Mini Procesbook

"A CREATIVE APPROACH ON ARTIST MERCHANDISING"
For a lot of opportunities in life there is no application process.
Gus Dapperton
IN COLLABORATION WITH GOODWILL

Cool Fool
STARTERPACK

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This process book is created as a guide through my graduation project as a Fashion & Branding graduate candidate at Amsterdam Fashion Institute.

It provides reflections on my research, decision making, and actualisation of a creative merchandising concept for Gus Dapperton, an upcoming musician from Warwick, NY.

I would like to express my gratefulness towards my teachers, who coached me throughout this process, and my parents and friends who offered their help and support.
MAIN QUESTION
How can Gus Dapperton reach new audiences and involve current ones through a fashionable merchandising collection?

SUB-QUESTIONS
1. What is the current identity of Gus Dapperton? (Tone of Voice, Visual Aesthetic, Fashion-Style, music and meaning)
2. Who are the fans of Gus Dapperton?
3. What is the problem of Gus Dapperton’s current merchandising? (What are the opportunities & Challenges?)
   3.1 What is the background of merchandising?
   3.2 What are the success factors of a successful design? (What can an artist capitalize on?)
   3.3 What are the most successful promotional campaigns and sales strategies?
   3.4 What are common pitfalls?
4. How can the values be translated into a fashionable merchandising collection?
5. Is there a brand which a collaboration would be valuable with?
6. How do you bring the new collection into the world?
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Analyzing my school career at AMFI, I realized that I’ve always been choosing projects and jobs that required **translation from concept to design**. Knowing this, I came to conclusion that the “actualization phase” and product development is the phase within the creative process where I felt the most inspired and driven. Having done an internship at a start-up (LTH JKT in Los Angeles), which gave me the opportunity to develop their whole brand, made me realize that creating a project for a big, set-in-stone brand, would limit my creativity, as it was a fruitful challenge to create a concept for a start-up or a non-fashion brand.
Being a Fashion & Branding student, surrounded by many musicians within my circle of friends, I've always wondered why musicians don't prioritize their band merchandising. Also, having visited countless concerts and festivals, I've rarely had the urge to buy any band apparel, even from my favorite acts.

Looking at artists from a branding perspective was fascinating for me. Similar to brands, musicians are selling their product (the music) to a certain group of people who align with their ideas, sound and visual identity. But in comparison with fashion or beauty brands, musicians don't have to put huge effort and financial resources in expensive promotion campaigns to sell their apparel. Band merchandising is automatically connected to the values, memories and emotions the fans have with their favorite musicians. Although, musicians sell products, music is considered art and entertainment, and not commercialism.

So, if in theory musicians effortlessly can sell any product to a fan, why don't artists capitalize on their merchandising a bit more, while music-sales keep to decline due to digitalism?
InSIGhTS

- 15 / 20 music lovers haven’t ever purchased any merchandising, due to bad design and price ratio.
- Most merchandising ends up as sleep-or gym-wear

HIGHLIGHTED QUOTES

"ALL THE [BAND] T-SHIRTS I HAVE EVER BOUGHT WERE A BIT OF A MISTAKE. I DIDN’T END-UP WEARING THEM"

"MOST OF THE MERCHANDISING AT CONCERTS ARE LOW QUALITY PRINTED T-SHIRTS, FOR WAY TOO MUCH MONEY"

"I FEEL THAT ARTISTS COULD GET SO MUCH MORE CREATIVE WITH THEIR MERCHANDISING. I’M JUST NOT TRIGGERED TO BUY BORING T-SHIRTS THAT I DON’T END UP WEARING"

"I THINK IT’S A PITY THAT MUSICIANS PUT SO MUCH EMPHASIS ON THEIR STAGE OUTFIT, BUT WHEN YOU ARRIVE TO THE MERCH-STAND, IT FEELS LIKE IT’S SOLD BY A COMPLETELY DIFFERENT PERSON"

"I DIDN’T LIKE THE T-SHIRT THAT MUCH, BUT AS A FAN I FEEL THE NEED TO SUPPORT MY FAVORITE ARTISTS WHEN I CAN"

(ANONYMOUS SURVEY RESULTS)
InSightS
(An OneyMOUS SURvEY RESULTS)

Conclusion

- However many (upcoming) musicians understand the power of fashion & branding, there is a certain aversion to commercialism and branding as musicians often want to be only recognized by their music. Also, merchandising is low on the priority list as it's an obligatory element of being an artist.

There is still a “sellout” stigma out there -- with my graduation project I’d like to share my vision on the merchandising branche from a fashion & branding perspective.
According to musicstats.org who conducted a survey among 500 music lovers, of those surveyed said they rarely or never purchased merchandising due to bad quality and pricing ratio.

