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introduction

This booklet guides you through a tumultuous ride that is my graduation project. This ride is documented in a chronological order, respecting the AMFI-competences without emphasizing them.

The stages I went through correlate with the four stages that together form the graduation semester. Pre-research is the first stage and elaborates on my broad interest in cycling culture. Research( & Decision-making) is the second and expands on my definite topic, the brand blueOn and my sub questions.

The third stage is Realisation, in which I translate the research into creative products and Presentation, the fourth and final stage, shows the finalisation of all my products.
Cycling has been my passion since an early age: I was six years old when I saw the Tour de France on telly and witnessed the Belgian cyclist Johan Bruyneel taking a tumble into a ravine (he climbed out and jumped back on his back). My passion was born.

I spent quite some hot summer days inside to watch cycling races on television, before I turned seventeen and bought a road bike myself. I started doing races and joined a club of student cyclists upon moving to Amsterdam. Until now, I have always enjoyed cycling both actively and passively (although this graduation project has absorbed my hours in the saddle).

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During the first phase of the project, I was predominantly focussed on cyclists and cycling culture: I researched cycling magazines, visited relevant stores in and around Amsterdam and interviewed cyclists. Field research, in other words.

My idea was to scan the cycling landscape and ultimately pick out one facet that would both fascinate me and be suitable for graduation.

I retrieved the following insights:

• Cycling is a sport on the rise and new types of cyclists enrich and change the cycling landscape
• Magazines about cycling and related matters are booming:
• Likewise modern cycling stores pop up, next to traditional bike mechanics
• Rapha, a cycling apparel brand, 'has brought the aesthetics back into cycling' (quoting a Rapha-employee)

The interviews, on the other hand, resulted in more personal accounts answering their choice for cycling, their experience of the sport and their aesthetic preferences regarding apparel and bike.

At first I was drawn to the magazine-side of cycling culture, with Soigneur, Mondial and Bahamontes as examples of mergers of the cycling sport, stories and design. With a cycling mag as my topic, I'd probably go in the direction of creation a film channel as online extension or a cycling fashion insert/special.
PHOTOGRAPHIC RESEARCH:
FROM INTERVIEWS AT HOME AND STORE VISITS TO CAPTURING CYCLING EVENTS

Inspired by projects from graduates Thomas Stevens (about the average Dutch woman) and Bibian Bingen (about subcultures within skating), I aimed to do something similar about cyclists.
Check I
Presenting concept + feedback

**My research question:**
Which archetypes are there within the Dutch road cyclist ‘scene’?

For the first check I presented the following boards:
- Cycling culture overview
- Archetypes
- Examples: cycle-sapeur & obsesseur
- Relevance

My plan of approach was to take a more theoretical approach to archetypes and trends in cycling. The most likely end product was a compendium of archetypes of cyclists, covering both their bike and consumer behaviour. This would be extended with documentary shorts.

**Result:** fail.

**Main critiques:**
- Lacking aim, audience and relevance to fashion
- Focus on the overlap between cycling and fashion
- Project has potential. Eg. how could a brand like HEMA benefit from such a compendium? Take on the role as consultant.
The check made me realise that I could not avoid making a compendium of cyclist types without directly linking to a fashion brand. This was logical, yet to me it felt unnatural and not in line with what I had in mind. Besides, if a brand would become involved, it should be at the center of things.

Therefore I changed my focus from personal stories to brand stories. The store visits made me aware of the rich diversity within cycling apparel, with at the front end the aforementioned brand Rapha. This brand is deeply into storytelling and can be credited as one of the factors in cycling’s popularity. The brand is an example, also when it comes to making films, which I envisioned to be an end product.

Rapha might be a prime example, there were plenty more brand stories to be examined!

REALISATION: BRAND STORIES ARE THE WAY TO GO

Quite fast I figured out that it was more relevant to choose one brand story and go in-depth, instead of making an overview of the cycling brandscape.

