

‘Bruise’ by Lizzy Farrall Marketing Campaign

MA INTERNATIONAL MUSIC MARKETING

Element 2 – Essay

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'Bruise' the debut album by alt-pop artist Lizzy Farrall was unfortunately harshly affected by COVID-19. Originally released in March 2020 the campaign got lost in the constant noise of the pandemic. I have chosen to create a marketing stagey around a re-release of the album accompanied with a full re-brand.

Artist Background

Lizzy Farrall is a UK based singer songwriter who started her career as a naïve 14 year old playing acoustic guitar and singing covers online. Since then, Lizzy has become a fully-fledged artist with a record deal as a signed alt-pop star. Back in college, Lizzy started posting these covers which caught the attention of American punk rock label, Pure Noise Records. Lizzy's journey with Pure Noise started with the song 'Broken Toy' a very acoustically driven love song, she quickly worked on and developed her sound into performing as a full band. With strong elements and influences of 80s pop, Synthwave, big catchy chorus hooks and heavy rock guitar solos.

'Barbados' is by far Lizzy's most successful track and always gets the crowd moving, with over 500K Spotify streams, it proves her newer unique 80's Synthwave direction is loved by fans.

Strategy

The aim of the re-release/re-brand is to pick up the momentum she had before the pandemic and build on her current fan base. Getting her on the correct playlists needed to get the music heard by the right audience and have them engage with it. This will also provide opportunities to play the songs live, which is where she feels most at home and is able to connect with her fans in a safe space. Creating a notable buzz around her until the next stages of their career.

Imagery of a Rabbit character is a continuous theme for Farrall, the white rabbit is to reflect on past trauma that she has experienced and how you always carry that with you. This is an important part of her brand that will be carried across through the new campaign and into other albums in the future.

Lizzy is known to use a dark purple/blue shade across her promotional material, artwork and merch range. This colour is representative of the Bruise era and what it stands for. “Bruises aren’t permanent” “They’re just a little imperfection that’ll appear now and then if you’ve hurt yourself...” (Farrall, n.d.)

With this notion in mind the ‘Bruise’ album cycle and campaign can be a changing state, developing and healing. The purple branding was never designed to be permanent this is where the idea came from to create a re-release campaign and re-brand. There is room for change and in a way that works for the artist and their ideas.



Figure 1 Lizzy Farrall Bruise Album Cover

Visual Language

There were two elements that I felt were important to carry across into the re-brand, the purple tones, and the rabbit. This left a lot of room to work with and allows space for creativity. By looking at similar artists to Farrall on a larger scale there was a common theme with their aesthetic and logos. The resurgence of an underground DIY stylization was extremely apparent with artists like Olivia Rodrigo, Willow Smith, Maggie Lindemann. All these artists have elements of the 90s grunge era in their visuals.

