This mini process-book explains the process and the most important decisions made during my graduation project. For full/more elaborate articles or interviews, I would like to refer you to the original processbook.

The end product - a campaign for Monki called “Know Your Past To Rule The Future” - is my solution to the main question: “How can Monki regain its relevance for the Fourth Wavers (the segment)?”.

This project is a combination of my fascination for feminism and film, feminism as an increasingly popular marketing tool, and the craving of the segment for more genuine (movement) brands.
KNOW YOUR PAST
TO RULE THE FUTURE
This text box indicates a problem, followed by solving it (e.g. adjusting the brand vision and mission after analysing it)

Feedback from coaches and peers

Conclusion drawn from findings on the subject

More in-depth explanation of decision moments
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RESEARCH PLAN

MAIN QUESTION
“How can Monki regain its relevance for the Fourth Wavers (the segment)?”

THE BRAND
1. What values does Monki communicate at the moment?
2. Who is Monki targeting at the moment?
3. How are they using the current phenomenon of feminism? (4th wave)

THE SEGMENT
4. Who is the segment and what are their interests/lifestyle?
5. What is the attitude of the segment towards the (4th wave of) feminism?
6. How do they express feminism themselves?

THE MARKET/TRENDS
7. Which fashion brands are successfully catering to the Fourth Wavers feminist needs?
8. What does the 4th wave of feminism imply?
9. What new/uncommon ways of communicating feminism are there?
RESEARCH: BRAND

METHODOLOGY USED:

Desk research:
• Analysis brand description, vision & mission
• Visual analysis Monki
• Analysis online campaign

Field research
• Visual analysis retail store
• Interview Monki brand ambassador
BRAND ANALYSIS

PROBLEM
Monki states that feminim is a crucial part to their identity, yet their brand description doesn’t make this true. Therefore, I analysed the brand myself and rewrote their brand essence.

BRAND ESSENCE:
Monki is a fashion brand with a world of its own, noted for its street-style-meets-Scandi-chic design and its quirky story-based store concepts.

VISION
We’re convinced that we can create clothing collections that enable our customers to express their personality and at the same time care about our planet.

MISSION
With a design DNA mixing Scandi cool with the energy of Asian street style, Monki creates on-trend lifestyle collections for young women.

VALUES
Quirky, young, energetic, vibrant, aware/conscious, fun, loud, urban, Scandinavian-meets-Asian

PRODUCT
Contemporary fashion and accessories (for women) with a Scandinavian meets Asian twist.

TONE OF VOICE
Snappy, young, modern, to the point

Example: “Monki was created in 2006, simply because there was no Monki. The phrase, conceived at the same time as the brand, describes the way we look at fashion and how we want to create an empowering space for self expression. Because ten years after we opened our first store, the issues we saw back, well, most of them are still around. And as a company of mostly women, run by women, that makes fashion primarily for women (we like everyone else too) we are, to put it nicely, pretty pissed about that”
CONCLUSION

This brand analysis is more accurate and up to date according to Monki’s current brand identity. It is more focused on the vision of the brand, rather than the fashion style.

BRAND ESSENCE:
Monki is an on-trend fashion brand made by women, for women.

VISION
We believe that we must continue the discussion for women’s rights

MISSION
Through our clothing, we enable women to express who they are and to always feel powerful.

VALUES
CENTRAL: Fun, feminist, modern
FUNCTIONAL: Inclusive, loud
EXPRESSION: Urban, quirky

PRODUCT
Contemporary fashion and accessories with a quirky twist.

TONE OF VOICE
Snappy, young, modern, to the point
CONCLUSION

Monki has an extremely colourful and dynamic visual identity. It often feels staged, especially their studio-shot footage. The retail stores are almost fairytale-like, with many, fluorescent bright colours.

Monki has a clear visual identity. It is bold, outspoken, youthful and colourful. This is visible in all of their brand outlets: online, products, but also in-store.

PROBLEM

Monki’s visual identity is extremely colourful and has a sugar-coated feel. The segment doesn’t identify with this. Especially when it comes to feminism, they want to see more rawness and maturity. Therefore, I made a moodboard that combined the visual identity of Monki with these needs of my segment.

BRAND VISUALS

KEYWORDS

Fun, dynamic, graphic, young, playful, colorful, both ‘real’ & staged, human-focused, contrasted, saturated, pop culture, bold, urban
RETAIL STORES

KEYWORDS
Surreal, colourful, vibrant, graphic, reflective/metallic, crowded/busy, overload, playful, young, goofy/silly, bright, dizzying, contrasted, Tokyo influences, poppy
Monki has taken a stand for women’s rights since its launch in 2006. At their 10-year-anniversary, they launched a campaign in order to bring this message out louder and clearer than they ever did before. With the 10 years, 10 statements campaign, they address 10 issues women experience in today’s society and that visualize we still desperately are in need of more equality. The statements are about the following:

1. THE PERIOD STIGMA
   Discarding the taboo around periods, it is nothing to be embarrassed of

2. MASTURBATION
   Discarding the taboo around female masturbation, doing what feels good for YOU.
3. EXPRESSING YOURSELF
Supporting freedom of female speech, being proud of your voice

4. BODILY HAIR
Stating it is normal, not unhygienic. There is no rule that says you have to shave.

5. LOVE & SEX
Limitless love, whatever gender, without discrimination

6. PERSONAL DEVELOPMENT
Daring to learn, achieve and be proud of yourself

7. HARMONY
Calling out to all women to support and embrace each other

8. RACIAL EQUALITY
Eliminating discrimination of race
10. PRIDE
Claiming the right to be proud and celebrate achievements

9. SAFE SOCIAL MEDIA
Discard online bullying and striving for a safe online environment where freedom of speech is key
NEW VISUAL IDENTITY

CONCLUSION:

I will use this moodboard as a foundation for my campaign visuals and other executions. It is more genuine, and raw, but maintains the colourful vibe of Monki. It also still breathes youth culture, something very important for Monki’s visual identity.
In order to develop a characteristic visual identity and consistent graphic design throughout my campaign, I decided to make use of shapes and doodles.

**WHY?**

I adjusted the visual identity of Monki, but do not want to lose its youthfulness and dynamic aspect. Therefore, the doodles and shapes are a link to the original visual identity of Monki. Since the style of photography/film is more mature now, these shapes and doodles preserve the youth element of the brand.

**THE SHAPES**

The shapes are handdrawn figures which always follow the colour palette:

![Shapes](image.png)

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<td>105</td>
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The palette is colourful, yet not too bright. This less saturated palette comes across as more mature and less childish/sugar-coated as the colours Monki adapted for their previous campaign.
APPLICATION

The shapes are to be used together, never alone. When only a single shape is used, the playful effect does not come to its right and it may come across as too random/a mistake. Therefore, always use a minimum of at least two shapes together.

EXAMPLE:

WRONG. It feels like something is missing and is too simple. After all, the brand does not stand for simplicity.

RIGHT. By using multiple shapes, the graphic element becomes more elaborate and appealing.
The shapes can also be used to create a pattern/background. In order to achieve this, the entire page is covered with the doodles. Note: this may never take away from the legibility of the text, and is primarily used for covers/back covers.

EXAMPLE

BACK

FRONT
RESEARCH: TRENDS

METHODOLOGY USED:

• Researching feminism as a (fashion) trend (see regular PB)
• Researching the characteristics of today’s feminism (The Fourth Wave)
• Reading/analysing the book *Uprising: How to Build a Brand and Change the World* by Scott Goodman
• Researching Cultural Movement brands and advertising trends on WGSN
TREND CONCLUSIONS

TREND: THE FOURTH WAVE OF FEMINISM
- The fourth wave is more inclusive than ever before and thanks its rise and impact to the internet
- Feminism in 2017 is a highly digital and visually driven
- (Fashion) brands tap into the trend, but often use it as a scream for attention/to stay relevant to the Zeitgeist

TREND: CULTURAL MOVEMENT BRANDS
- Movements (and movement brands) are, if done properly, able to connect people. This happens more and more often with the help of the internet (social media -> opportunity)
- Consumers care less about the product and listen to brands that tackle problems they face (social problems, saving the environment, standing up for women’s rights).
- For Cultural Movement brands, it is crucial to be authentic and close to the consumer. The consumers will know when it is done for commercial purposes (trying to sell a specific product).