I narrowed down the options to two quite diverse brands:

Tenspeed Hero
An American cycling apparel brand that developed from a (non-profit) cycling journal. Of all cycling brands, TSH comes closest to actual fashion, which becomes apparent in their photography. The brand is typical Anglo-Saxon (meaning: untraditional) and has to enter the European market. For this brand, my project would be a communication strategy for the European market.

blueOn
one of the few Dutch cycling apparel brands on the market (which is quite remarkable for a cycling-fanatic country as the Netherlands). The brand has only one kit (jersey plus bibshort) and its distinctiveness is not in the apparel itself. Yet blueOn lacks a clear brand story. For this brand, my project would be the creation of a brand story.
Although TSH was visually very inspiring and its tone-of-voice distinctive in the cycling world, I choose blueOn in the end. Partly, because of an interview I did with the owner and from which I concluded that the brand's background has potential. And partly because of the quote above: this was what Jo Watson, my coach during my first graduation attempt, asked me when I picked my subject back then, without being hundred percent sure about it.

This time, I was sure I could make a difference with blueOn, yet I wasn't sure I could make a difference with TSH. Finally, I chose for blueOn and defined my subject.

With the subject defined, it was time to go deeper in the material. Therefore I formulated a main question and several sub-questions.

**RELEVANCE:**
blueOn lacks a strong identity that makes it distinctive from other brands in the highly competitive cycling apparel market. Furthermore, there is a big opportunity and potential for blueOn to tap into the new wave of more mature, high-educated leisure cyclists.

**MAIN QUESTION:**
How can blueOn create a distinctive identity for the cycling apparel market?

It turned out that these questions helped me both creating a revitalised brand identity and in the third phase that followed up.

**SUB-QUESTIONS:**
1. What is the brand blueOn all about?
2. What are current developments in the cycling apparel market?
3. Who is the target audience of blueOn?
4. Which brands are the main competitors of blueOn?
5. Which direction should the brand embark on?
blueOn is the brainchild of Paul Sneeboer and is created in 2010. Sneeboer is a former pro cyclist who decided to take a new road and start his own brand.

The name is put together from elements that are important to Paul: transparency, life outside, fascinated by the blue sky and being on the bicycle.

Interesting facets:
- The garments are made in the Netherlands (Amsterdam), which is unique in an industry that is characterised by the ‘made in Italy’-label. This facet is local.
- There are no seasonal collections, just one black cycling kit. Whereas other brands have, like high-fashion, two collections each year. This facet is sustainable, durable and timeless.
- blueOn is embedded in the literary side of cycling, by selling books and magazines and collaborating with Dutch flag bearers of cycling culture (Soigneur, Het is Koers!, De Muur).
- The initiation of a Frame Challenge, which involved nine frame builders to handcraft a bike frame for an individual customer, all with the same materials.
- The organisation of rides (Giro di Caffé) and roadtrips (blueOn tour) that are all about experiencing cycling in more than just riding a bicycle.

Sub-question 1: What is blueOn all about?

‘CYCLING IS MORE THAN TAKING YOUR BICYCLE AND RIDING OUT. (...) WE ENJOY THE RACE, THE BIKE AND THE SURROUNDINGS TOGETHER.’
- Paul Sneeboer
brand weaknesses

Besides these opportunities, I also spotted several weaknesses:

- An incoherent visual style
- Too much text and no use of images in advertising
- A textual tone-of-voice that lacks persuasion and enthusiasm
- Personal communication: speaks through the owner rather than the brand
- No recognition or high publicity for the events it organizes (such as frame challenge)
- No brand environment, only sells through retailers and online
- Brand message is not communicated in a strong way

These weaknesses all are a consequence of lacking brand identity and strategy

‘WE SELL BLUEON GARMENTS AS THEY ARE OF A HIGH QUALITY, NOT BECAUSE OF THE BRAND’S STORY.’
- Meesterknecht
Subquestion 2: What are current trends in the cycling market?

This question enabled me to dive into all aspects that are related to cycling apparel brands, yet linked in some way to blueOn.

One place where current developments all come together is BikeMotion, a cycling fair that is the biggest in the Benelux. I visited the fair for a couple of days and drew one important conclusion:

The cycling story this fair tells does not match with the mentality of blueOn.

But why?
The brands at BikeMotion only ‘talked’ about performance, winning and suffering, whereas blueOn is simply about enjoying cycling.