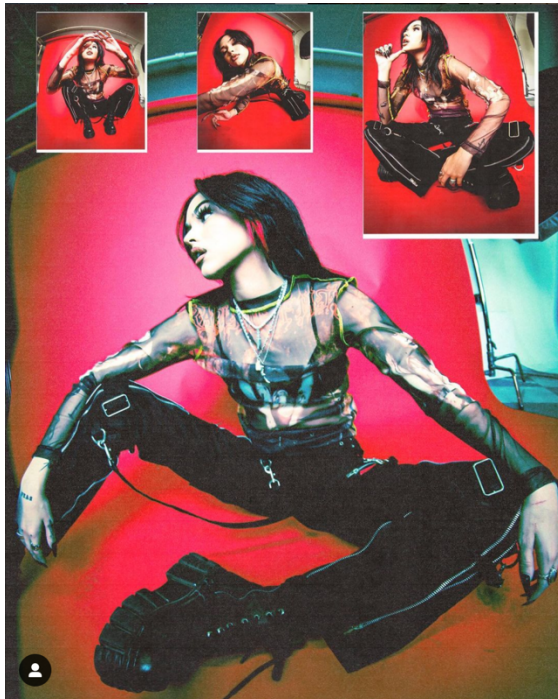


Figure 3 Maggie Lindemann Instagram Post



Figure 2 Willow Smith Instagram Post



Figure 5 Willow Smith Instagram Post

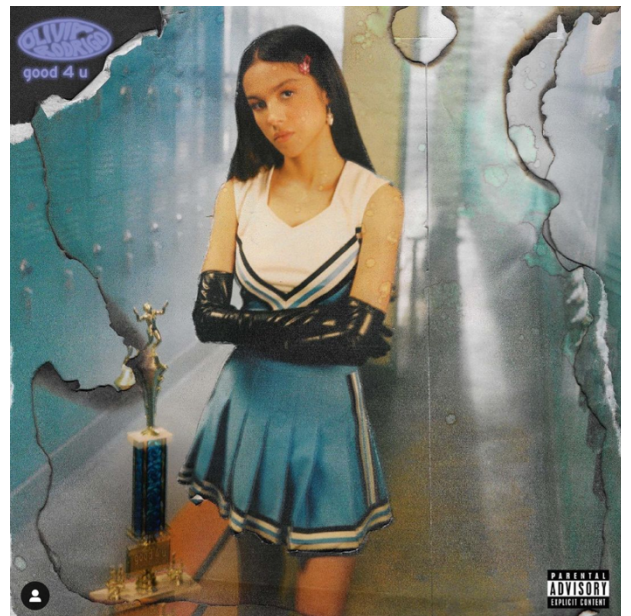


Figure 4 Olivia Rodrigo Good 4 u Artwork

It hasn't gone unnoticed that rock/pop punk is having a comeback in 2021 with the likes of Yungblud charting at number one in the UK album charts. This audience is absolutely where Farrall sits prominently, the demographic of the fan base is extremely similar, therefore is important to note the success of that campaign especially considering it was amidst the pandemic with no touring around it to support the release.

Branding

Having a cohesive visual language throughout the campaign is important to keep the message clear and create the brand. Branding is a communicative tool between the music and the message. Music is a form of storytelling and the visuals that accompany that help set the tone. A great example of this would be the re-branding of Billie Eilish from her debut album 'When We All Fall Asleep, Where Do We Go?' In comparison to her second record, 'Happier Than Ever' due to be released 30th July. Eilish was known for her Black and neon green colour scheme, however for the new album cycle her brand has been completely changed. This is reflective of the change in her sound, the previous album was extremely dark and depressive however the new singles from Eilish are a much lighter, softer offering. This is reflected in the new white and gold colour scheme. There is an elegance to the promotional imagery that accompanies the new cycle too, this mood is carried across artwork, physical CD's, Vinyl and merchandise.