69% of respondents of the VEVO Music Report (both male and female) felt that musicians’ styles are very or at least somewhat, influential to their overall sense of personal style.

77% of VEVO users are aware of clothing brands used in music video’s.

As an artist, a one dimensional operating strategy isn’t enough to maintain faithful fans.

However, in 2016 the merchandising market reached sales of $3.1 billion a growth of 10% compared to 2015 - Association Licensing Industry.

So… the merch market is ruled by the few big ones?
The concert merchandising business has been unchanged since it started in the 70s, according to Criss Cornell, the founder and CEO of New York City-based Manhead Merch.

“You bring your merch into the venue, tape it to the wall, and hopefully people know it’s there.” The same is even true for big music festivals, where the goods are typically sold by the festival organizer - the same folk that arrange the cutting-edge art and technology installations.

Merchandise is profitable as it’s a highly impulsive purchase as there is limited time to make the decision. Besides, fans are impressed by the experience of good music, high emotions and a great company.

You could capitalize the hell out of that...

Upcoming musicians and artists often have a very conservative and outdated viewpoint on merchandise. They don’t prioritize their merchandising, or get creative with it. It’s an obligation.

Merchandise does not stand out as most of the product lines consist of white/black t-shirts and hoodies displaying the latest album cover, logo, and tour dates.

There is still an outdated idea that musicians should focus only on music, as they are scared to be a “sellout”.

When done right, merchandise has the potential to create a stronger connection between the artist and his/her fans, or even gain new ones.

The pop culture has a huge reach to the most buying-oriented generation of our time.

The merchandising market remained barely unchanged since it’s beginning in the 1970ies - it’s an easy market to enter.

In comparison to brands, music by itself is strongly connected to memories and emotions, which makes selling items more easy.

In 2016, sales of music merchandising reached $3.1 billion, up 10 percent from the year before, according to the Association License Industry Merchandisers.
WHAT ARE THE ADVANTAGES?
- Brand awareness growth
- Differentiation from other artists
- Extra income

PRELIMINARY RESEARCH
- What is merchandising and what role does it play in promoting an artist?
- At what point in music history does merchandising have a changeover to fashion?
What is the reason for the growing popularity of brand extensions among artists?
What are the most successful examples and branding tactics used by artists to promote their brands?
Why are brands branded by celebrities more attractive than regular brands?
What are interesting innovations and trends in the music industry in the field of fashion?
Why will a fire extension be interesting for mid-range well-known artists?
For which artist would a fire extension to fashion be an added value?

RESEARCH QUESTION
- How would a fashion concept for artist X look like?

SUB-QUESTIONS
What is the brand identity and philosophy of artist X?
What is the look & feel?
Which audience he / she reaches with his music
What message does he / she transmit with his music?

FOR WHO?
Mid-range known musician, with fashion as an important part of his/hers identity.

WHAT ARE THE ADVANTAGES?
- Brand awareness growth
- Differentiation from other artists
- Extra income

PRELIMINARY RESEARCH
- Primitive merchandising is no longer profitable
- Changing and growing role of artists
- Less trust in big brands
- Music video as a promotion tool
During orientation phase I was struggling with finding a focus and specifying my research topic. On one hand, I was trying to create awareness among upcoming artists to get creative with their merch. On the other hand, I wanted to create a merchandising line for a specific artist. In my research and presentation, there was no clarity in which direction I was going.

Was I trying to make merchandising more fashionable or was I trying to create more awareness among artists?

**Step forward:**
Choose an artist, create a collection concept
Re-define the research question

**WHAT IS YOUR PROJECT ABOUT?**
Phase 2
MARKET ORIENTATION

UPCOMING MUSIC INFLUENCERS

Young Artists between the ages of 18 and 30 years

Genre: Indie Pop (Emerging wave of young independent pop artists)

Mid-range known - They balance on a shelf between undercover and mainstream

Grown up with both MTV and the early days of Youtube and Instagram

Fashion feel & visual identity is an important part of their brand

I have decided to look into the new wave of upcoming musicians that found their way to success through the ease of the Internet. Despite the fact that fashion & visuals are a big part of their identity, all of the above artists sell simple white band t-shirts as their merch.

Next I've looked if the current merchandising design was a right fit with the values of the artist and their fans. During this research I've discovered that Gus Dapperton had the most advantaged video’s, an out there sense of style and an alternative fan audience, however his merchandising collection didn't spoke for itself.
Manon: “It’s not about knowing all the ins and outs of what happens (in the hip-hop world) but make sure you tackle merchandising as a branding / design project. Your design must match the personality of the artist, you have to think about what fits her values.” Your biggest goal is that people want to wear it anyway, not only because it is merchandising of a certain artist. In particular through our merchandising, Apple Juice has become a powerful brand that it is today. Both we and our fans wear the clothes with pride. Even if our line-up is less good for a year, Apple juice will stay alive, because of the name that we’ve we have built up, that is what the clothing contributes to.