TRENDS: HIGHLIGHTS FROM WGSN
- Brands or campaigns who focus on people instead of trying to sell the most amazing product
- Realness: communicating in a raw, unstaged manner
- Challenging stereotypes. For feminism e.g: portraying them as intelligent people. Overthrowing the stereotype that they are aggressive, can’t be sexy or hate men.
RESEARCH: SEGMENT

METHODOLOGY USED:

• Organising a focus group with three modern day feminists
• Analysing behavior through social media
• Survey segment behavior (see regular PB)
• Monitoring interests through social media and interviewing
SEGMENT INSIGHTS

STYLE & BEHAVIOR

- They are expressive in their clothing style and dress how they feel.

- Their style can be described as feminine meets tomboy/urban.

- They are not very brand loyal, but cherish fair brands and try to live as conscious as possible.

- They are most active on Facebook and express their opinion on this channel. They are not afraid to share their opinion with the world on the internet.

- 76% would rather receive information through moving image such as a short documentary than through text. Just like the Fourth Wave of feminism itself, they are highly visually oriented.

FASHION BRANDS

- Episode
  The segment likes to shop at Episode because it matches their style, and vintage/second-hand clothing fits their increasingly conscious attitude.

- Urban Outfitters
  Here, they can find a wide variety in fashion styles. This suits them, since they love to mix and match different styles: from girly to sporty.

- Monki, only occasionally.
  They used to shop at Monki more often, but they believe it has become a bit too childish for them. Also, they felt their last feminist campaign was “bullshit”.

[Images of people wearing clothes, expressing their style and behavior]
HOBBIES & ACTIVITIES

- Reading
The segment loves to read critical pieces such as think pieces on i-D magazine. Furthermore, they also like Glamcult, VICE and Dazed & Confused for their unconventional topics and honest approach.

- Going to lectures
The segment loves to visit lectures in order to learn more about social-political actualities. They are most enthusiastic about lectures hosted in De Balie and Pakhuis de Zwijger, and visit these venues monthly to stay up to date and learn.

- Being with friends
The segment is very social and loves to hang out with friends. Together, they visit events, go for drinks or travel.

- Work
Most people in the segment have a part-time job in horeca or retail. They save money mostly for traveling, shopping and being able to afford slightly escalated nights at their favourite bar.
The segment is always on the look for new inspiration. They visit modern art galleries such as Foam and Stedelijk museum, read, listen to music and dive into their Instagram feeds for both visual and textual inspiration.
FASHION STYLE

The segment mixes and matches styles to create her own. She tries to live as conscious as possible, and shops at second-hand and vintage stores not to damage the environment or contribute to unethical labor in third-world countries.
- The segment is very aware of the Fourth Wave of feminism and actively participates in it.

- They express feminism themselves by discussing on Facebook, for example under posts of brands. They don’t do this to argue with others, but to make others see the value of their opinion. This is how she participates in more acceptance for women. She also discusses this topic with her friends on a daily basis.

- On Facebook, she also finds events that speak to her (on feminism and other social-political topics).

Encourages others to stand up for themselves (e.g. by voting)

Used her social media platforms to pass on this state of mind
Responds to posts that are against her belief and discusses with others.
MINI PROCESSBOOK - RESEARCH: SEGMENT

MOST IMPORTANT QUOTES FOCUS GROUP

CONCLUSION - WHAT DO I DRAW FROM THIS?

The segment is incredibly skeptical when it comes to brands that make use of feminism. Since I make use of the same topic, I need to create a concept they believe in and that is as close to their feminist needs as possible.

ROBIN ALPER

Robin (22) is a former Media & Culture student, journalist for i-D magazine and feminist. She loves researching foreign cultures and spends lots of time traveling. Identifies as bisexual.

JO-ANN WITH

Jo-Ann (22) is a Product Design student. She often participates in activism events for minorities (people of colour, women -> Women’s March) Identifies as queer.

ANGEL-ROSE OEDIT-OEBÉ

Angel (21) is a Visual Arts student. She calls herself an equalist and stands up for everybody’s rights. Angel is a former employee and brand-ambassador at American Apparel.
ROBIN ALPER

[...]

“...But to me, feminism is about including everyone, men, women, every sex and gender. We have to stand together in order to make that change, so let's join forces.”

[...]

“But by watching TV and following the news, they can learn about including people and a more equal society. So yes, I do think it’s good feminism is hyped.”

JO-ANN WITH

“I often see a big brand doing something feminist that draws my attention, but after a while I discover that it’s just another marketing trick, and that it doesn’t have any depth. Bummer.”

“It is a good thing that feminism is so hyped, we need that in order to change things.”

“The challenge we’re facing is to teach feminism”

ANGEL-ROSE OEDIT-OEBÉ

“I don't know any brands that position themselves as pro-women and I think are believable”

“...Take the Women’s March in Amsterdam: the concept is great, but I have the feeling a lot of women just participate because it is trending. They see it as an experience. Why on earth would you do that if you don’t know what you’re walking for? Know your shit!”
During the focus group, I went through the campaign with the participants: both the content and the visual language. I passed around my laptop and the participants carefully analysed the campaign. When I asked for their opinions, these were the most important answers:

**ROBIN ALPER**

“The idea is OK, but why confirm stereotypes by making everything PINK?! Also, I think the statements sound very superficial and ‘hip’. A quote like ‘Salute Sisterhood’ isn’t going to end inequality. ‘Dance, eat, party, repeat’ just doesn’t make any sense at all. The one with the body hair: come on, we’ve seen this before, and it’s not that shocking. And what the fuck do they want to say with ‘Knowledge is queen?’”

**JO-ANN WITH**

“I think it’s interesting, but I don’t get their point. Right now it feels more like: ‘Whoopidoo, feminism!’ but it’s a serious thing. It’s a start, but the next step is to give it some body, go into depth.

I wonder if they leave it like this, or if they will actually start a conversation.”

**ANGEL-ROSE OEDIT-OEBÉ**

“To me it feels like Monki is that person walking the Women’s March without knowing why the hell they’re there. It feels superficial and safe. Why does it look so plastic?

*If you’re going to talk about feminism, make it real.*”
DEFINING THE PROBLEM

CONCLUSION
Monki is not perceived as a genuine, feminist brand by the segment “The Fourth Wavers”

MOST IMPORTANT INSIGHTS: MONKI EMPLOYEE
- Monki’s visual communication is not as spontaneous as their tone of voice
- Their feminism campaign was visualized in a very childish way
- It contained was a lack of facts
- made it feel superficial
- It feels like Monki is using feminism as a marketing trick

MOST IMPORTANT INSIGHTS: REACTIONS INTERNET
- The negative reactions indicate that there is still a lot to improve if Monki wants to portray itself as a pro-feminist brand.
- Most people that stand behind the campaign think this message should be shared more, and believe Monki does a good thing bringing the word out.
- Most people who leave a negative reaction are upset that Monki tries to “brand” issues that women struggle with.

MOST IMPORTANT INSIGHTS: FOCUS GROUP
- They think it is a good thing feminism is being hyped, but disapprove how big brands use it as a marketing trick
- They don’t know any big brands they see as true feminists
- They think Monki’s campaign lacks depth and seems staged, though there is a good start
- They all value educating feminism, spreading the word is not enough.
- The segment prefers receiving information through moving image (film) than through text (an article)
RELEVANCE MAIN QUESTION

BRAND
Monki claims they have been a feminist brand since 2006, yet their segment doesn’t buy into this. Their latest campaign was perceived as shallow and staged by the target group, resulting in a disconnection between brand and audience.

SEGMENT
The target group doesn’t know any brands that currently caters to their feminist needs, yet they crave brands that speak to their interests in an in-depth manner.

