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PHASE 3

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RESEARCH QUESTION
1. How can I-D, a brand that is based on the celebrating counterculture youth, attract Generation Z?

PRELIMINARY RESEARCH
TARGET GROUP
1. Who is Generation Z?
2. What is Generation Z’s view on print?
3. How can we reach Gen Z with print?
4. What is gen Z’s view of i-D?

THE EDITORIAL MARKET
1. What does the editorial market currently look like? What are relevant trends?
2. What does a zine stand for today? What are its benefits?

PHASE 2
THE BRAND
1. What is i-D’s brand identity?
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7. How can i-D engage with Gen Z and affiliate them with i-D zine?

THE EDITORIAL MARKET
1. Who are i-D’s competitors?
2. How are they reaching Gen Z?
3. Is there an opportunity in the editorial market?
As long as I can remember I have been expressing myself through my writing. The reason I came to AMFI is because the flexible program offered the Editorial minor and the Fashion Theories minor. After the first two years of AMFI, I was very doubtful of my abilities to be a good brander since my scores were average and it took me a lot of effort to actually get to that point. The flexible program reconfirmed my fascination for editorial branding, and made me aware of my capability to apply my research and develop my discoveries into exciting and interesting outcomes. It was a natural choice to use these two skills as a base for my graduation project. Because of my firm believe that magazines are powerful products of editorial branding, I started my research with print and its relevance within today’s society. Later on I specified to what print means to Generation Z, a group of youngsters who grew up with the internet. I tried to find out if it would still be relevant to develop a physical magazine for an online generation, and discovered their close relation to zines and its progressive nature.
01 Orientation Phase

Target Group
SUBJECTIVITY OVER FAKE OBJECTIVITY
- Feel media/brands do not present information objectively
- Dissagree with the narrowness with which their generation is being stereotyped
- Think brands/media treat minorities as a trend to exploit and gain attention

EDUCATION SEEKERS
- Focus on gaining knowledge
- Education in spaces outside the online sphere
- Future oriented thinkers
- Unsatisfied with traditional education's dimension
- Traditional education lacks knowledge on the current and is often too expensive
- Self-education quest through interactive/creative platforms

GEN Z POLITICS
- Fight against traditional stereotyping
- Creative, playful and education-focussed protest
- Inclusivity is the norm
“Unfiltered content is essential. “I feel the biggest thing that is different between Gen Z and millennials is full transparency on everything. That’s what I think they want,” said Jeff Staple of Staple Design. “Baby boomers and millennials were used to a world that was designed and curated for them... Now it’s no filters, no problem; in fact, the more curated and clever you think you are, the worse it might be for your brand. “Authenticity is big. Five years into Instagram, if you post a picture that’s too nice, you get backlash.””

“Generation Z also scrutinizes brands more carefully: “They’re much more ambitious about going out and learning the back stories of various brands, to make sure that the choices they make with their fairly limited funds are ones that they feel comfortable making,” says Callender. In the past, teenagers used fashion brands as a kind of social signal – a set-up that suited the logo-heavy products and aspirational messaging of teen retailers like Abercrombie and Fitch. Generation Z, however, is more self-assured. In a survey by The Futures Company, the percentage of teenagers who agreed with the statement, “I care a lot about whether my clothes are in style,” dropped from 65 percent in 1997 to 47 percent in 2014.

“They’re interested in saying, ‘I have chosen this brand because this brand shares certain commonalities with my outlook and my lifestyle and my priorities,’” says Callender. Nessel agrees that today’s teenagers are more “altruistic” and “entrepreneurial” than their millennial forebears. “They’re looking for brands that have personality and authenticity,” she says.””

“They communicate via emoji and memes. They’re not only activists for individuality and inclusivity, but they assume all people have the freedom to define anything (and everything!) for themselves.”

“They’re tackling today’s ‘standards’ of size, race, and gender; they’re starting trends, rather than following them; and they’re creating conversations around topics like sustainability and ‘plus-privilege.’”