Dominique: Everyone can print an album on a t-shirt, but when you launch it, you should also think in strategic communication; how can you sell it?

Manon: The problem with artists now (in every genre) that it is difficult to distinguish yourself from others in both sound and image. Just look at the artists you have chosen, they are different from the rest, but they are all the same. Merchandising can be a tool to distinguish yourself from others.

Manon: You also see it the other way around. Patta, for example, is a sneaker brand but started organizing parties that became incredibly popular. Then they decided to set up a Patta Soundsystem and invite several DJs. So it is also the other way around that brands begin to see the importance of artists and brands become lifestyles.

Rik: I agree that indie-pop merchandising is far behind for example hiphop. I understand that if you’re just starting out you can’t make huge investments, but it really depends on how you promote it. I would just make something that you would wear yourself, what you stand behind. Would you wear a shirt with an unknown band logo on it? Try to make something that would hang in your favorite store, and by chance your name is on it. If you’re able to make clothes that people want to wear because it’s cool, not because your name is on it, you succeeded. As an artist, I think I can put a little bit about your own ego aside, that your music is leading, because that is simply not the case anymore.

Manon: Think carefully about the type of product that you are going to sell. DJ Fik for example, made tight leggings that women could shake in. It’s about your audience and you have to be able to resonate to them.

Rik: Yes, indeed! Your real fans will buy anything, even if it is ugly. But to sell more you have to convince the doubters. Fans, do not care at all.

Manon: You should focus not only on merchandising but really on becoming a brand. You really have to think about how to maintain contact with your fans.

Rik: What also comes to mind are stage-outfits. People spot you on the basis of your look and want the same. Moxy always wears tracksuits, which sells like crazy. They almost made a caricature of themselves, but it works because they know how to sell it. They always release them in a very small edition, making it limited. And we all know the bigger the demand, the higher the price can be.

Dominique: it’s where you sell it, how you sell it, and knowledge of your fans.

Rik: Be bold, but keep your audience in mind. De Jeugd van Tegenwoordig for example, is the most outspoken band here in the Netherlands, but their fans are really standard partygoers. If you’re a fan, you’re considering buying something of the band you love anyway. But if your favorite artist sells t-shirts with cut out nipples, there is too much of a barrier between the fan and the artist. That’s why they print their merch on a very standard t-shirt. That probably sells better than that crazy creative apparel.
Phase 2
MERCHANDISING MARKET HIGHLIGHTS

**Lil Xang**

**SUCCESS:**
- **Fashionable:** Sells fashion instead of merch
- **Relatable:** Connects his collections to special events and social causes
- **Limited:** The items are available for a limited time only (24 hours), then next item appears - Now or never feeling

**Smib**

**SUCCESS:**
- **Multi-layeredness:** SMIB doesn’t limit itself to just music, SMIB is art, language, fashion, magazine, radio, event, it’s a lifestyle, a group of people you want to belong to
- **Collaboration:** Smib collaborated with the newest, trendiest streetwear brands out there.

**Fall Out Boy x YoShirt**

**SUCCESS:**
- **Meaningful Collaboration:** During their 2016 tour, Fall Out Boy collaborated with YoShirt, a company that prints on demand t-shirts with photoprints. During each concert, the band took a stage image and sent all fans a link to purchase the shirt. The first row got the t-shirt for free.
**Fka Twigs**

**SUCCESS:**

Dare to risk: FKA Twigs released a sleepwear collection with prices around $200. With the high prices, FKA Twigs sets herself in the market with a certain feel of luxury and exclusivity.

Great translation of values: The branders behind this collection successfully translated the mystical music into silk sleepwear.

**Daft Punk**

SUCCESS:

Creative Art Direction: However the items that Daft Punk aren’t any different from regular merchandising. Daft Punk used creative graphic design and photography to hype the items.

**Florence and the Machine**

**FAIL:**

In 2013 Florence & The Machine launched a relatively high-priced jewelry line sold at festivals and concerts. In 2018, the collection still remains available on the official artist page for extremely low prices, which means that it hasn’t sold out. I think the problem is the fact that fans are not ready to pay up to 70 euros on top of their concert or festival ticket for an item that doesn’t even express their fandom.
**Phase 2**

**CHosen Client**

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**Growth in 5 Months**

**Then**
- 423,614 monthly listeners
- 4,147 followers
- 35,000 subscribers
- 13K likes
- 44K followers

**Now**
- 977,027 monthly listeners
- 74,321 followers
- 48,9K subscribers
- 18,7K likes
- 80,7K followers

**Analysis**

Gus has almost as many followers on Instagram as on his YouTube channel which can mean that people aren’t only attracted to his music but also to the presented visual identity.