My discoveries from the pre-research phase could be built on and know I discovered an interesting:
Rapha paved the way for similar brands,
Rapha, MAMIL’s, The Rules (Velominati). All three

The cycling apparel market is influenced by five factors:
Consumer, market, fashion, communication and retail.
Each factor is explored with blueOn in mind.

Consumer:
Cycling has become a sport for the higher educated
Cycling and fashion is a ‘Randstedelijk phenomenon.’

- Jan Williem Marchal, owner CycleYou
Cycling has become more of a lifestyle choice/sport, this impacts the traditionally functional-focused apparel (in look and feel).

Anglo-Saxon cycling perception influences (takes over) Europe: although these countries lack cycling history, this gone into two directions: a heritage direction (Rapha), focuses on recreating the heroes and materials from the past, a modern, cutting-edge direction, focuses on graphic-design/high-fashion appeal.

Deviating from team kits with an overdose of logos, yet retaining the colours: this is a wave coming from Australia.

Blending/fusing functions: cycling apparel has to look good on and off

MAMIL is a major player in the cycling scene, with characteristics as having plenty of disposable income, a mature age, lifestyle aim and an urban background. This is less apparent in traditional cycling countries.

Cyclists have become the highest educated athletes.

Demographics: urban vs rural.

Wants to be part of something bigger, like a club (stores and apparel brands nowadays provide this function).

Achievement does not always go hand-in-hand with performance.

What about adventure and enjoyment?
communication

- Every brand has embraced film as a medium in various ways, from storytelling device to pure product explanation. Yet its often a loose tool not embedded into the brand’s website.
- Brands are initiating cycling (related) events, which are documented and turned into content (content creation).
- Purely talking about product benefits is only done by Assos, who’s an authority on that domain.
- Brands become journal, borrowing elements from non-commercial cycling journals. In some occasions, journals become brands, like Tenspeed Hero!
- Pro cyclists are not the only aspirational characters used in communications, look at Raoph, Assos, CdC.

retail

- Cycling stores are more and more initiators and community-builders (coffee, books/magazines/places to hang around).
- Coffee has become embedded in contemporary cycling retail (quality coffee).
- Rapha demonstrates that cycling apparel stores can also exist without selling bikes.
- E-tail and high-end retail (Mr. Porter and Colette) recognize cycling as a lifestyle ‘thing’, offering cycling apparel since this year.
- Cycling culture
- Retail as meeting place for cyclists/cycling aficionados (also American, sports café?).
Subquestion 3: Who is blueOn’s tribe?

A definition by the brand owner: ‘Individual cyclists who wants to look good, appreciate quality and is willing to pay for that.’ This quote contains both an expressive aspect, an intrinsic aspect, completed with a financial aspect.

Additionally: ‘Within the Netherlands my target group is only partly aware of blueOn’s existence.

Firstly, the apparel of blueOn is both for men and women, yet data shows that the blueOn Facebook-page attract predominantly men and predominantly from major cities. Given that cycling for women is still in its infancy and that the price indicates to a consumer that is experienced in the sports, I choose to focus on men as blueOn’s target audience.

To further complete the image, I conducted questionnaires when visiting BikeMotion. Here I found plenty of potential blueOn customers, even though blueOn itself was not represented at this fair. The questionnaire helped to gain new insights into the tribe, especially regarding their spending behaviour, professions and reason for cycling.
survey analysis

The questionnaires were both conducted on the Bike Motion fair and spread within my cycling team. On the fair, I was on the look-out for a wide range of male cyclists.

When evaluating them, there was a portion of cyclists with well defined characteristics. These cyclists demonstrated a link between how they experience cycling and their expenditure on cycling apparel. As they also appreciated both quality and the colour black, they proved themselves to be a good match for blueOn.

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VRAGENLIJST: JIJ, DE WIELRENN(I)ER

ALGEMEEN
Hoe ben je in de wielersport geïnteresseerd geraakt en er volgens ingestapt?

Vader op toen 1999

Op welke wijze beoefen je zelf de wielersport (disciplines, team of solo, etc.)? En sinds wanneer?

Carni, om,Sdknt

KLEDING
Voor welke wielerkledingmerk(en) heb je een voorkeur?