TRENDS/MARKET
We are in the midst of the Fourth Wave of feminism. Unfortunately, it is often exploited by brands as a marketing tool, which frustrates the segment and abolishes the importance of the topic.

“How can Monki regain its relevance for the Fourth Wavers (the segment)?”

GOAL
Re-establish the connection with the segment to elevate the brand credibility
CONCEPT
PHASE

METHODOLOGY USED:

• Formulating conceptual starting points based on research
• Concept inspiration by watching Suffragette (2013)
• Concept experimentation and decision
• Research relevance film and documentary in fashion/actualities
• Research into icons to form the concept
CONCEPTUAL STARTING POINTS

Based on...

BRAND
- Should be dynamic/vibrant and portray youth-culture
- Visual language should be as spontaneous as their tone of voice
- Should include Monki’s latest collection

MARKET/TRENDS
- Should communicate feminism in an educative and genuine manner
- Should NOT try to sell a product too obviously
- Should communicate inclusivity of all genders/races
- Should have an activating element (a movement brand), something that invites the viewer to join

SEGMENT
- Should communicate feminism in an educative and genuine manner
- Should offer an environment for discussion
- Should communicate feminism in a more raw, less stylized way

END-PRODUCT
- Should represent the segment and show realness
- Should mainly take place on the internet
- Must be visually driven to have the best impact
**CONCEPT TRYOUTS**

**TRYOUT 1: “STOP FAKE FEMINISM”**
Monki deals with fake feminism and brings its core back: empowerment. The campaign strives to include people of all genders and sexes in the discussion of the fourth wave of feminism.

**FEEDBACK**
It is relevant, yet it doesn’t have enough body for a creative concept.

**TRYOUT 2: “KNOW YOUR GAME”**
It’s time to bring back the core of today’s feminism: empowering you.
We are sick and tired of brands and media who throw around the word feminism without knowing what they’re saying. Monki puts an end to the nonsense by bringing back the core of feminism (empowerment of the individual), and inviting everyone to join the conversation.

**FEEDBACK**
You’re using more words to give it more body, but instead you should focus on finding a creative “hook”. Besides, what gives Monki the right to call themselves better feminists? Think of something that shows that Monki indeed knows way more than the other brands.

**PROBLEM**
I need some more inspiration in order to form a concept with body. I decided to do more research into feminism first, in order to find something that shows Monki is a more genuine feminist than brands claim to be. I watched the movie “Suffragette” for inspiration.
CONCEPT INSPIRATION

CONCLUSION
By implying the history of feminism, Monki becomes the “real connoisseur” of feminism, plus the concept has a creative hook

SYNOPSIS:
Suffragette is about a group of working class women who have so far tried to achieve equal rights through peaceful activism. After failing to achieve any change, they decide to fight for their rights through riot, aggressive activism and attacks. The main goal is to achieve the right to vote, but they also battle for the right of their own children and equal pay. By causing impactful attacks, they strive to gain exposure in first local, and later worldwide news. Their strikes are often battled with violence by the state, and women end up in jail, injured. In jail, they are force-fed if they go on a hunger strike. When one of the pioneers of the movement loses her life after an accident at a strike, her death becomes worldwide news. However sad the loss, the suffragettes have achieved worldwide attention: the first steps towards equal rights.

INSPIRING INPUT:
- In the movie, it is considered reckless and bad to be a suffragette
- Inspiring quote: “You want me to respect the law? Then make the law respectable” - Violet
- Inspiring quote: “The law means nothing to me - I had no say in making the law” - Maud
- Women died for the rights we sometimes take for granted today
- It is about a group of women who “knows best” –> input concept?
- “Know your past, fight for the future” –> possible hook for concept?
TRYOUT 3: “KNOW YOUR PAST TO RULE THE FUTURE”
In order to make a change today, we need to know what we fought for in the first place. Monki wants to bring back the spirit of the old days to make a change for the future.

Though we’ve come a far way, we are still not equal. Women still earn less than men. There are still way more male politicians than female. Let’s get inspired by the unstoppable attitude of the past to tackle our problems of today. Why now? Because the future is already in the making. We’ve got no time to lose.

FEEDBACK
Clear! You’ve found a hook that makes a creative concept. Now think of how to express this throughout the campaign.
FILM RELEVANCE

An elaboration on why I chose to solve Monki’s problem with the help of moving image/film.

WGSN describes the power of film in the fashion industry as the following:

“Focusing on the growing role film is playing in the development of the industry online, she (Harriet Mays Powell, former fashion director of New York Magazine) referred to video as the most powerful method of telling stories today.

“360 degrees is just more arresting than the still photograph,” Mays Powell said, highlighting the fact that she herself left the world of print to launch a multimedia magazine called The Look Now.”

Concluding, fashion film is a perfect medium for telling stories in a more all-round, more captivating way, which is what I want to do with my project.

In an interview for artweek, Fashion Film teacher at the London College of Fashion David McGovern states the following:

“Fashion film can be used as a vehicle for exploring identity, a way to construct exciting new aesthetics, or simply observing the design process - there’s so little limitation!”

With my film, I also want to explore several identities and create a connection with the viewers through common interest. Because of the few rules and limitations in fashion film, I have the ability to create something unique.
BRAND
- Monki’s identity is so vibrant, dynamic and full of youth culture. Film is better capable to capture this than still image.

- For their previous two campaigns, Monki also adapted film. Film is a familiar field for them, yet they haven’t used it to its full potential yet (so far highly atmospheric films in which they do tackle serious issues, but in a shallow manner). A documentary is able to go into depth more and show the truth about actualities.

SEGMENT
- 76% would rather receive information through moving image - such as a short documentary - than through text.

- The entire segment is visually oriented and interested in film and documentary.

TRENDS
- The Fourth Wave of feminism is most active on the internet. Here, a short film has the ability to reach them easily and spread quickly.

- The Fourth Wave of feminism is more visual than all of the previous waves. Together with the characteristic of above, it has the ability to create an impactful message that is spread widely.

- A film that focuses just on the aesthetic element doesn’t satisfy the segment, increase the brand’s credibility OR goes beyond what other brands are doing in the market. A documentary is able to provide information in a genuine, yet still aesthetically pleasing way.
KNOW YOUR PAST: HOW?

CONCEPT: “KNOW YOUR PAST TO RULE THE FUTURE”
With my concept, I want to show how important the history of feminism is for today. But what exactly do I want to showcase of “the past”?

CONCLUSION
I decided to focus on feminist icons of the past. By choosing a role model, I also imply their actions. If I can link these icons to feminists of today, this strengthens my concept of how the history relevant for today.

Feminist icons who made a change for the better
Showcase what women had to go through to achieve equality (opposite of wins)
Feminism in pop-culture, where did it come from? (GRL PWR - Spice Girls etc.)
Movies of the past with strong female figures -> how they emerged
Important “wins” for feminism (voting etc.)
Literature of feminism of the past? (might be too dull for Monki)
Feminist activities of the past, think of strikes, battles etc.
**CONCEPT: “KNOW YOUR PAST TO RULE THE FUTURE”**

For my concept, I will link feminist icons of today to icons of the past. The icons of today are able to change the future by LEARNING from the icons of the past. If I want to link the icons of these two times, I have to research feminists of today first.

**CRITERIA ICONS:**

- Must have a clear vision on social-political issues/a passion such as media/art etc.
- Female (Monki is a women’s brand)
- Must fit the segment in order to make the segment feel represented

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**JO-ANN - TOPIC: QUEER**

Jo-Ann is a young, opinionated individual who is part of the segment. She identifies as queer. It is important to include queer people in the movement, as it is one of the characteristics of the Fourth Wave. She could explain how feminism evolved to an inclusive, accessible phenomenon. Jo-Ann was part of my focus group and is part of the segment.