His merchandising is only for sale during his tour; however, there is a demand from people who have not been to these concerts.

When reading comments I get an “in-crowd” feeling. People are proud to have discovered him first and are therefore loyal.

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**Opportunity**

Currently Gus Dapperton is selling simple printed band t-shirts that are not in line with his vibrant visual aesthetic and eclectic sense for fashion. **There is a disconnect between Dapperton's values and the products he sells**

The current t-shirts are not outstanding, featuring the current tour dates. The shirts are only available during his tour, what leads fans to create their DIY merch. From the comment section on Instagram I have seen a **demand for his merchandising**.
Although it’s nearly impossible to compare merchandise, as each music genre differs from each other, and music lovers listen up to 5 music genres a week. I’ve placed a few of Gus’s biggest competitors along with random artist on the graph as a comparison. The goal is to create a collection that speaks to Gus’s fans and matches his visual identity and values.
Hello, my name is Gus Dapperton, and I like to write music and I like to dance.

When I was young my teachers at school would always give me a hard time because I kept coming to school dressed like a superhero.

As I got older I found how blessed it was to embrace the colors I wore and sounds that I made.

I think once you express the true interpretation of yourself... then life becomes beautiful.

Something that people are usually insecure about, hide and do not take in themselves) Gus Dapperton turned into a style. He realized that this is a part of his personality and gave it the opportunity to manifest in his creativity, the way he looks and expresses himself.
1. NOT AFRAID TO SHOW HIS FLAWS
Gus Dapperton openly and confidently expresses his individuality, including all flaws such as weakness, childishness, naivety, softness, gnarliness, insecurity, absurdity (everything that a modern person, aimed at success experiences, and tries to overcome or hide from himself).

2. NO "SOCIAL MASKS:
Gus does not hide behind ‘social masks; does not compromise with authorities (example: refusal to cooperate with reputable agencies) and does not imitate success concepts of other popular artists.

3. SPONTANEITY IS KEY
During his performances there is a feeling that what happens on the stage is born and created in front your eyes. Gus dances freely, showing the purity and freedom of man.
The fans of Gus Dapperton vary in age between 14 to 24 years old. They are mainly concentrated in the United States as that's where the musician originally is from. His fanbase is primarily dominated by girls, followed by modern boys that do not conform to set standards of macho masculinity.

Most of the Urban Taste Makers have discovered Gus Dapperton through the “suggested music” list on Spotify or through the automatic play algorithm on YouTube, which drew them towards Dapperton’s cinematic videography and style.

Instagram is the most used app within the audience, where curating their visual image is extremely important to them. Fashion plays a big role in this. This way of communicating allows Millennials and Generation Z to take matters into their own hands, spreading the word about topics surrounding race, gender, body acceptance and sexuality. Although this is mainly a feminine trend, the movement is also gaining more recognition from the male audience, as it slowly but surely shifts from Machoism to the embracement of emotions and vulnerability.

**Target audience**
- Urban taste makers
- 18-30 years
- Globally connected
- Urban
- Fashionable
- Wants to be part of something new & different

Additional information can be found in the Fan Book (Intermediate product)
INTERVIEW HIGHLIGHTS

I love band merchandising. It always feels a bit more exclusive than regular fashion although I really agree that it could be so much more fashionable. Usually it’s just basic tees.

MADDIE (15)

“I am a huge advocate of “don’t judge a book by its cover” but when I showed Gus Dapperton to Mum, she seemed a bit misled due to his makeup and the nail polish. I personally love that! It inspires me, how confident he is within himself. It shows that we as a community are getting better at accepting people like that.”

RAFAEL MCRANEY (16)

“I like Gus because I love how he can be himself regardless of labels & judgement. He is called gay and weird so often. I think he stands above that and gives young people the courage to do the same.”

CAMERON DILLON (16)

“I’d definitely buy a more fashionable merch collection! It’s something artist not often do-usually it’s just a shirt with their name on it.”

GIGI PETE RSON (14)

Most of the interviewed fans buy merchandising as support of Gus Dapperton. Although they didn’t particularly point out the current design, they agree that it could be much more creative and all showed enormous interest in purchasing more elaborate merchandise.

INSIGHTS

1. EXTENTILE AWARE
Often young people are not happy with themself; how they present themselves to other people and how they are seen in the eyes of others. Because of social media, this awareness comes at a much younger age than in the past. Young people are extremely afraid of making a mistake or not being liked by someone.