Figure 6 Billie Eilish, Where Do We Go Tour Poster



Figure 7 Billie Eilish Happier Than Ever Tour Poster

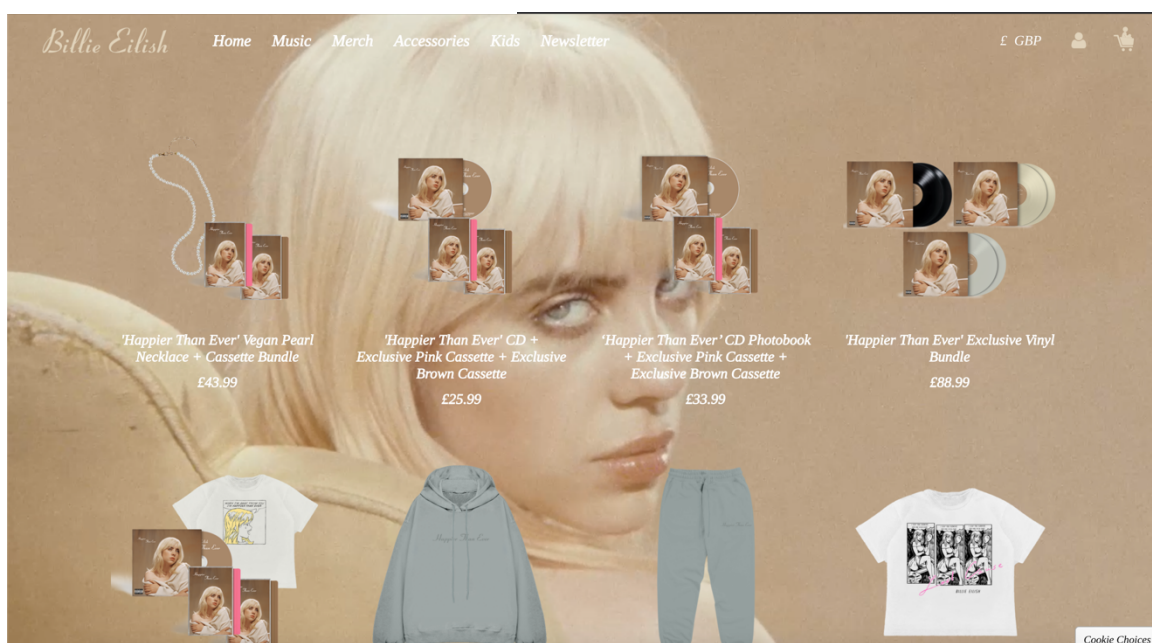


Figure 8 Billie Eilish Happier Than Ever Merch range

As this is a re-release, I want the consistency that Eilish holds to be apparent but don't want to stray too far from the visual language that Farrall has already created. Keeping a similar colour scheme but pushing it further, bolder, brighter to produce eye catching imagery. The previous cover was a softer approach which meant it was easily lost, not only for in stores but when scaled down to fit Spotify it's hard to see the whole image.



Figure 9 Lizzy Farrall Bruise Re-brand Cover Art

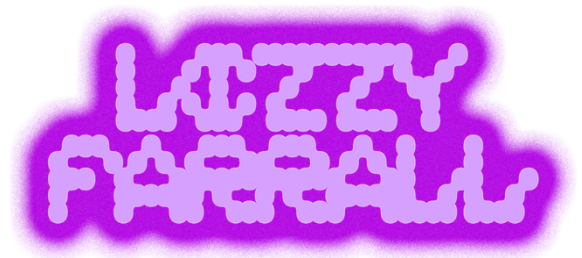


Figure 10 Lizzy Farrall Re-brand Logo

Merchandise and Physicals

With a smaller artist like Lizzy, it's important to understand her target audience, getting into the psychographics of them. Knowing their buy habits can determine what to include in a merchandise range. Especially when working on a limited budget it's key to keep designs to a minimum and produce easy yet well-made garments. The vinyl community within alternative music is huge. For this re-release there will be a vinyl pressing for Bruise, there is a demand for it, and this allows for the opportunity. Keeping it at a limited number of 250 in a certain variant, when that sells out there's an opportunity to press a new colour variant. Creating momentum and hype around the album for vinyl collectors. Exclusivity is something that fans crave; it keeps them wanting more. Multiple variants of physical music play a huge part in charting.



Figure 11 Yungblud Merch Website

Yungblud's Weird! Album currently has ten options to purchase the physical cd. These are from different cover art or deluxe editions and bundle packs. This targets the mega fans who want to own every variant out there, which then creates more sales. Working up the chart as more variants' e.g., signed editions are released.

Creating a Buzz

Keeping Lizzy relevant and talked about by press, on social media and within fandoms is key to her success and the success of the re-brand. That success is to be measured by an incline in streams/sales and the growth of her social media platforms.

A key factor in this strategy is a live presence; getting Farrall booked onto the Trash Boat UK tour is a great way to start this. Trash Boat are an alt-rock band, they have 35.5K Instagram followers with their new track 'He's so good' reaching over one million streams within the first 4 months of it's release. Having Lizzy be the opener on their tour is a great opportunity to start expanding her fan base in a heavier musical genre. Putting her in front of a crowd that she may not have played to before but is absolutely suited too will allow for engagement from a new

audience. Lizzy already has a relationship with the band as they played a Christmas show together in 2019 in their hometown of St Albans. With this relationship already in place it allows for options within social media for Lizzy to be active and tagged on the band account and the members social platforms and therefore will help grow her own online presence which will inevitably help the success of the rebrand.