**LOENA - TOPIC: TRANS**

Loena is a 19-year-old trans woman. She shared the story of her transition in the Dutch TV show “Hij is een Zij”. In this show, the viewer can follow several youngsters as they undergo a transition from man to woman, the other way around, or to gender-neutral. Loena has been a great icon for loads of young people who experience the same struggle: being born in a body you do not identify with.
CONCLUSION

I chose to cast Nine, Jamila and Melissa. Together, they tackle three features in which we still desperately need feminism today: in the media, in politics and in fashion. Therefore, they are relevant to the Zeitgeist. The topics are diverse, just like the girls. They are varied and therefore feel more authentic/less casted.

MICHELLE - TOPIC: ART
Michelle Janssen is a young photographer and visual artist from Amsterdam. In her photography, she always seeks boundaries and attempts to provoke what we’re used to. She does so by photographing both men and women. She’s fascinated with the body and a die-hard feminist. She could explain how you can express feminism through many fields; such as art.

JAMILA - TOPIC: POLITICS
Jamila is a Cultural Anthropology student and a colleague of mine. She is a proud feminist and is especially familiar on the area of white feminism: the fact that women of colour are often still excluded from the movement. This is a great political issue as well, and therefore, Jamila could showcase how women are still not fully represented in politics.
**MELISSA - TOPIC: FASHION**

Melissa is a model, hostess and style icon in Amsterdam. Her style is very varied: from tomboy to girly. She has a tremendous amount of confidence and this is also to be seen in her clothing. Since women are often still decided for when it comes to clothing, she could visualize how she battles this inequality. Melissa could increase the fashion element of the campaign as well.

**NINE - TOPIC: MEDIA**

Nine is a young, creative feminist living in Amsterdam. She expresses her feminist opinion through her social media channels. Her reach is very big: On Facebook, she has over 1000 friends, and 5.5K followers on Instagram. She uses these platforms for her work, but also for her opinion. She could highlight the importance of raising your voice in the media for woman-kind.
Now I have to find three icons in feminism that can be linked to the feminist icons of today I selected on the previous page. I found a helpful article on harpersbazaar.com, which highlighted feminists through the years.

**CRITERIA ICONS**
- Must specialize in media, politics or fashion
- Both known and less known to win the interest of the segment, but still educate/surprise with icons they haven’t heard of yet.

## 25 INSPIRING WOMEN WHO SHAPED FEMINISM

The women of the 20th and 21st century to celebrate in honor of International Women’s Day.

*By Lauren Alexis Fisher Mar 8, 2017*

1. The Suffragettes (POLITICS)
2. Simone de Beauvoir (LITERATURE)
3. Eleanor Roosevelt (POLITICS)
4. Marlene Dietrich (FASHION)
5. Coco Chanel (FASHION)
6. Rosie the Riveter (fictional character)
7. Betty Friedan (LITERATURE)
8. Gloria Steinem (MEDIA)
9. Bell Hooks (LITERATURE)
10. Barbara Walters (MEDIA)
11. Coretta Scott King (POLITICS)
12. Maya Angelou (LITERATURE)
13. Yoko Ono (LITERATURE)
14. Alice Walker (POLITICS)
15. Hillary Clinton (POLITICS)
16. Oprah Winfrey (MEDIA)
17. Ruth Bader Ginsburg (POLITICS)
18. Diane von Furstenberg (FASHION)
19. Madonna (MUSIC)
20. Sheryl Sandberg (POLITICS)
21. Malala Yousafzai (POLITICS)
22. Angelina Jolie (FILM)
23. Chimamanda Ngozi (POLITICS)
24. Beyonce (MUSIC)
25. Emma Watson (FILM)
CONCLUSION

I chose to go for Angela Davis, Gloria Steinem and Coco Chanel. These feminists fought for causes that are still relevant today (white feminism, fashion etc.) and the selection is a balance between known and less known feminists. Their specialties fit the topics of the feminist icons of today as well.

COCO CHANEL - FASHION

“During a time where women were expected to wear nothing but skirts and dresses, Chanel dressed them in pants and suits - bringing the comfort of men’s apparel to women’s fashion. Coco’s designs helped to liberate women through fashions that have stood the stand of time.”

MARLENE DIETRICH - FASHION

“While her effort didn’t directly fight for women’s rights, Dietrich made a contribution to feminism through fashion. The Hollywood actress wore trousers and men’s suits during a time where it was considered extremely scandalous and taboo; both on screen and privately, once almost being arrested for wearing pants in public during the 30s. She was famously quoted for saying: “I dress for the image. Not for myself, not for the public, not for fashion, not for men.” Dietrich’s way of dressing went on to influence generations of women after her, lending many the confidence and power of wearing a suit.”
Angela Davis was not listed in the article, but since today’s feminist icon (Jamila) is especially about white feminism, I needed a past icon that was specialized in this specific topic.

ANGELA DAVIS - POLITICS

“Davis is best known as a radical African-American educator and activist for civil rights and other social issues. She knew about racial prejudice from her experiences with discrimination growing up in Alabama. As a teenager, Davis organized interracial study groups, which were broken up by the police.

Known for books like Women, Race & Class, she has worked as a professor and activist who advocates gender equity, prison reform and alliances across color lines”

GLORIA STEINEM - MEDIA

“Gloria Marie Steinem is an American feminist, journalist, and social and political activist, who became nationally recognized as a leader and a spokeswoman for the feminist movement in the late 1960s and early 1970s. Steinem was a columnist for New York magazine, and a co-founder of Ms. magazine. In 1969, Steinem published an article, “After Black Power, Women’s Liberation”, which brought her to national fame as a feminist leader.

In 2005, Steinem, Jane Fonda, and Robin Morgan co-founded the Women’s Media Center, an organization that works “to make women visible and powerful in the media”.
BARBARA WALTERS - MEDIA

“Not only was Walters the first female co-host of a news show (although the at the time, she earned only half of her male co-workers), she also became the first female co-anchor of an evening news broadcast for ABC-News. From the 70s until today, Walters paved the way for not only women in journalism, but for women in the entire workforce.”

CHIMAMANDA NGOZI - POLITICS

“In 2012, Adichie delivered a TEDx talk titled “We should all be feminists.” She shared her experiences of being an African feminist, and her views on gender construction and sexuality. Adichie said that the problem with gender is that it shapes who we are. She also said, “I am angry. Gender as it functions today is a grave injustice. We should all be angry. Anger has a long history of bringing about positive change, but in addition to being angry, I’m also hopeful because I believe deeply in the ability of human beings to make and remake themselves for the better.”
This is my final selection of icons. I chose to link icons of the past with feminist icons of today to strengthen my message: that we should get inspired by the history. Also, by portraying girls from the segment, the campaign becomes more accessible for the rest of the segment.
THE DOCUMENTARIES

WHAT?
Three short online documentaries featuring three feminists of the Fourth Wave. They each explain why the history of feminism is so important by telling how feminists of the past inspire them. If we get inspired by the past NOW, we can change the FUTURE.

WHY?
Currently, a segment that forms a big part of Monki’s target group feels disconnected with the brand. Their perception of feminism is something completely different than how Monki communicates it.

THEREFORE...
I will make the teaser for the documentaries to prove the segment Monki’s vision on feminism is in line with theirs. The campaign fulfills their needs when it comes to discussion, education and inspiration on the topic feminism.

THE GOAL
Re-establish the connection between brand and segment by showing genuine common interest, and therefore increasing the brand credibility.

CRITERIA CONTENT
- Must explain why the history is still valid
- Must portray people that take part in the segment
- Must be activating and be in line with the rest of the campaign (mention hashtag)
I will be forming a campaign for my project and integrate three documentary episodes. To make the campaign sharable/easy to spread on the internet, I need a hashtag that motivates the segment to express their feminism online.

I decided to go for the hashtag #RULETHEFUTURE. It matches the campaign name, has an activating element and an empowering attitude.
CONCLUSION

I will incorporate techniques 1/2/5/9/10/11/13/15 in my strategy. The other options do not directly fulfill the segment’s needs, and since they form the main problem, I need to stay as close to their wishes as possible with this campaign.