2. SELF-ACCEPTANCE
For his fans, Gus is an example of spontaneity, happiness and self-satisfaction. You don’t have to strive for perfection.

3. NOSTALGIA TO “REAL”
The visual culture of The Urban Taste Makers often represent an analogous and romanticized image of friendship and love - there is a nostalgic longing for it a world without the internet, real relationships, experiences and products. (analysis of image culture Indie-Pop & young content creators from the target group.

4. LIMITED - EXCLUSIVE - NOW OR NEVER
One of the reasons to buy merchandising comes from the “once in a lifetime” feeling; for the target audience it feels like the concert is the only time they have the chance to purchase the item. As a result, limited edition / hard-to-find items can manipulate a sense of “luxury / status - good”
My first idea was to create a fashionable capsule collection of clothing in Gus Dapperton’s aesthetic. However, during the quality coaching with Philip Schuler, we discussed the production costs of new apparel. For upcoming artists, this option simply wouldn’t be realistic. The next step for me was to look into collaborations that would make it possible to produce such clothing. Although collaboration with e.g. Urban Outfitters would seem like a good match, from the interviews I’ve found out that the target-audience would view such collaboration as a commercial, mainstream step.
Phase 2

CONCEPTUAL STARTING POINT

SO... WHAT ARE WE GONNA DO?

From my desk-research on Gus Dapperton and interviews with his fans, I've found that both the artist and the target audience shop mainly second hand, at places such as Goodwill. This brought me to the idea to up-cycle second hand items and sell them as merch.

CONCEPTUAL STARTING POINT

Referring to my main insights, the idea is to create a collection concept that breathes spontaneity, humor and involves a surprising element. The key message is to let go of social judgments and to try out a new role.

"YOU CAN BE A FOOL TODAY"

KEY MESSAGE

Get beyond the usual, established patterns of behavior and try yourself in unusual roles. Do not be afraid to be funny, comical, fragile, and childish. The main focus is to be spontaneous.
Phase 2
CHECK 2

DESIGN OF THE RESEARCH

HOOIDRAAG
1. Can Gus Dapperton play an influential role in the music industry and what does his presence mean for the industry as a whole?
2. What is his influence on the younger generation?
3. What is his impact on the music scene?

ONDERZOEKSEP
1. Do you think Gus Dapperton is a role model for young people?
2. How do you think his influence on the music scene will last?

MARKT
1. What is the current market for young talent in the music industry?
2. What kind of music does Gus Dapperton bring to the market?

FAVORIET PROFILE
1. Who are your favorite artists?
2. What do you think makes Gus Dapperton stand out from other artists?

INSIGHTS

WELKE INSIGHTS GEbruik I VOOR HET CREATIEF CONCEPT?

MARKET TRENDS
1. What are the current market trends in the music industry?
2. How do the trends affect the music scene?

ARTIKEL
1. What are the current music trends?
2. How do these trends affect the music scene?

FAN
1. What do fans think of Gus Dapperton's music?
2. How do they feel about his influence on the music scene?

CONCLUSIE
1. What can we learn from Gus Dapperton's influence on the music scene?
2. How can we apply this knowledge in the future?

CONCEPTUAL STARTING POINT

YOU CAN’BE A FOOL TODAY!

GUS DAPPERTON IN COLLAB WITH GOOD OLD GOODWILL

HATERS GONNA HATE

KEY MESSAGE

“Get beyond the usual, established patterns of behavior and try yourself in unusual roles”

Don’t be afraid to be funny, comical, feisty, childlike. The main focus is to be spontaneous.

“New on the charts, cool yesterday”

CULTURAL EXPANSIVE

comic, positive, whimsical
fearless, outspoken, purposeful

vibrant, youthful
Phase 2
EVALUATION

DURING THIS CHECK I’VE DELIVERED TWO IN BETWEEN PRODUCTS:
- CONCEPT BOOK (1ST VERSION)
- FAN BOOK

SO... WHAT NEXT?

Selection of the garments
Creation of the artwork
Product prototype
Branding such as labels, hangtags, etc.
Development corporate identity
Packaging
Product Photography
Promotion
Distribution
Phase 3

WHY GOODWILL?

SO WHY GOODWILL?

• Total number of stores: more than 3,200 and an online auction site, www.shopgoodwill.com
• Retail sales: $4.16 billion
• According to market research firm IBISWorld, Goodwill has 42.6% market share in the American “thrift” category
• Locations throughout the United States
• Diversity & Inclusion are values that both Goodwill and Gus Dapperton propagate
• Support of a good cause: Goodwill is a non-profit organization that provides jobs to individuals
• To convey a positive sustainable message: no longer producing but using what is there
• Limiting the production costs of new t-shirts, so that the focus can be on print & artwork

In addition, Goodwill is in the process of opening 60 high-end boutiques across America to attract younger, more trendy customers who have never been to Goodwill. Collaborations with emerging artists such as Gus Dapperton can help them with this.