Kapita, Castelli

Wat is voor jou belangrijk bij het kopen van nieuwe wielerkleding en accessoires?

Waar kocht, ervaring met het

Voor welke kleur(en) heb je een voorkeur als het gaat om wielerkleding?

Zwart

Hoeveel geld geef je gemiddeld uit aan het kopen van een kit (shirt plus bibshort)?

$30 - $100

CULTUUR & MEDIA
Volg je ook profwielerrennen? Zo ja, op welke manier(en)?

TV, internet, lelies

Lees je ook tijdschriften over wielerrennen? Zo ja, welke?

Bikere, Balamonde, de fiets, fiets, fiets, Soigneur

Lees je ook wielerboeken (literatuur)? Zo ja, welke?

Daar zijn er veel, maar meer in de romance

Houd je je daarnaast nog op andere manieren bezig met wielercultuur? Zo ja, hoe?

Interessant

BELEVENIS
Hoeveel uur per week spande je aan wielerrennen (zowel op als van de fiets)?

10 uur

Wat is voor jou het belangrijkst? De fiets, het fietsen zelf, het samen fietsen, het wielerrennen beleven/volgen, of ....?

het de raceplekje
interview with tribe

I met Klazinus during a ride of myself and, when waiting for the traffic lights, I noticed he would match with the blueOn brand. Therefor I approached him for an interview.

Insights:
Does not care about speed, but about riding long, both solo and 'en group'
Deviates from the norm (Rapha) and on the look-out for new brands.
Appreciates both fiction and non-fiction in cycling literature

Remarkable:
Used to spontaneously sing lullabies on the bike, when his children were still young
Keeps his bike in his living room as a stimulation
Has a Whatsapp-group with fellow cyclists to discuss upcoming rides
Subquestion 4: Who are blueOn’s main competitors?

The cycling apparel market becomes more competitive with the growing popularity of the cycling sports. A complete overview of the brands that blueOn completes with is therefor not relevant.

What is relevant, however, is focusing brands that could be a possible threat to blueOn. Additionally, price is an important variable, as this makes puts the brand in the high-end segment of cycling apparel.

The final selection of brands can be divided in three groups:
- Brands with a similar style
- Brands with a similar price level
- Newcomers in the Dutch market

I looked into each brand and researched their vision, values, differential aspects, field of competence, signs of recognition and tone-of-voice.

These are the keywords for each brand:
- Rapha - aspirational, history and heroes, high-fashion, stories in every element
- Cafe du Cycliste - challenging, tailored-tech, Mediterranean vibe
- Castekku - functional, performance, everyone’s brand
- POC - safety, innovation, colour blocking
- ASSOS - clear, precise (it’s Swiss), innovation
- Tenspeed Hero - feminine, fashion, quirky
- MAAP - design-driven, colourful, Aussie
- Giro - community, outdoors, innovation

Example analysis:

**Brand: Pas Normal Studios**

**History**
Pas Normal Studios is the brainchild of Karl Oskar Olsen, who’s better known for co-founder Wood Wood. Yet besides, he rides a bike during his free time. Combining his work and his passion, with a solid investigation in the cycling apparel market, Pas Normal Studios was founded. Its first collection launched this spring, making this brand the toddler among the ones I’m comparing.

**Vision**
Inspired by contemporary society and

**Values**
Fashionable, contemporary, performance-driven.

**What makes it different**
Fashion approach to functional garments.

**What need does the brand fulfill**
Cyclists don’t have to choose for either performance or style; they get both.

**Permanent crusade**
Blending cutting-edge fashion into cycling apparel.

**Field of competence**
High-end design.

**Signs of recognition**
Silky and shiny apparel, bold colours, minimalist approach.

**Tone-of-voice**
Serious, masculine.
Case study: Rapha

Quoting blueOn-founder Paul Sneeboer: ‘My example is a company from Great-Britain. It is not a big player, but has a dedicated fan base that does not follow the masses. Together they choose for something special. That is a model I envision (for blueOn).’