RAISING AWARENESS FOR CAMPAIGN

5. Placing bike caps on bikes throughout the city

6. Creating live streams of events on the social channels

7. Advertising on billboards

8. TV-commercial (short, about 15 seconds)

9. Facebook sponsored advertisements

10. Sponsored ads on their favourite websites (VICE, i-D etc.)

11. Sending out press releases to their favourite news/media outlets

OFFER AN ENVIRONMENT FOR DISCUSSION:

1. Host sponsored lectures and invite the segment to the debate

2. Form an online environment where they can participate in discussions

3. Host evenings at the Monki store to debate about what the next episode will be about

4. Discuss on Twitter/Facebook by dropping a quote and letting readers agree/disagree

INSPIRE THEM THROUGH VISUAL STORYTELLING

12. Broadcast the documentaries on television

13. Post the documentaries on the Monki Facebook page

14. Transform the documentaries into comics for the retail store (360 degree approach)

15. Display campaign posters in the store with the hashtag and link to documentaries

According to the segment, I need to fulfill the following with my campaign:

1. Offer an environment for discussion (desk research)
2. Inspire them through visual storytelling (survey)

I also need to raise awareness for the campaign if I want to reach them.

RAISING AWARENESS FOR CAMPAIGN:

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ACTUALISATION PHASE

METHODOLOGY USED:

Desk research
• Inspiration in documentary and film
• Script experimentation (mainly based on the concept and the segment’s needs)
• Creating a cinematography moodboard
• Sourcing the team: (voice)actresses, assistants, audio engineer, illustrator, graphic design advisor

Field research
• Location scouting
• Collecting styling
• Researching and collecting equipment
• Sourcing the team
CREATING THE FILM: HOW DID I GO TO WORK?

VISUAL STYLE
I stayed as close as possible to the moodboard I created for the new visual style for Monki. In order to create a consistent identity throughout all executions, I used the same moodboard. I created an extra moodboard based on this for location scouting.

The videos/documentaries Headless, King Krule and Do You Like me Now? were my main sources of inspiration for techniques and visual atmosphere.

I stayed in touch closely with my illustrator who would provide me with animations. She sent me two sketches before check three, and I noticed that she had the visual style under control. I was happy to see that all of the sketches lived up to my expectations, in terms of content and form.

VOICE OVERS
I used voice-overs to make the teaser more genuine. An icon talking into the camera can become staged or repetitive quickly. If I had made Jamila talk while she was strolling over the basketball court, it could’ve become very staged, as if she is trying to sell a camera. If you’re alone strolling around town, or chilling in your bedroom by yourself, you most likely wouldn’t talk either.

Firstly, I let my actresses do their own voice-overs. Yet I noticed they were inexperienced with this: it sounded very scripted and not genuine. I therefore held auditions with 14 voice actresses I scouted via Facebook. I sent them my scripts and they recorded them with their iPhones. Based on this, I chose voice-actresses that could bring across the script in an honest and natural way.

I chose three girls to record the voice-overs with in an audio studio at SAE institute in Amsterdam.

SCRIPT
I changed the script seven times in total, until I had a script that passed the feedback and I felt confident with. The script now communicates the concept in an ambiguous and clear way.

I focused mostly on if the script of the girls fit their specialty (media, politics or fashion) and that it clearly communicated their actions and thoughts on this were inspired by their past icons. Firstly, I only let one of the actresses tell about a past icon. I changed the script so that they would all do this, in order to communicate the concept clearer.
LOCATIONS
- The basketball court portrays a free-spirited, energetic vibe. This fits the MONKI identity very well in terms of atmosphere. The view over the city gives a powerful feeling: the actress “rises” above the city.

- I chose to shoot in Chinatown/Zeedijk because it fit my moodboard for the documentary. Also, it is always busy at Zeedijk. A woman walking through such a street by night can experience cat-calling, something that can make women feel anxious and insecure. I highlighted this contrast by making my actress walk through the street with her head high, her body language screaming confidence.

- I also shot at Westerpark and the bedroom of actress Nine. It was a wonderful, sunny day, and I since I am making use of the summer collection in the trailer, I needed a scenery that would match this. The park is a recognizable spot that the viewer can immediately associate with sunny days and good times chilling with friends. Nine’s bedroom allows an intimate feeling and forms a personal connection: the viewer is invited in the bedroom of the host.

PRODUCTION
I scheduled two filming days in total. On the first day, I filmed the night scene with Melissa at China Town. Because of the heavy equipment and for an extra pair of eyes on set, I asked my good friend Denian to help me out. He is a DOP for festival aftermovies and guided my movements, as it is hard to watch where you’re walking when you’re operating a steadicam. On the second filming day, I scheduled Jamila and Nine. This day, Maria-Renata helped me out with filming. She is a first-year student and was excited to learn more about the filming industry. She was incredibly helpful: she finetuned the styling before recording, handed me equipment and gave advice when she saw something that felt off.

I had to reschedule the second day twice, due to bad weather conditions. Eventually, the second day was great and the footage came out as expected.

FOOTAGE
I wanted my actresses to perform every-day activities. The segment craves authenticity when it comes to brands, and therefore I want-
ed the actresses to do something relatable and real. Therefore, I didn’t film them doing anything radical, such as protesting or painting etc. These are not very relatable actions (for everyone), nor that they happen very often in real life.

The vintage footage at the beginning of the teaser (from feminist icons from the past) serves as a visual link to the past and the now. Some might be more recognizable than others (Frida Kahlo vs. Gloria Steinem). I did this to make the teaser appealing by showing something they know, and then offering new information in order to educate them more about these icons.

I directed, filmed and edited the film myself. Because of my passion and experience in journalism and DOP, I wanted to do as much myself as I could. I only wanted to outsource people/elements if I really couldn’t do it myself (audio studio, illustrations), because I want this graduation project to showcase my broad variety of skills in this field.
WHY IS THIS INSPIRING?
The documentary Headless inspires me for its genuine portrayal of youth-culture and original techniques. Also, the narration of the script comes across as very natural and unstaged.

1. HEADLESS
The teaser for the film HEADLESS on NOWNESS is a big inspiration for my own film. It is filmed and narrated in a documentary style, but it has some unexpected/special features that makes it more dynamic as a short film.

-TALKING IN CAMERA VS. NARRATING OWN LIFE
Very characteristic for documentaries is to let people/the main person talk, but also include footage of the same person doing something/not speaking while the footage is narrated by the voice of the person (image on the left vs image on the right). This creates variety in the documentary and it becomes less stiff. This feature also makes it more genuine and less tense; you feel like you are being taken on an ‘adventure’ by the person talking, instead of just listening to him in a static manner.
- DISTORTED LENS

Every now and then, the documentary portrays footage that is slightly distorted. Shapes change, lines are always slightly off. It feels like a fish-lens, but it’s still slightly off. This gives the documentary interesting impulses and creates a dynamic feeling.

WHY IS THIS INSPIRING?
This documentary also portrays youth-culture in an honest way. The concept of doodles also fit Monki’s identity very well. The VHS footage is a great way to refer to the history of feminism, which also fits my concept.

2. KING KRULE
- DOODLES

In the documentary King Krule, the footage is now and then provided with moving doodles and sketches. The title screen is in moving doodles, but in-between footage is also complimented with interesting, messy sketches that makes the overall interesting to look at. They are kept to a minimum, but are still prominent enough to take in and admire. It gives the documentary a youthful and laid-back feeling, but creates an interesting spark every now and then. The doodles interact with the footage: they appear behind people, frame e.g. doors and buildings and give it a little comic-like twist.
- **VHS FOOTAGE**

Another inspiring feature is the use of VHS footage. The VHS doesn’t necessarily indicate a flashback, but it gives a nice touch to the film. By combining these different film and graphic techniques, the documentary becomes more lively and it creates almost a character/attitude. The VHS provides a nostalgic feeling, which can be relevant for my own film as well, since the past plays a big role in it (talking about past icons/the history of feminism).

**WHY IS THIS INSPIRING?**

I like how the titles come back in the film, it feels like you’re constantly being introduced to something new that’s about to happen. Also, the consistency of the night cinematography inspires me to shoot a night-scene for my own film.