TRENDS

Vintage & Upcycled is hot with the socially aware millennials - Emergence of concepts such as: Asos Marketspace, Urban Outfitters, Reneval, and Crossroads Trading Co.

In 2014, revenue for the resale sector reached $9.2 billion, with annual growth of 2.3% between 2009 and 2014, according to market research firm IBISWorld.
**Production**

1. Goodwill selects garments according to Gus Dapperton Guidelines
2. Branded labels & buttons are applied
3. Artwork printed
4. Products packaged

**Distribution**

**Goodwill**

1. Attraction of new customers
2. Free promotion to a new audience
3. New job opportunities
4. More product sales

**Gus Dapperton Tour**

**Gains for Goodwill**

- Attention of new potential fans
- Extra distribution point
- Attachment of a positive message
- Differentiation from other artists

**Promotion**

- Word to mouth
- Exposure in the Shop in Shop at Goodwill
- Unboxing video’s & exchange pages
- Promotional photo’s & GIFs on Instagram
Phase 3
GARMENT INSPIRATION
Phase 3

CHOOSING THE GARMENT

CHOOSEN
- Price: between 3-7 $
- Pastel colors
- Short sleeves
- Square pocket
- Cotton/Viscose
- Abstract prints
  (no flowers or other patterns)

LEFT BEHIND
+ Long retro collars
  Amazing combination of colors

- See-through
  Long & short sleeves
  Not fitting to the concept

SHORTENING THE SLEEVES = HIGHER PRODUCTION COSTS

PRINTS
Phase 3

**VISUAL INSPIRATION**

For the visual aesthetic I was inspired by retro Burda sewing magazines, however at first I didn’t quite know how to recreate the same illustrated look & feel without making it look old-fashioned.

To make it more contemporary I have searched for 80’s graphics that looked more detailed and fashionable.

Gus Dapperton’s vibrant use of color, rounded corners and geometrical shapes reminded me to my grandmothers souvenirs from the Olympic Games in 1972 in Moscow.
The Colorful 80’s Memphis Aesthetics also fits well with Gus Dapperton’s style.

Although Memphis stands for extravagant graphic prints (which does not suit Gus) I am inspired by the color blocking that is reflected in Memphis furniture design.

Intuitively I felt enormously drawn towards 80’s photography and advertising. The photos almost feel illustrated because of the vignette and analogue grain over it.

The copywriting is old-fashioned, which makes it incredibly awkward and humorous; this fits well with Gus Dapperton. The Hawaiian shirt is often also associated with an awkward uncle at a family BBQ, which makes this style of advertising suitable!
Although I liked the designs, on the shirts they didn't appear as nice as on paper. Also, I realized that these styles of shirts have a seam on the back, which makes it nearly impossible to print something on.

Also, coloring the artwork didn't lead to positive outcome. The minimalistic look & feel didn't feel like a match with the visual aesthetic of Gus Dapperton.
Although I liked the previous sketches, I wanted to create an artwork which was connected to a certain album or tour, as collections should be limited and replaceable. In order to the sketches, I’ve selected four recognizable visuals from his latest album.
Phase 3

ARTWORK DEVELOPMENT

By following multiple YouTube tutorials I was able to add on more personality and 80's aesthetic to the illustrations.

The second logical place for an artwork would be the pocket...
Although the style isn’t exactly the 80ies style I was inspired by, the icons turned out to be hybrids between the 80ies aesthetic, and the contemporary emoji style illustrations.
While Gus Dapperton’s visual aesthetic is extremely cohesive, he doesn’t have a proper corporate identity yet. Using the values of quirkiness, comicalness and nerdyness, I have used the above images as a starting point for the development of the logo.

- **Comic books**
- **Pop-art**
- **Boies Memhis Style**
- **Vintage School Supplies**

**Color study**
Phase 3

LOGO DEVELOPMENT

Analysis: Too chique and 3D

What should it be:
comical & foolish, flatter
(3D but without shadows)

Original Gus Dapperton font
Analysis: too strict and pointy

More rounded alternative
Looks a bit like the mentos gum
font. Doesn't speak for itself

INSPRIATION

FINAL DESIGNS

During the final step I tried to find a vintage font that spoke for itself. As I really liked the 3D effect from the first tryouts, I incorporated those into the final design. By layering the fonts over each other, there is a feeling of 3D, without the computer-generated shadows.

Also, I made 4 versions of the logo as I want to print it on colored shirts, as there need to be enough options to match the fabric color and print.
Phase 3
BRANDING INSPIRATION

WE HOPE YOU CONTINUE ENJOYING THIS PRODUCT AND KEEP EXPRESSING YOURSELF.