What does the brand do to set itself apart?
They claimed ‘heroes and history’ as their expertise: this translates both to compelling communication and products with narratives.
Rapha-boutiques: keeping the retail in-house (unique in cycling apparel) and calling them ‘cycling clubs’ instead of ‘stores’ creates a far more intimate bound
Publishing their own books and, since 2015, their own magazine, Mondial.

Who’s their customer?
‘30 to 50 years of age, a well-paid job, eye for detail, in search of design that’s functional. That’s the main audience. There’s also young guys that save up money to buy a Rapha jersey.’ (According to an employee of Rapha.cc Amsterdam.)

Rapha was funded and founded through film and has been the first cycling apparel brand to use film as a medium.’ - Gerben Gerritsen

CONCLUSION: MOST BRANDS ARE PERFORMANCE AND TREND DRIVEN, BLUEON CAN DIFFERENTIATE BY FOCUSING ON ‘TIMELESS’ AND ‘LEISURE’
Subquestion 5: Which direction should blueOn embark on?

Initial ideas:

• An identity that is built around the ‘Made in Holland’-aspect of the brand.
• An identity that uses the literature side of blueOn, merging cycling stories with apparel.
• An identity that focuses on the personal background of Paul Sneeboer, who used to be a professional cyclist in Portugal, thus fusing Mediterranean and Dutch elements.

Yet all the abovementioned seemed to miss a link to market and consumer.

Trigger point:

When reading an article in De Volkskrant, I came across the term cittaslow to describe a specific type of Italian cities. This immediately inspired the word ‘slow cycling’ to describe the feeling that blueOn should communicate.

It connects to the brand’s non cyclic approach, to its way of riding a bicycle (‘enjoying’ with a coffee), to the preference for handmade products and to reading magazines and books, being offline.

Then again ‘slow’ and ‘cycling’ don’t really match as its still about road cycling. Besides, slow connects to the slow movement and this connection is too ideological for a cycling apparel brand.
finding a visual style

traditional road cycling images:

bright saturation ‘heroic suffering’ aggressive

blueOn visual identity:

black and white calm and poetic scenematic
graphic design
Check II: Presenting the new identity + feedback

What I presented:
Brandbook (excerpts on the left page)
Boards (blueOn - brand’s current situation, target audience, the cyclectual and market analysis
Plan for coming period, which includes photography and the making of a film about blueOn’s essence.

Result: pass/fail

Feedback:
- Project itself is clear, yet the background (decision-making) is not
- Presentation could have been more straightforward
- There needs to be an audience before a film can be created

Plus, an addition to the research question:
How can blueOn create a distinctive identity in the cycling apparel market and communicate this to its target audience?
riding out with blueOn: from identity to communication

How can blueOn communicate its distinctive identity to its target audience?

The answer to the second part of the main question would result in the end product. My personal preference was creating a film, yet that would exist in a vacuum without explaining the 'why' for making it.

The most logical step was to make a Strategic Marketing Communication Plan (SMCP): this would translate the revitalised brand identity into something tangible. Which could in turn explain a film, if that was fitting.

All the information to create such a plan had already been partly researched during the previous phase: it was now just a case of putting the pieces together.
developing a visual style by practise

As mentioned before: the lack of a strong identity resulted in a visual style that is both incoherent and not distinctive.

With the new identity in place, it was time to go from ‘collected’ photography to ‘self-made’ photography. This could be used to replace images in the brandbook and make the product more my own. Besides, the photography could also be used in upcoming products and serve as inspiration for a possible film.

Setting:
Waterland, a region just above Amsterdam and characterised by flat meadows, water at every corner, dwindling roads, timeless villages and wide horizons.
campaign idea development

The revitalised identity needs to be communicated to the defined target audience, the cyclelectuals. This required the creation of a campaign, consisting of multiple communication tools.

The brand’s name contains both a colour (blue) and a proposition (on), and this combination gives room for textual expressivity. I had in mind that a strong tagline could inspire an equally strong campaign and thus distinctive tools.

Firstly, the following two taglines came to mind:
Switch your blueOn.
Turn your blueOn.
These were drawn on the idea that ‘being blueOn’ was a mindset one could go in and out. This would visually translate to using the distinctive blue of the brand as a (partial) layer on (moving) images. Yet this felt only partially fitting: the sentence sounded too imperious and the blue layer would not fit a brand with as target audience, the cyclelectual.