3. **DO YOU LIKE ME NOW?**
- **NEON/NIGHT CINEMATOGRAPHY**

In Do You Like Me Now? the cinematography interacts nicely with the titles. The title of the film appears in the beginning of the movie, and comes back several times in other neon colours. At the same time, the neon effect comes back frequently in other aspects of the film, such as in the cinematography/set. The constant use of neon creates coherence and sets a strong, nocturnal atmosphere for the entire film. It is also a good example of how to shoot night scenes while maintaining sharp footage that is all visible.
MOODBOARD CINEMATOGRAPHY

KEYWORDS:
Every-day, free-spirited, urban, melancholic touches, natural/non-staged, youthful, intimate, personal, optimistic
I need to make sure the girls I portray in my documentaries can bring across the message of my concept. Since this is quite specific (=how to get inspired by the past), I need to write a script for the teaser I will be making.

**CRITERIA:**
- About a minute long
- Should include speech of all three characters
- Should include text on screen such as title of the campaign (un-narrated)
- Should at least include one example of a feminist past icon
- Should be statement sentences: bold and proud
- Should include links to the discussion platform

**SCRIPT TEST #1**

JAMILA: Het voelt een beetje alsof feminisme een trend is geworden, Overal waar je kijkt zie je girl power shirts, body-positive reclames... Maar als je geen idee hebt van de geschiedenis van het feminisme, doet het er dan toe? 

NINE: Gloria Steinem inspireerde mij als feminist. Ze heeft vrouwen in de media een stem gegeven, en dat moedigt mij aan om me ook te laten horen en zien. Als journalist bracht ze ook het homohuwelijk en transgenderrechten onder de aandacht, en we zullen hiervoor blijven vechten. Mede dankzij haar zijn we onderweg naar meer gelijkheid.

MELISSA: Soms vinden mensen dat ik heftig kan overkomen als ik mijn mening uit. Het feit dat ze dat vinden is precies waarom we de geschiedenis van feminisme moeten kennen.

Laat je ook horen. Gebruik de hashtag #RULETHEFUTURE en vertel ons welke verandering jij wilt zien. Volg de discussie op facebook.com/monki

**FEEDBACK**
It feels a bit flat. You say that Gloria Steinem “gave women in the media a voice”, but this doesn’t really say anything. Dive into the specifics, provide the audience with facts about these icons they didn’t know yet.

**CONCLUSION**
I chose to go for script tryout 3, because it got the most positive feedback and communicates my message in the clearest way possible. It ticks the criteria boxes and is not too long either for a one-minute teaser.
JAMLA: Ik vind het eigenlijk doozonde dat we niks weten over de geschiedenis van feminisme.

Je wordt momenteel compleet doodgegooid met feminisme: in media, in de mode-industrie, noem maar op. Maar persoonlijk vind ik het tijd dat we er écht wat over gaan leren.

NINE: Gloria Steinem was de woordvoerster van de Women’s Liberation Movement in de jaren zestig. Ik weet nog, ze zei ooit “A woman needs a man like a fish needs a bicycle”, (grinnikend:) en dat is een beetje m’n levensmotto geworden. Ze heeft gelijk, ik heb niks of niemand nodig om te bereiken wat ik wil.

MELISSA: Ik liep laatst mee in de Women’s March, en dat gaf me zo’n geweldig gevoel. Dat was het moment waarop ik me besefte hoe belangrijk het verleden is geweest voor nu.

Laat je ook horen. Gebruik de hashtag #RULETHEFUTURE, en vertel ons hoe jouw feminisme de toekomst kan verbeteren. Praat mee op Facebook.com/monki en laat ons je inspireren door de feministen van toen.

FEEDBACK

Better, but still too little specifics. Make all three girls say something about their icon! Text Melissa sounds right, but WHY did it make her realize the past has been so important?

JAMILA: Ik vind het eigenlijk doozonde dat we niks weten over de geschiedenis van feminisme.

Veel mensen denken dat feminisme alleen gaat om vrouwen, maar het gaat om alle seksen én rassen. Angela Davis liet met haar lezingen en activisme zien hoe groot dit probleem was. Dat probleem is er nog steeds, dus ik vind het tijd dat we naar haar gaan luisteren.

NINE: Gloria Steinem was de woordvoerster van de Women’s Liberation Movement in de jaren zestig. Ik weet nog, ze zei ooit “A woman needs a man like a fish needs a bicycle”, en dat is een beetje m’n levensmotto geworden. Ze heeft gelijk, ik heb niks of niemand nodig om te bereiken wat ik wil.

Feminisme staat voor mij voor grenzeloze zelfexpressie, en Coco Chanel heeft de vrouw hierbij geholpen. Ze ontwierp broeken en pakken, en bevrijdde vrouwen zo van alle opgelegde kleedregels. Zij inspireert mij om me te kleden hoe ik me voel, nooit om een ander te please.

Laat je ook horen. Gebruik de hashtag #RULETHEFUTURE en vertel ons hoe jouw feminisme de toekomst kan verbeteren. Praat mee op Facebook.com/monki en laat ons je inspireren door de feministen van toen.

FEEDBACK

Good. Now make sure the subtitles translate it in the right way. Use [] (brackets) if you need to elaborate something more, like in “maar het gaat om alle seksen én rassen”. What is “it?” Put that more clearly in the subtitles.
In the documentary King Krule, they made use of illustrations that complemented the story and made the film dynamic and interesting to watch. I decided I want these doodles/sketches for my documentary as well. Based on the moodboard of the visual identity and the documentary, I made the following moodboard as a starting point.

**WHY?**
Because I made Monki’s visual identity more mature, doesn’t mean I want to get rid of their playful and happy visual communication. I want to bring this back in the details, such as in illustrations.

**FEEDBACK**
Good idea to communicate Monki’s identity this way. Only make sure the illustrations have meaning and aren’t just aesthetically pleasing.

**CONCLUSION**
I need to make a new moodboard to brief my illustrator. The images should communicate feminism and the past of it.

**MOODBOARD 1**

![Moodboard Images]
I made a second moodboard with illustrations that have more meaning: past feminist icons, activism-themed drawings and bold quotes. This moodboard doesn’t replace moodboard 1, but they complement each other. Moodboard 1 is for the visual style, and moodboard 2 is a briefing for the meaning/content of the illustrations.

These moodboards form the briefing for the illustrator. Through Facebook, I searched for an illustrator and asked my surroundings for recommendations.
1. ELLEN OFFRINGA
Ellen is a young illustrator who has experience with both still and moving illustrations. Her style is quite graphic and essential, but she is able to pull off many different styles.

CONCLUSION
I will work with illustrator 2: Bibi King. Her visual style is way more accessible and less strict. It allows a more playful attitude and dynamic illustrations, and that is in line with the starting point I created. I had a meeting with her, and she was excited about the project.

KEYWORDS:
Youthful, clean, “within the lines”, graphic, contrasting, essential use of colour, to the point, clear
2. BIBI KING
Bibi is a freelance illustrator studying at Willem de Kooning Acedemy. She prefers sketching over working digitally, which gives her style a free and accessible vibe.

KEYWORDS:
Bright, young, playful, dynamic, light, fun/fun-ny, doodly, random, soft
THE TEAM

This is the final team of people that are helping me make my film. Sourced on either Facebook or my circle of personal connections, I am very glad that they are helping me make this possible.

MAXIM PASCHENKO
SOUND ENGINEER

MARIA-RENATA HOGENBOOM
VOICE ACTRESS JAMILA + PRODUCTION ASSISTANT

DENIAN STOETMAN
DOP ASSISTANT

BIBI KING
ANIMATOR/ILLUSTRATOR
LOTJE VAN DEN DUNGEN
VOICE ACTRESS NINE

SOPHIE VAN HASSELT
VOICE ACTRESS MELISSA

JAMILA MEISCHKE
ACTRESS 1

NINE LOLA
ACTRESS 2

MELISSA VAN BEEK
ACTRESS 3
I want to make the teaser as ‘real’ as possible. This is what the segment prefers and is an opportunity for Monki, since many of their visual content is staged/studio-shot. Therefore, I want to look for locations that are real, but still have a strong atmosphere. I took the moodboard for the campaign as a starting point, and from this I created a moodboard for the overall locations.