Figure 12 Trash Boat Holiday Show Poster

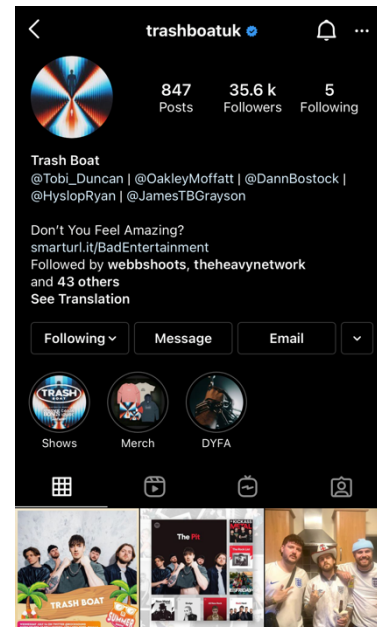


Figure 13 Trash Boat Instagram Profile

Straight off the bat of this run Lizzy will do a small headline show at the Signature brew Brewery in London. Signature Brew work with many bands to produce specialist beers and host multiple music events. These shows are seen as more of a showcase and will be a great opportunity for Lizzy to play the songs from 'Bruise' in full at a proper headline show. The venue has it's own attraction through the brewery and being massively linked to bands in the alternative scene and festivals that Lizzy has appeared at such as 'Slam Dunk', will truly help the campaign reach it's full potential.

“SUPPORTING MUSICIANS

As well as **great beer**, Signature Brew also stands for **great music**. When the pandemic hit, we were determined to help musicians who had already had the likes of headline shows, overseas tours and even Glastonbury slots cancelled with no compensation or prospect of rescheduling. “ (Brewery, 2020)



Figure 15 Signiature Brew Instagram Post

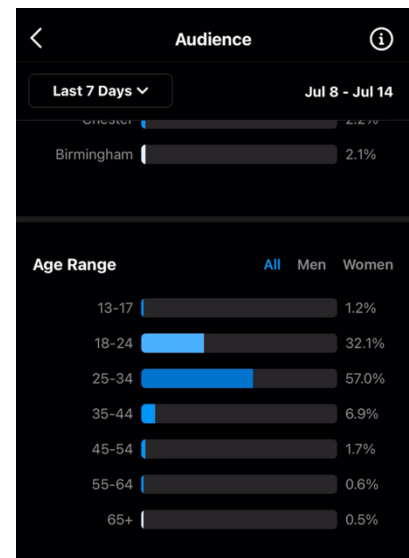


Figure 14 Lizzy Farrall Instagram Audience Insights

Signature Brew currently have 15.7K Instagram followers, which is a great sized audience to be featured on. Lizzy's demographic core age bracket is 18-34 taken from her Instagram insights. This age allows for a specialist show such as this one as it targets a core part of her audience. This could also allow for a potential collaboration with Signature Brew in the future, such as a 'Bruise Beer' and a whole range of Lager/IPA's based around individual songs from the album, the concept of the album in general and could even explore themes with the white rabbit.

For the release day I have chosen to put on and help curate a small and intimate instore show at Ignite records (Birmingham) with another small acoustic instore at Banquet records (Kingston) the day after. This provides an opportunity for a limited number of fans to see one of Lizzy's first headline shows back after lockdown and access the Bruise merchandise range. As the 'pop up shop' is an activation event, it encourages those attending to share the exclusive event on social media. These locations were chosen as London and Birmingham were both in Lizzy's Top locations for followers on IG insights. Banquet Records is known for providing intimate shows, 'putting on 200 events a year' (Records, n.d.).



Figure 17 Re-release Bruise Merchandise Range



Figure 16 Lizzy Farrall Tote Bag

Following this 'The Love No More' UK tour headline tour will start. These dates were booked with both Lizzy's core demographic location in mind and where she has previously toured with Trash Boat. This is to appeal to the fans that she has gained from the previous tour, obtaining repeat business. From the tour there are multiple ways to hit the goals of this campaign. Playing live shows provides content which can then be shared across all social platforms therefore growing her following. Having a touring photographer with her throughout, this means the turnaround for content is instant. This is then able to be shared by attendee's of the shows via Instagram stories. '58% of people surveyed say they have become more interested in a brand/product after seeing it in Stories.⁴' (Instagram, n.d.)