HANGTAG DESIGN
In order to keep the merchandising line consistent, only abstract prints and pastel colors are accepted.

80ies men’s shirts from Goodwill
Approximate price: $5

The law of United States doesn’t prohibit upcycling and re-selling of older garments if no copywriter is applied on the prints or designs. Therefore, selected garments should be checked by the staff on copywriter and legal issues. Only nonexistent brands and no patented prints should be used.
As we’re selling second hand items, the way you package it is an extremely important aspect of the success of the product. I have decided to pack the product in a box, as boxes tend to add a certain feel of luxury to the product. Also, looking into the audience I’ve discovered the “unboxing and mystery box” trend on YouTube, which can be considered influencer marketing or “word to mouth” promotion for the “unboxed” products. As both Gus Dapperton and GoodWill are seeking new customers, I wanted to use this aspect.

On the internet I’ve found an easy no glue and (almost) no scissors DIY paper box that was quick and easy to make. Using paper or light card box is cheaper than heavy card box materials.

During my tryouts, I discovered that when unfolded, the box remains its rectangular shape (as there are no scissors used). I decided to make the box reusable and print a poster on the inside.
I was extremely inspired by retro kitchen products from the 80's due to over-exaggerated, extremely flashy designs. I thought it was a great fit to Gus Dapperton’s aesthetic as “comicalness” was one of the values that I connected to him.

For the final design, I decided to go with a hybrid between an 80s and a 2018 design. Also, I realized that a box is the most unpractical object to take with you during shopping or when you’re at a concert. To solve this problem I’ve added a handle to make it easier to carry.
As an inspiration for the copywriting on the packaging, I looked at contemporary American packaging of food products. As I wanted to use a lyrical and comical tone of voice of these product packages, I used the same quotes such as: “add yourself, may contain, goes great with, etc.

When opened, the fans are surprised with a free download code of the newest Gus Dapperton album, a sticker pack, and a cool fool guide and reusable box that can be transformed into a wall artwork. To spread the campaign over the Internet, the fans are encouraged to post the unboxing online and win a meet & greet with the band.
Hi,
congratulations, You are the proud owner of the Gus Dapperton on cool fool starter pack. The contents of this box are unique, so there is only one of each in the world. Really. HaHaHa 😄.

These items will allow you to embrace your inner foolishness. So, get up, dance, and keep snacking.

ps. we wanted to surprise you with a free download code of The "You Think You’re a Comic" album. Enjoy!

You can be a fool today!
You can be a fool today!
You can be a fool today!
COOL FOOL GUIDE
In order to complete the Cool Fool starter pack, I decided to add a Cool Fool guide (look book) with handy tips & tricks.

PROMOTIONAL GIFS
As Gus Dapperton is extremely active on his Instagram, and his biggest fans can be found there, I’ve decided to create a series of gifs to promote the new collection.

HOW TO BE A “COOL FOOL” GUIDE (LOOKBOOK)
Photo 1: Go for an 80’s haircut (Nikita)
Photo 2: Steal your grandma’s glasses (Pien)
Photo 3: High-water pants are key
Photo 4: Improvisation
Photo 5: Find cool fool friends (group)
Photo 6: Don’t waste your talent
Photo 7: Stay Childish (Mark + Sanne)
Photo 8: Never miss school (Dorien)

PROMOTIONAL GIFS (INSTAGRAM)
Gif 1: Introduction (old tv commercial) (Pien)
Gif 2: Everybody is excited, don’t miss out (Group)
Gif 3: Each box a big surprise (Nikita)
Gif 4: New Clothes are sooooo yesterday (Sanne)
Gif 5: You can be a fool today (Mark)
Phase 3
CAST SELECTION

AS I COULDN’T PHOTOGRAPH GUS DAPPERTON AND HIS BAND, I’VE DECIDED TO CAST PEOPLE THAT LOOKED LIKE FANS.

Nerdy type
Alternative type
Classis 80ies beauty

(Nikita + Mark)
(Dorien, Lennart & Rob)
(Sanne & Pien)

Photographer: Selwyn Evers
Videographer: Phong Huynh
Assistant: Jason Barnhoorn
Makeup & Hair: Jessie Jo Frauenfelder
Art Direction: Katja Mihalova

Props: The props are sponsored by Het Goed - Hengelo
Phase 3

MAKEUP & HAIR
Phase 3

STYLING

**TOPS** – Gus Dapperton merchandising collection

**BOTTOMS** – Wide, High Water pants, can be vibrant or soft colors No prints!

**SHOES**
- Allstars (preferably clean)
- Dr Martens
- Neat (dancing) shoes
- Nerdy (Birkenstock) sandals
Phase 3

SHOOT RESULT
Organizing a huge production like this was one of the most fun and meaningful things I have done at AMFI so far. Although I’m happy with the results, I have a few improvement points for the future:

**IF I could do it over again I would:**
- Make sure there is more lighting available
- Choose for lighter backdrops (pastel colors)
- Work with a smaller team
- Include a little more headroom in the planning; everything takes longer than expected.