“Fashion is so much more than the clothes we wear: It’s a form of expression, art, and self-discovery. Cofounded by Mars, Art Hoe Collective was formed as a safe space for young women of color to create and showcase their work. “The art world tends to be an exclusive setting that only caters to white cis males. With this, we are promoting love and acceptance while encouraging the youth to be more involved.” She says”
**WHO IS GENERATION Z?**

<table>
<thead>
<tr>
<th>INDEPENDENT EDUCATION</th>
<th>SUBJECTIVITY OVER FAKE OBJECTIVITY</th>
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<tr>
<td>Gen Z is keen on educating themselves on relevant and current issues society deals with in order to become a part of the dialogue. Instead of focusing on the often limiting scope of education through obvious platforms such as school, they search for different means to gain knowledge. More importantly, they prefer learning from their peers.</td>
<td>These young adults are not easy to fool and have a default distrust towards brand’s and media’s supposedly objective information. Rather, they prefer meaningful opinions and a variety of point of views in order to develop their own outlook. Authenticity is of utmost importance and so a brand is judged upon its philosophy, authenticity, personality, ethics, and political opinion.</td>
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**GEN Z POLITICS**  
Gen Z is very politically active and is determent to provoke change, as opposed to their predecessors (Millennials). They actively support brands, mediums and influencers that support an inclusive and openminded representation of society, specifically their generation, and refuse the ones that communicate according to rigid standards around race, size, gender etc.
01 ORIENTATION PHASE
PRINT AND GEN Z
source Protein audience report 2016

“But most Slow advocates aren’t so much against technology as the digital habits we’ve become accustomed to. “Technology has fed into some of our baser appetites and our natural affliction for instant gratification,” says Honoré. “But I wouldn’t say that’s the fault of technology. The problem is the way we use it.”

source Professor Teal Triggs, associate dean of the school of communication, Royal College of Art

“There will be more documenting and critically engaging with the minutia of daily lives, but always through new experimental writing and publishing platforms. We will see more collaborative and participatory publishing ecologies emerging, which will be responding to and changing the way we write, design, and how we experience reading.”

source Busra Erkara, deputy editor, Wayward Wild

“I feel like the worlds of art, literature, and technology are more clustered together than they’ve ever been in the last five years.”

source Jeremy Leslie, founder of magCulture

“There is a move away from the big, bookish, matte stock, minimalist look toward a rougher, down and dirty physical format. And while content is hugely varied, there’s been a rise in the number of overtly "serious" titles, like Real Review, Ladybeard, and Migrant Journal.”

source Protein on long-form

“There’s a hunger for highbrow, long-form digital content that explores the ‘why’ behind the ‘what’.”

source Steve Watson, owner of Stack Magazines

“Independent publishing is driven by people making something they believe in, and I can’t see that changing. We’ll see more magazines following the example set by Real Review and making smaller, lighter, and cheaper magazines, but filling them with fantastic quality content. The current format of thick, expensive independent magazines can be seen as a response to the mainstream cutting their production budgets and making cheaper, thinner magazines. The thick, heavy magazine was an exception to the rule. Now that has become the norm. I’m really interested in the magazines that are challenging that, like Real Review or Sofa.”

source Protein audience report 2017

“New publications and platforms are cropping up across the world, all shining spotlights on underrepresented demographics and providing amplification for marginalised voices in a media environment that all too often engages in tokenism or shallow stereotypes.”

source Busra Erkara, deputy editor, Wayward Wild

“Personally, I’m very sick of the cult of curation, minimalism, and order. I think honesty, disorder, and a healthy dose of anger is what is coming up next, culturally. Definitely protest, and anarchy, almost. I really can’t wait for it.”
In terms of design, magazines have known a period of pure minimalism and clean cut issues. This is expected to be over as newcomers are focusing more on a raw look and non-traditional format.

Anual and bi-anual magazines are gaining popularity as well as niche printed magazines.

Long form isn’t dead, instead it is gaining significant popularity as it discards a shallow approach that has been unfavourable in our post-truth society.