CONCLUSION:
I decided to shoot at the following locations:
- The ADAM Tower, for an outspoken and original atmosphere shot.
- Chinatown, for its bright colours, worldwide feeling and still urban vibe.
- Ravel Residence Basketball Court, so I can play with distance and approaching movements with the camera in the footage (large space + view over the city)
- Nine’s apartment, for an intimate and personal vibe that can connect the viewer with the icon.

KEYWORDS
Every-day, accessible, unpolished, comfortable, urban, slightly melancholic, free
1. ELEVATOR A’DAM TOWER

The elevator in the new A’dam tower could serve as a nice in-between shot. With its bright neon colours it could contribute to the visual identity of the teaser.

LOCATION: Overhoeksplein 1

2. CHINATOWN AMSTERDAM

Chinatown in Amsterdam is a cosy street with bright and colourful lights. It’s a cool clash between two worlds and some very photogenic hidden spots (the Chinese gate, green light for close up etc.)

LOCATION: Zeedijk Amsterdam
3. FUN FAIR (BIJLMER)

I thought the colours and neon lights of a fun fair could set a great atmosphere for my film (in-between shots, not to be overdone because of the strong atmosphere). I visited this Fun Fair in Amsterdam Zuid to see if the mood could be of use. It might be too much, and perhaps too random (what does a grown woman/feminist do at a fun fair?).

LOCATION: Bijlmerplein (from the 2nd until the 8th of May)

4. NDSM-wharf

The NDSM-wharf could be a nice set for walking around, as if the actress is emptying her mind. The industrial look of the location matches the moodboard and the atmosphere I want to convey. Though it is a very recognizable spot in Amsterdam (for locals).

LOCATION: Neveritaweg, Amsterdam Noord
5. BASKETBALL COURT RAVEL RESIDENCE

When I took a cab home one day, this building with what seemed to be a basketball court on top caught my eye. I got out and snuck in, it was a Student Hotel called Ravel Residence. The basketball court on the rooftop has a young, fresh and urban vibe: exactly the mood that fits Monki and the concept. The court offers a cool view over the city, which is a great opportunity for establishing/atmosphere shots.

LOCATION: Antonio Vivaldistraat 5, Amsterdam

6. NINE’S APARTMENT

For an intimate vibe during the interview, I would like to record the scene with Nine in her bedroom/house. While chilling on her bed, she can be completely at ease. This can make the viewer feel as if they’re hanging out with her in an informal, personal. Her room is feminine, subtle, decorated and has lots of bright colours.
COLLECTING EQUIPMENT

1. CANON 5D
The Canon 5D Mark III is the most professional and appropriate camera for filming for rent at the BPH building. It is compatible with memory cards with more storage and who write the data on the card faster. This is crucial since the quality of the footage will be high (fast movements, many re-focus moments etc.).
WHERE TO GET: BPH

2. STEADICAM
I have worked with the steadicam before, during the production of the end film during Visual Culture. This DJI Ronin is a steadicam which makes use of a gimbal, so that every movement will be stabilized as long as the zero-point is balanced properly. I took a small refreshment course at Open Studio, since I have worked with a smaller steadicam before and it has been quite a while.
WHERE TO GET: OPEN STUDIO

3. LENSES
I will use two different lenses: one regular lens for full body/long shots, and one lens for close ups. I want to avoid using too many different lenses, since this can become confusing/hard to follow for just a one-minute clip (especially with quick editing).
WHERE TO GET: BPH & BORROW FROM SOPHIE
85 MM

4. TRIPOD
For the bed-scene in Nine’s apartment, I will need a tripod for a stable result. It can also come in handy for atmosphere shots in her room (clothing, decoration) if I decide a hand-held camera technique becomes too messy.
WHERE TO GET: OPEN STUDIO
5. REFLECTOR SCREEN
Because I also want to shoot some pictures for my campaign, I will probably need a reflector screen to light up my subject equally and steer the natural/sunlight. WHERE TO GET: BUDGETCAM
STYLING VIDEO

CONCLUSION:

I will go for options 1, 3, 5 and 8 because...
- These fit the moodboard I created best
- They are a mix of girly, sporty and urban-tough looks, and therefore represent the styles of the segment

For the teaser, I will be using styling from Monki. I want to convey a fashionable, playful yet never childish and confident atmosphere through the clothing. I want to include the sporty fashion style of the actresses, yet give it a twist by combining it with feminine and tough elements. The style I am going for:

- Modern, sporty meets feminine, confident, outspoken, comfortable

KEYWORDS
Modern, sporty/tomboy meets feminine, confident, outspoken, comfortable, every-day
I am a great fan of this look. It is simple, modern and has a summer vibe. The look can be worn with tights if needed.

The colour and plain look of this sweater fits better with the moodboard. I will combine this look with (destroyed) jeans and black Dr. Martens or other boots.

I think the bomber jacket fits very well with the moodboard, but I have my doubts about the sweater. It has a nineties look and might conflict with the patterns I will use in my film.

This look has a summer vibe and fits the moodboard colour-wise, but not style-wise. Also, I believe it is not very flattering.
**OPTION #5**

I had another look at my moodboard and figured I could still use a girly outfit with a sporty twist. Therefore, I got this striped turtle neck, which shall be worn with a white tennis skirt (model’s own).

**OPTION #6**

The white tee with a slip dress is a big trend and has a girly and summer-like vibe. Yet it will be hard to move in this outfit for my actresses.

**OPTION #7**

Option two is a cropped, printed top from the new collection, with a plissé skirt. The top is playful, young and matches the mood I want to convey. Yet the skirt makes the overall a bit stiff/formal.

**OPTION #8**

The top of option #2 also comes with matching shorts. If the weather allows it, this outfit would work very well. It fits the rest of the styling, the moodboard and is a good representation of Monki’s signature style.
This pyjama top fits my styling very well, but again, the plissé skirt makes it a bit too mature and stiff. Also, this pattern is likely to glitch on camera (because of the many details. Long shots can become glitchy/unclear).

This outfit consists of a big, white sports sweater and knee-length printed trousers. Especially the sweater fits the moodboard very well. Though I already have one top with text in my styling (the FEMINIST FUTURE t-shirt), and I want to avoid repeating that.
# THE CALLSHEET