Therefore I continued playing with words to end up with these two:
Time out, blueOn.
Time off, blueOn.
Whereas the first one is derived from sports terminology, the second one meaning not doing something work-related. Although referencing would match the clever side of blueOn, ‘time out’ has to do with quitting the game (sport) for a temporary time.

‘Time off, blueOn’ would be the driving force behind the re-introduction campaign of the brand. This gives me the freedom to think in ‘moments’: moments that could be experienced both on and off the bike.

It was time to move on to the actual tools.

strategy: affiliating the brand with a moment

TIME OFF,
BLUEON
I dived into cycling brands and their affiliation to film which resulted in an overview of how those brands use the medium:

- Product promotion
- Telling a story
- Collection preview
- Interview with e.g. pro cyclist (endorsement)
- Documentary
- Event/race recordings

A global look demonstrated that almost all cycling apparel brands use the medium film to some extent.

For a brand as blueOn, it is irrelevant to overly emphasize the apparel in the film as there is only one outfit in one colour (black) at this moment: thus the film should portray/visualize the story of blueOn. Emotion over ratio, in other words.

Before thinking about a script I noted ‘elements’ that had to be included, each for its own reason:

- Black & white
- Non-linearity
- Waterland (place)
- Slowness (pace)
- Introspectivity

Initially, I wanted to use the literary aspect of blueOn by scripting an excerpt from a cycling book. The story ‘Solo’ written by Dutch author Wilfried de Jong and featured in the eponymous book, was a perfect match.

The story was an account of a ride De Jong once did himself. Almost ordinary and introspective, with a few minor events.

I scripted this story and had locations in mind already, yet I realised that such a film would be too ambiguous, with the audience thinking: ‘Does this promote the book or the brand or...?’

Therefor I only retained the type of story, but changed the overarching framework.

His perception on cycling needed to be voiced. And this voice-over did not have to match the visual story one-on-one.

This emphasizes introspectivity over descriptivity.

“Don’t base the script on a personal story, create your own personal story, with a real cyclist”
Producing a film

In order to actually make the film, I needed the following:

- Finding a cyclist/actor
- Assembling a small crew: ‘motard’ and assistant
- Planning out shots and locations
- Actual filming, with equipment
- ‘Post’: editing and sound

Finding a cyclist who corresponds with the target audience was the most important. I decided to spread a flyer (‘Wanted: cyclist’) through multiple channels, i.a. FB-pages of cycling storytellers and magazines.

Eventually, Jacco de Vries reacted after being forwarded my request from a teammate. A familyman and a part-time member of the loose association of cycling aficionados called ‘The Windjammers’, Jacco matched blueOn perfectly.

Gezocht: wielrenner

Hallo, mijn naam is Sjoerd van Beelen en ik ben aan het afstuderen met een korte film over wielerkleding. De hoofdrol is voor een wielrenner, die voldoet aan de beschrijving onder de foto’s. Het verhaal speelt zich voornamelijk af op de fiets en in Waterland. Lijkt het je leuk om hieraan mee te werken en ben je beschikbaar, dan hoor ik graag van je!

Beschikbaar:
Bij voorkeur twee dagen van nu tot dinsdag 8 december.

Contactgegevens:
e: s.y.vanbeelen@live.nl, m: 06-53499876

PS: Is jou naam Maarten Ducrot, dan ben je direct aangenomen.

Beschrijving:
- tussen de 30 en 50
- in vorm maar niet de bouw van een prof
- kort tot middenlang haar
- rond de 1.80m (maat M)
- wielerliefhebber
- woonachtig in of rondom Amsterdam.
Filming

Two days, during which I could film roughly for three hours each day, meant I had to keep the pace high. Taking into account that the circumstances were harsh, my additional duty was keeping my crew (actor, motard and assistant) happy.

Having two half days of filming turned out to be an ideal scenario. The first day was pretty much trial-and-error, as I had only practising filming from the back of a motor once for fifteen minutes.

