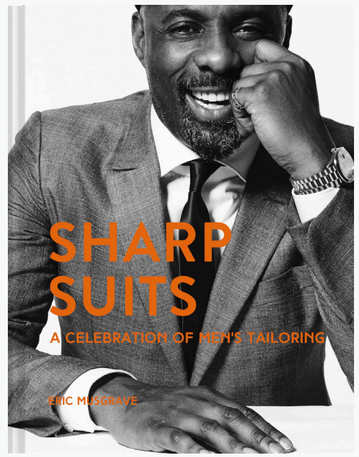
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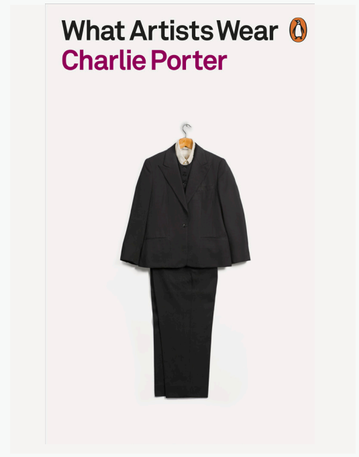
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