## CALLSHEET GRADUATIONFILM - Blad 1

<table>
<thead>
<tr>
<th>WED. MAY 3RD</th>
<th>TIME</th>
<th>WHAT</th>
<th>WHO</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10:00</td>
<td>Film in Experience Lift Amsterdam</td>
<td>Ruby</td>
</tr>
<tr>
<td></td>
<td>12:00</td>
<td>Pick up steadicam + test run</td>
<td>Ruby, Joost</td>
</tr>
<tr>
<td></td>
<td>14:00</td>
<td>Pick up lamp &amp; microphone</td>
<td>Ruby</td>
</tr>
<tr>
<td></td>
<td>16:00</td>
<td>Shop last outfit Nine</td>
<td>Ruby</td>
</tr>
<tr>
<td></td>
<td>21:00</td>
<td>Film atmosphere shots Chinatown</td>
<td>Ruby</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>THU. MAY 4TH</th>
<th>TIME</th>
<th>WHAT</th>
<th>WHO</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>12:00</td>
<td>Pick up microphone</td>
<td>Ruby</td>
</tr>
<tr>
<td></td>
<td>12:50</td>
<td>Pick up lens Sophie</td>
<td>Ruby</td>
</tr>
<tr>
<td></td>
<td>18:00</td>
<td>Arrival &amp; styling Melissa</td>
<td>Ruby, Melissa</td>
</tr>
<tr>
<td></td>
<td>18:30</td>
<td>Start recording text Melissa</td>
<td>Ruby, Melissa</td>
</tr>
<tr>
<td></td>
<td>19:30</td>
<td>Finish recording, set up steadicam, pack up</td>
<td>Ruby, Melissa</td>
</tr>
<tr>
<td></td>
<td>20:00</td>
<td>Arrive metro station &amp; start scene 3</td>
<td>Ruby, Melissa</td>
</tr>
<tr>
<td></td>
<td>20:45</td>
<td>Finish scene 3 and travel to Zeedijk</td>
<td>Ruby, Melissa</td>
</tr>
<tr>
<td></td>
<td>21:00</td>
<td>Start scene 4: street</td>
<td>Ruby, Melissa</td>
</tr>
<tr>
<td></td>
<td>22:00</td>
<td>Finish scene 4</td>
<td>Ruby, Melissa</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SAT. MAY 6TH</th>
<th>TIME</th>
<th>WHAT</th>
<th>WHO</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>12:00</td>
<td>Arrive, setup &amp; styling</td>
<td>Ruby, Jamila, Maria</td>
</tr>
<tr>
<td></td>
<td>12:30</td>
<td>Start recording text Jamila</td>
<td>Ruby, Jamila, Maria</td>
</tr>
<tr>
<td></td>
<td>13:15</td>
<td>Finish recording, pack up, set up steadicam</td>
<td>Ruby, Jamila, Maria</td>
</tr>
<tr>
<td></td>
<td>13:30</td>
<td>Start shooting rooftop scene</td>
<td>Ruby, Jamila, Maria</td>
</tr>
<tr>
<td></td>
<td>14:30</td>
<td>Finish recording, travel to Nine</td>
<td>Ruby, Jamila, Maria</td>
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<tr>
<td></td>
<td>15:00</td>
<td>Arrive at Nine, styling &amp; setup</td>
<td>Ruby, Maria</td>
</tr>
<tr>
<td></td>
<td>15:45</td>
<td>Start scene 1: bedroom</td>
<td>Ruby, Nine, Maria</td>
</tr>
<tr>
<td></td>
<td>16:30</td>
<td>Finish scene 1, styling &amp; setup scene 2</td>
<td>Ruby, Nine, Maria</td>
</tr>
<tr>
<td></td>
<td>17:00</td>
<td>Start scene 2: cycling</td>
<td>Ruby, Nine, Maria</td>
</tr>
<tr>
<td></td>
<td>18:00</td>
<td>Finish and pack up</td>
<td>Ruby, Nine, Maria</td>
</tr>
</tbody>
</table>
### Callsheet Graduation Film - Blad 1

<table>
<thead>
<tr>
<th>WHERE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADAM Toren</td>
</tr>
<tr>
<td>Open Studio</td>
</tr>
<tr>
<td>BPH</td>
</tr>
<tr>
<td>Monki Kalverstraat</td>
</tr>
<tr>
<td>Zeedijk</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WHERE</th>
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</thead>
<tbody>
<tr>
<td>BPH</td>
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<tr>
<td>AMFI</td>
</tr>
<tr>
<td>Makassarstraat 110-1</td>
</tr>
<tr>
<td>Makassarstraat 110-1</td>
</tr>
<tr>
<td>Makassarstraat 110-1</td>
</tr>
<tr>
<td>Metrostation Weesperplein</td>
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<tr>
<td>Metro</td>
</tr>
<tr>
<td>Zeedijk</td>
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<tr>
<td>Zeedijk</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WHERE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ravel Residence, Antonio Vivaldstraat 5</td>
</tr>
<tr>
<td>Ravel Residence, Antonio Vivaldstraat 5</td>
</tr>
<tr>
<td>Ravel Residence, Antonio Vivaldstraat 5</td>
</tr>
<tr>
<td>Rooftop Ravel Residence, Antonio Vivaldstraat 5</td>
</tr>
<tr>
<td>Rooftop Ravel Residence, Antonio Vivaldstraat 5</td>
</tr>
<tr>
<td>Abel Taxi/Haarlemmerweg 147HS</td>
</tr>
<tr>
<td>Haarlemmerweg 147HS</td>
</tr>
<tr>
<td>Haarlemmerweg 147HS</td>
</tr>
<tr>
<td>Westerpark</td>
</tr>
<tr>
<td>Westerpark</td>
</tr>
</tbody>
</table>
For my 3rd check, I built quite a big installation already. Though it did not really add anything to my concept nor end-product. Therefore, I went for sketch 5. In this sketch, the end-product is the most prominent and the presentation is easy to follow.
INTERESTING BECAUSE...
- The signature shapes come more to life by executing them in a bigger size
- Integrating the screen makes it more consistent

MIGHT NOT WORK BECAUSE...
- Too many boards
- Navigation is not easy/accessible

INTERESTING BECAUSE...
- Easy to construct
- Board with hand brings across the activism/feminism element of the concept

MIGHT NOT WORK BECAUSE...
- Again, too many elements, navigation unclear
- Board with hand might look a bit gimmicky/childish
MINI PROCESSBOOK - ACTUALISATION PHASE

INTERESTING BECAUSE...
- Has an exhibition feeling
- Right frame portrays poster nicely (though it might look like an end-product)

MIGHT NOT WORK BECAUSE...
- Doesn’t visualize/contribute to concept
- What about this is Monki?
- A lot of work
- Hard to incorporate the big iMac screen

INTERESTING BECAUSE...
- Better overview because of limited amount of boards
- Only one element to build

MIGHT NOT WORK BECAUSE...
- Board is very big for the small amount of information that I have to put on it -> lot of empty space will be left
- Mini-processbook doesn’t need this amount of exposure
INTERESTING BECAUSE...
- The screen is the most present -> highlights the end-product best
- Simple yet clear/inviting display of booklets

MIGHT NOT WORK BECAUSE...
- Might be too simple
- Hanging board -> dependent on one specific place in the room (able to get it?)
- Monki brand analysis.
  http://www.monki.com/nl/Monkifesto

  http://issuu.com/esmesilvester/docs/monki_official_zene_digitalmarketing_9dc4b5e21747dc

- Campaign: Monki Takes A Stand For Women
  http://www.monki.com/nl/Monkifesto
  https://www.youtube.com/channel/UCk4azOhU1w1XblaU-VG0RFiA

- Images by Chloé Sheppard. Collected via http://chloasheppard.com

  http://www.dazeddigital.com/photography/article/32171/1/chloe-sheppard-photographs-her-ideal-world

  https://www.bustle.com/articles/119524-6-things-to-know-about-4th-wave-feminism

- Murphy, J. (2017). Modern Feminism: Is It Floundering Or Flourishing?
  https://www-warc-com.rps.hva.nl:2443/SubscriberContent/Article/Modern_feminism_is_it_floundering_or_flourishing/109892


  https://www.wgsn.com

  https://www.wgsn.com /


- Survey Segment Behavior.
  http://typeform.com

- Insights gained from focus group organised on March 21, 2017.


  https://www.theguardian.com/lifeandstyle/2015/oct/12/femvertising-branded-feminism


  https://www.wgsn.com/fashion/

- Author unknown. Understanding the Power of Fashion Film & Mastering It: An Interview With David McGovern.

- Icons of today. Information gained through Facebook, personal connections and Instagram.
  https://www.facebook.com
  https://www.instagram.com

http://www.harpersbazaar.com/culture/features/g4201/famous-feminists-throughout-history/?slide=10

- Biography Angela Davis (last updated: 2016, May 27).
  https://www.biography.com/people/angela-davis-9267589

- Gloria Steinem: Writer, Lecturer, Political Activist, and feminist organizer.
  Website biography via http://www.gloriasteinem.com/about/

  https://www.nowness.com/topic/documentary/headless-sebastian-sdaigui

- King Krule: A New Place 2 Drown. Directed by Will Robinson-Scott.

- Do You Like Me Now? Directed by Chris Shimojima.
  https://www.nowness.com/story/do-you-like-me-now-chris-shimojima

- Artwork by Ellen Offringa.
  http://ellenoffringa.nl

- Artwork by Bibi King.
  http://bibikok.nl