Figure 18 Bruise Re-brand Love No More UK Tour Poster

Live reviews across multiple press outlets, adding to the buzz around Farrall and the re-release. This can then be shared across all of Lizzy's social media platforms and then be shared by fans. Kerrang! Magazine has gone digital however still host the intimate and sweaty Kpit! Shows at Blondies Bar in Hackney.

These shows are free and allocate a limited amount of tickets, usually between 30-50 to those who apply for the chance to attend. The main appeal to these shows is living in the moment, no cameras or filming are allowed. The shows are recorded by Kerrang! And later shared online and via social platforms. By working with a key tastemaker to run the show it communicates to the audience and other press that Lizzy Farrall is someone to be talking about and not to be slept on.

Collaborative Activations

One main brand that fits in perfectly with Lizzy's demographic is Dr Martens. Docs are a huge part of the alternative music scene and have been for years. They support independent artists and host/sponsor many creative events for bands, musicians, and creatives alike.

“LACING UP WITH THE BEST BANDS, ARTISTS AND CREATIVES Giving a new digital platform for up-and-coming talent, we're staying true to our heritage and lacing up with the best bands, artists and creatives. We've always been committed to building communities and fuelling rebellious spirits. And now more so than ever. No matter what you're creating. Art, music. Anything. We're with you every step of the way. Stay strong. And we'll see you on the other side.” (Dr.Martens, n.d.)

Lizzy's stage wear includes her iconic pair of white Dr Marten boots, which are also worn for promotional shoots and material. A gifted pair of Dr.Martens has been arranged between the brand and Lizzy. This will then be used as a basis for a new photoshoot including the shoes for Lizzy's socials. This can then be shared across the Dr.Martens socials. Their flagship store in Camden often hosts exclusive interactive events for fans of the brand to attend. I think that as a relationship is already built there is an opportunity for Lizzy to host an instore acoustic show on the day of her London date of the headline tour, as well as a meet & greet session for fans attending the show later that day. The incentive for Dr Martens is that Lizzy's fanbases are of a more mature age, meaning that they will have more disposable income which could then be spent instore. For Lizzy it generates vital social engagement for fans as well as appearing across Dr.Martens socials which will be a big boost around her upcoming shows.



Figure 19 Promotional shoot image with Lizzy Farrall

Playlisting & Radio

Being currently playlisted is key for Lizzy. ‘The importance of playlists has never been greater for both music distributors and the audiences they’re aiming to reach... They want to discover music that’s been chosen directly for their tastes, and they want it presented in a format that’s easily accessible. Playlists offer a way to do just that.’ (MN2S, 2021) Playlisting provides direct contact with new and old fans at once. Providing options for users based on genre, mood, events etc.

“Playlists for one, playlists for all

Whether a playlist is followed by millions or tailored to the tastes of a single listener, your music can be discovered in a number of ways. Created by our editorial teams or based on personalized data, each playlist is designed to leave a lasting impression on your listeners.” (Spotify, 2021)

The main goal is to be added onto the correct playlist for the singles from Bruise. Spotify’s ‘*The Pit*’ ‘*The Rock List*’ ‘*The Scene*’ ‘*All New Rock*’ ‘*Pop sauce*’ ‘*New Music Friday*’ playlists are at the top of the list. For this we are going to pitch ‘*Machines*’ to Shannon Carragher at Spotify who is the Editor for Indie, Rock & Alternative. To pair with this Suzy Cole at Apple Music, who is the Global Head of Metal & Hard Rock. Additionally, a great tastemaker to have on-board would be Elise Cobain Music Programmer at Amazon. Elise would be an asset to this campaign, her experience and involvement within the alternative scene

could elevate this re-release and push it toward success. Elsie works on 'Rock Scene' 'Alt Scene' 'Fresh Rock' has worked with similar artists such as, Vukovi, Dinosaur Pile Up and Waterparks.