In order to survive the independent magazine market, daring to deliver critical and curious content that combines different disciplines, uncovers a broader picture and enters the “why” level of things.

There is a higher demand in the topics of minorities and politics within the magazine industry.
WHAT IS GENERATION Z’S VIEW ON PRINT?

INTERVIEWS

PRINT
Prefer print over digital because:
- Tangibility
- Interactive (underline, analyse)
- Rather pay for print than online
- Can’t concentrate online, really want to
dive into the content

READ
- News outlets (Volkskrant, Blendle, Correspondent)
- Dazed & Confused - popular culture, political, current, critical
- Vestoj, Gentlewoman - link fashion and theory

ONLINE
Also read online because:
- Want to keep up with the current
- Convenient/quicker

FAHION PUBLICATIONS
"Magazines that do talk about the fashion industry solely focus on the designers. I know I shouldn't say this because I study fashion but sometimes it should be more culturally relevant and not ego based."
Hannah

"I'm still looking for a magazine that is both visually inspiring and has interesting think pieces."
Geesje

ADVERTISING
"I like the advertisements sometimes. But not because they make me want to buy things. I like how brands try to represent themselves through advertising. I like how they depict the zeitgeist. Its just funny how they try to represent themselves through this superficial thing."
Geesje

"I look at advertising and think: okay what does this say about how people see each other now in society."
Loes
GEN Z ON PRINT
- Believe that everything online is monetised
- More importance on the privacy of print
- Print has the power to convey honest messages
- Print makes message permanent and gives their stories a tangible place to exist
- Print as a part of cultural history
- Reversal from digital to print / more value on print as a medium

source GeN Z youth report 2017

BRANDS AND PUBLICATIONS
Demand of brands to provide spaces, platforms and mediums that celebrate minorities instead of exploiting them
- Publications with subjective opinions above fake objective ones to create own point of view

source Protein youth report 2017

GEN Z PUBLICATIONS
Safe space through creative publications
- Opportunity for youth to tell their own story
- Reaction to misrepresentation by brands/media
- Print makes it permanent and gives their stories a tangible place to exist

source Protein youth report 2017
source New York Times
Why the Internet Didn’t Kill Zines

“Producing zines can offer an unexpected reprieve from the scrutiny on the internet, which can be as oppressive as it is liberating. Shakar Mujukian, publisher of The Hye-Phen - a zine by and about queer and trans Armenians who, as he puts it, often “feel as ignored and invisible as their motherland.”

“We think of the web as a place for freedom, but with zines, authors control every aspect, from the design to the distribution.” She explained that zines could be seen as a historical record of the current moment. To their creators, zines can feel like necessary means of defiance, even resistance to cultural norms that rarely acknowledge them.”

“And it perhaps reflects why zines can feel so much more intimate than a Facebook post. The deliberation and care that goes into making them is important. The internet is especially adept at compressing humanity and making it easy to forget there are people behind tweets, posts and memes.”

source The Guardian
I read zines to escape surveillance and clickbait. It’s the new teen rebellion

“There’s a liberty to creating, or witnessing subversive material knowing that it won’t be monitored, that the information is contained only within the pages of the zine. The trustworthiness of a physical object in our current age is strangely compelling.”

“Zines have long been used as a method of political organising in activist cultures and subcultures, so this is not exactly new - it’s more a continuation of a tactic that in recent years has become important once again.”

“These events have spurred people to assess their own moral standpoint in regards to institutional transparency. In addition, widespread disillusionment with online surveillance, and the commodification of our social media usage, has pushed people to seek alternatives to online communities.”

source WGSN
The zen of zines

“The small runs give these publications a collectible aspect as well, making them feel more premium in a world of accessibility. ... while alluding to a certain subcultural intellectualism.”

“As subversive ideas from the past are repurposed into marketing tactics that contribute to a sense of authenticity and cultural fluency, brands can tap into this micropublishing movement to create complementary, deeper narratives that reinforce their relationship to a specific set of consumers.”
What Does a Zine Stand for Today? What Are Its Benefits?