I learned that during the shoot with that many people, there is no time for any improvisation. The shots that were not as thought-through as well as others, took longer to shoot or were significantly inferior to other pictures.
Phase 3
SHOP DISPLAY MOCK-UP 1

INSPIRATION

For the Fashion environment design I was mainly inspired by old-fashioned supermarkets. However quickly I've realized that exposing boxes in a beautiful way was extremely difficult.

There are way too many colors used within the design, which makes it hard to understand what is happening in the image.
Phase 3

SHOP DISPLAY MOCK-UP 2

For the second design I’ve referred back to 80ies color-blocking Memphis design. Using the brand colors I’ve created a simple installation, that exposes the boxes. On the television the shoppers are introduced to Gus and the Cool Fool Starter pack throughout a retro, comical TellSell commercial.

I’ve decided to go with this simple design as it easily can be reconstructed from cardboard, which makes it possible to place in the Goodwill Boutiques.
Phase 3

REd/GREEN

Gus Dapperton is an up-and-coming noise artist from Newcastle, UK. Recognized as a young, up-and-coming talent in the music industry, his debut album has captured the attention of many music enthusiasts. Gus Dapperton is set to release his first album, "Red/Green," on the upcoming release date. The album is a collection of his unique and experimental music style, blending electronic and pop influences.

**Main Question:**
How can we support the development of Gus Dapperton's career and increase his visibility?

**Concept:**
Cool Fool

**COOL FOOL STARBACK**

With the success of his previous releases, Gus Dapperton has established himself as a unique artist in the music industry. His distinctive sound has gained him a dedicated fan base, and his upcoming album is expected to further solidify his position as a leading artist.

**WHAT'S THE PROBLEM?**
Gus Dapperton currently faces challenges in promoting his music and reaching a wider audience. His music is well-received by critics and fans, but the artist needs support to expand his reach.

**WHY WOULD WE CHANGE IT?**
Merging the concepts of music and fashion can create a powerful marketing tool for promoting Gus Dapperton's music. By collaborating with a fashion brand, his music can be presented in a more visually appealing way, potentially attracting new fans.

**SO... WHAT TO DO?**
To cut the production costs, we aim to create a limited edition wine bottle, "Red/Green," in collaboration with a fashion brand. The bottle will feature a unique design inspired by Gus Dapperton's music, attracting attention and promoting his music.

**HOW DOES IT WORK?**

1. **Step 1:** According to history, Gus Dapperton's songs are pre-recorded at Sound Studio.

2. **Step 2:** Buttons and landmarks are superimposed on the front of the bottle, creating a unique and eye-catching design.

3. **Step 3:** The collaboration is packaged in a limited edition wine bottle, featuring unique artwork inspired by Gus Dapperton's music. The bottle is available for purchase on the front pocket.

**PROMOTION**

Taking into account Gus Dapperton's greatest hits, following the release of his album, he is promoted with a series of live shows on the tour.

**PHOTO'S**

#approvedbygus

Along with the release of the cool foil covers, a limited edition pack is released with a series of tickets and a chance to win tickets and other prizes.

**DISTRIBUTION**

As we are working with a reputable company that is well-known in the music industry, we are confident in the success of this venture. The limited edition wine bottle is expected to attract new fans and promote Gus Dapperton's music.

On the TV screen, a young, stylish commercial advertises the product and introduces Gus Dapperton to the public.
During phase 2, I put a lot of emphasis on the development of the visual brand identity for the collection of Gus Dapperton. However, during the Red/Green check, my presentation boards were lacking in visual aesthetic and there was too much text and bulletpoints. Also, due to technical issues, my GIFs refused to work properly and the packaging almost fell apart.

**Step forward:**
- Invest time in your final presentation
- Improve the box design, distribution and brandbook
For the final presentation I wanted to recreate my mini fashion environment, that I have illustrated for Goodwill. Within a few simple steps, I have been able to transfer grey expo blocks in Gus Dappertons Aesthetic. By using blocks I forced myself to showcase my products instead of endless copy and bullet points.
Sourses

BOOKS:


ARTICLES ON GUS DAPPERTON:


MERCHANDISING IN GENERAL


**MERCHANDISING CASE ANALYSIS**


**TARGET AUDIENCE RESEARCH**