'A music curator and award-winning content/radio producer with proven experience in music programming (multiple-genres), building brands and delivering results for multiple platforms. Global lead for Rock Scene & emerging talent brand 'Breakthrough' at Amazon Music.'
(Cobain, 2021)

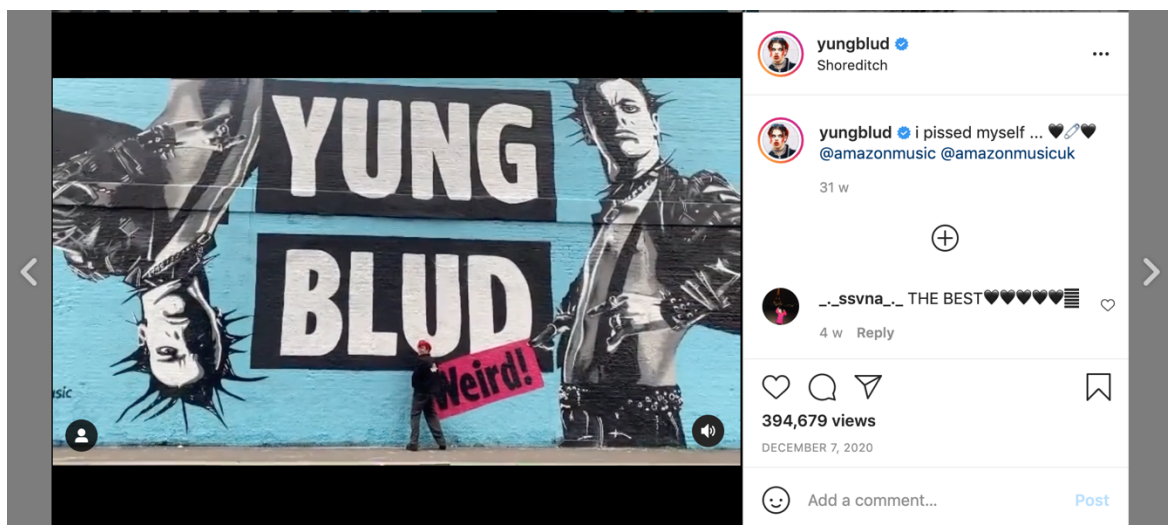


Figure 20 Elise Cobain Amazon activation for Yungblud

For radio the focus is getting Lizzy played on Daniel P Carter's radio 1 Rock Show. The two hour show caters for all things Rock. Carter's reputation and musical opinion has a huge impact on the success of artists in the Alternative arena. As a stage curator at Reading and Leeds Festival his input holds a lot of weight. Daniel P Carter has been a staple at Radio 1 over the past few years and the artists and premiere's Daniel has managed to get have gone from strength to strength to the point now where Slipknot and the like are coming to him for a Sunday night Radio 1 Rock Show premiere! We feel Lizzy sitting at the table alongside such artists will elevate her presence as an artist both online and hopefully be translated into ticket sales for the headline tour. With all this attention post 'Machines' release and the 'Bruise' re-release and re-branding it will be a perfect storm for getting the attention the album needs. A Rockest Record feature would be the biggest goal, however just being played on the show would be a massive step in the right direction for this song and the campaign in general.



Figure 21 Lizzy Farrall Re-brand Machines Single Artwork

Jack Saunders has more recently taken on a larger role at Radio 1 as one of the pioneers of fresh new music, playing the likes of Cassyette, Wargasm, Death Blooms and Static Dress on his show 'Future Artists'. Lizzy is of a similar level to these bands and artists so it should be an attainable goal to get plays on the show. Jack has been providing a much-needed platform on Radio 1 and has seemed to really benefit the above artists so we can hope for the same of Lizzy. 'Machines' fits in perfectly with the bands on his show and as a 'Future Artist' Lizzy's inclusion on the show makes perfect sense all round.

With all of these elements in place for the 'Bruise' re-release campaign I think that it's clear that the goal is to obtain a much more significant hype and buzz around the album that it may have lacked due to the untimely release last March. By having the right tastemakers support her music and place it in front of the correct audiences she will be embraced by the right audience which will in turn increase her own personal fanbase. The involvement of big brands who complement the arts is a perfect pairing for Lizzy, placing her at the forefront of her demographic. Content creation will play a huge role in this campaign. Scheduling the right touring events and activations will provide opportunities for content and further promotional material which can be used to benefit the campaign overall. The re-branding of Lizzy will catch the attention of those who need to discover her, the new trend and new aesthetic will entice others to get to know more about the world of 'Bruise' and Lizzy Farrall.

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