**Same Core as Before, Different Communication Methods**

Zine core still includes:
- Politics/activism
- Opinion
- Youth
- Taboos/controversy
- Voicing minorities

Since we live in a global/digitalized age, zines now are usually the focus point of a whole network that might include a website, social media, events and experiences to convey the zine's core message and gain attraction from a likeminded target group.

**Young Target Group**

Most zines are very clear and outspoken about the fact they target a younger generation and adjust their whole marketing strategy by using customized techniques based on Gen Z’s preferences.

**Benefits of Zines**

- Platform known for offering full transparency a magazine can’t offer
- Collector’s items
- Historically seen as a platform for revolution and defiance of cultural norms
- Escape from input/news bombardment online
- Are essentially about reclamation
- Offer space for opinion that is not exposed to the sometimes unnecessary hate/attacks online
- Has opportunity for aesthetic freedom whereas online you adapt to the platform
- Author controls every aspect which makes for a more honest/transparent publication
- Historical record of current moments
**How can we reach Gen Z with print?**

**Gen Z Publications**
Safe space through creative publications
- Opportunity for youth to tell their own story
- Reaction to misrepresentation by brands/media
- Print makes it permanent and gives their stories a tangible place to exist

**Brands and Publications**
Demand of brands to provide spaces, platforms and mediums that celebrate minorities instead of exploiting them
- Publications with subjective opinions above fake objective ones to create own point of view

Source Gen Z interviews

**Gen Z on Print**
Prefer print over digital because:
- Tangibility
- Interactive (underline, analyse)
- Rather pay for print than online
- Can’t concentrate online, really want to dive into the content

Source Gen Z youth report 2017

**Gen Z on Print**
- Believe that everything online is monetised
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**Correlations Zines**
- Platform known for offering full transparency a magazine can’t offer
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- Offer space for opinion that is not exposed to the sometimes unnecessary hate/attacks online
- Has opportunity for aesthetic freedom whereas online you adapt to the platform
- Author controls every aspect which makes for a more honest/transparent publication
- Historical record of current moments
At the end of my first check it was made clear that the research I did was relevant, however in order to execute my vision I needed to pick a brand and make the aim more specific. The time working up to check therefore was a search for brands in need of a way to reach generation Z or in search for an opportunity to do something exciting with these youngsters.

**WHY i-D?**
- Known as independent youth culture mag
- Could be interesting to see what they’re doing with Gen Z (today’s youth)
- Started out as a zine
- As an end product I aim to make a zine, maybe there is an opportunity for that within i-D
WHAT IS I-D’S BRAND IDENTITY?

WHAT DOES THE BRAND SAY?

i-D has built its reputation on being a consistent source of inspiration in fashion culture. It began as a fanzine dedicated to the street style of punk-era London in 1980, and quickly earned its position at the vanguard of fashion and style, abiding by the premise of originate - don’t imitate.

i-D has come a long way since its pre-digital, cut-and-paste days and has developed into a glossy magazine that documents fashion and contemporary culture. Constantly reinventing itself, as with our website, i-D continues to encourage creativity, which is why after more than 30 years, its editorial content still manages to surprise and inspire. Over 300 of the world’s fashion elite, the great and the grounded, have given i-D a cheeky wink.

WHO IS I-D’S TARGET GROUP?

VICE media kit 2016

“i-D is the internationally-acclaimed cult magazine that features the best and most innovative in fashion, music, art and youth culture. It’s one of the most prominent and influential fashion brands and is number 1”

Ages: 18 - 34  |  M: 45  F: 55

“FEMALE CULTURE - i-D is the leading source of inspiration for the coolest fashion culture. It’s the highest performing fashion publisher in video and has consistent photography and editorial to support it. Its Fashion & Style network covers a wide range of beauty, fashion, lifestyle news, and trends. From women’s issues to celebrity gossip, the network connects brands with bright young women on the sites they trust.”