Shotlist 05/12/2015

Location 1: Durgerdam - riding the dike

Shots:
• Tracking CU (70mm)
• Tracking TOT (11mm)
• Side-shot

Practising the two lenses and get to know their qualities. Pay attention to the bumpy road and oncoming traffic.

Direction: south to north.
Angle: towards the waterside.

Location 2: Kinselmeer - an encounter

Shots:
• CU pedalling
• CU tracking/OS (greeting other cyclist)
• MED/TOT tracking/OS (greeting other cyclist)

Look for opportunities to capture passing cars with texts on their side, preferably trucks.

Direction: north to south (!).

Location 3: Uitdammerdijk - shot from below

Shots:
• ‘CU’ cyclist on dyke
• Wide-angle cyclist on dyke

Try to replicate the shot practised with Thomas.

Direction: south to north.

If this (and backside) is all finished in-time...

...then we move to the ‘Durgerdam bench’ to photograph the arrival, the being and the leaving of the cyclist. This is done in one TOT (Establishment shot) and with both a MED (from one position) and a CU (tracking movement/showing bridge in background).
Besides the exterior shooting, I used two sessions to do both interior shooting and the voice-over. Again, having two short periods of time proved to be extremely fruitful, as my working method in film requires testing on location to know what I really want to capture.

As a temporary soundtrack, I figured jazz would be matching, being both harmonious and very rhythmic. 'The Eraser' by Christian Scott was my song of choice.
what leads to the film?

The rule in cycling land is that you have to shave your legs in order to become noticed. That's exactly what blueOn needs to do. We know the cyclelectuals have a certain ride they frequently do and very major Dutch city has such a ride that attracts many cyclists. We also know that our target audience is most receptive during these rides, being a form of relaxation by exertion.

That's why we need to be where the cyclists ride. To show the apparel, that is proudly made in Holland, and to have our target audience experience blueOn. A simple van is the solution. This vehicle is strategically placed on loops with a high cyclist-density. These cyclelectuals are encouraged to slow down, by using references to pro cycling, and take a break. This resembles a ‘ravitaillering’ (a provision post) in pro cycling races. They will be offered a coffee and shown the collection, which is on display in the van. Fitting is a possibility, buying is not. Yet a present in the shape of a bidon with a gift card in it,

The van’s mobility means it can go from loop to loop, passing all major Dutch cities along its way. Besides, the four-wheeler has a strong link with cycling culture, used by teams, for cycling holidays and to pick up stragglers in cycling races. The van most likely attracts other cyclists besides the cyclelectuals and it is a distinctive way of promoting the brand. These are factors that can help create a certain buzz around the blueOn-van. The van will first appear on a sunny Sunday in spring.

Engaging with potential consumers in a refreshing way

I had to think in other ways of presenting this communication idea. The closest to realizing the van was having a storyboard illustrated.

In this storyboard, a cyclist encounters the blueOn-van and
Check III (Red/Green): Presentation + feedback

What I presented:
- Brandbook
- SMCP
- Rough edit film
- Boards: Van-in-Ride road marketing, Campaign, Photography
- Plan for final phase
This was presented as a 'Tour de blueOn', referring to the Tour de France, with a blue line marking the road.

Result: Pass

Feedback:
- Focus on the sober and leisure of the brand, witty and lighthearted do not fit this identity
- Avoid drifting to back to performance
- Check soundtrack
- Clear decision-making
- Film and brandbook are coherent
For the last phase of the graduation, I only wanted to finetune all elements. This included:

- Additional photography to have material for both brandbook and SMCP
- Involvement of an editor to grain the film and to refine transitions, cuts and camera movement
- Sound: redoing the voice-over with a audio technician and finding a better fitting soundtrack
- Create a bookmark that fits the van-in-ride
the making of presentation

making bookmarks
Paul Sneeboer’s feedback:

“I’m impressed with the way Sjoerd has captured the feeling of blueOn that I try to get across. Most of my customers will recognize themselves in the story of the cyclist from the film. The personal manner in which his story is told, is also how I tell the story of blueOn.

The last few years I have put much time and energy in moving the production to the Netherlands. That is finally settled and running smoothly. The coming period will be marked by the refining of blueOn’s branding. Sjoerd’s fresh view and good insights come at the right moment.”

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