“VICE DIGITAL - A network of channels built around Millennial passions. VICE organizes these interests into categories, anchored by the VICE verticals.”
Today i-D is an internationally renowned publication, selling 67,000 copies a month in the UK - not that Jones has ever interested himself in anything as banal as sales figures. Still, this is no mean feat given that in the current climate i-D represents something of an endangered species (its rival underground glossies - Sleazenation, Blitz, The Face - have all been forced to fold). ... There’s no doubt that in order to survive, Jones has had to court the big brands. But while i-D now documents high fashion too, it’s still laced with the same rebellious spirit as was present in its early issues."

"Above all else, i-D has always been about people." The antithesis of the haughty, out-of-step publications of the time, i-D represented instead an all-embracing invitation to its readers to come as you are. And in so doing so, it democratised fashion."

"Conceptually I wanted it to reflect that moment in time. And by using hand skills, we could do that.""

"For i-D, one of the biggest benefits of being part of Vice has been tapping into the distribution expertise of the company's growth team. "It's about adapting our content to fit our audience's consumption habits and expanding our model of distribution to platforms like Snapchat," said Diana Good, the New York-based managing director of i-D. "But at the top of the pyramid, it's about great content.""

"Indeed, winning in today's media reality isn't just about mastering distribution. It's also about getting the content right in the first place. "We can differentiate according to our platforms and our technology and all of these things, but the soul of any media company is its editorial and what values it has," said Hayward."

"In September, i-D launched Amuse, a new video-driven channel, run by a separate team and offering a stylish take on a wider range of topics, from cooking to sex. "I think there are things from a lifestyle standpoint that aren’t really right for i-D; like well-being wouldn’t really fit," explained Good. "Amuse allows us to dive into those topics.""
“Following a series of fashion acquisitions, Vice co-president Andrew Creighton lays out the company’s plans to win over fashion and luxury advertisers.”

“Creighton, who founded the UK division of Vice in 2002 after working as i-D’s head of advertising from 1997 through 2000, believes the media and branded content behemoth, valued at nearly $4.5 billion in 2016, can do for fashion and luxury brands what it has done for advertisers in other sectors: create and distribute compelling content – especially digitally – that will reach large numbers of valuable millennials.”

“We've always had a slight disconnect with the [fashion] industry with what we were doing, because we've been incredibly honest in real situations,” says Creighton. “We have always been a build-it company rather than a buy-it company, but the opportunities came up, and we took advantage of those opportunities.”

“It also helped that, unlike Vice’s overall portfolio, i-D's audience skewed female.

Meanwhile, Starworks served as a direct pipeline into major - paying - fashion and beauty brands and Garage not only provided unique content, but also offered Vice access to a new set of creatives, who could be tapped for editorial and brand work alike.”

“So-called heritage brands are losing out to small, influential and disruptive competitors”

“Vestoj, Dazed and Confused, Love, Kinfolk, V, Interview, and System are independent magazines, some names less familiar than others, enjoying growing success while their mainstream counterparts such as Instyle, Glamour and Cosmopolitan have shown a consistent drop in circulation. At a time when print is seemingly waning with many titles now transitioning to digital-only, the success of mainly fashion-based indie magazines seems puzzling. Yet, a quick look through any of them reveals one simple ingredient: contemporary voices and a deeper connection with the audience. The content and design appeals to those attracted by new, avant-garde inspiration and is unfettered by fashion advertising behemoths. This is not to say though, that fashion brands are not on board. Many are lining up for space in the most influential spots and the kudos of appearing alongside raw, emerging talent.”

“Advertising pressures are one of the top reasons for the decline in the quality of content in traditional print titles.

A source close to I-D, a British art, fashion and youth culture magazine confirmed how it lost a chunk of its readership as their content became more commercially driven, after being bought by Vice in 2012, a multimedia company partly owned by Fox. “It's unfortunate that the new I-D magazine is just another place to view cool work-no thoughtful criticism or fascinating narrative that once made it worth reading.”
WHAT IS I-D’S IMAGE?/HOW IS I-D PERCEIVED?

1980
I-D BEFORE
- Started out in the 80s as a zine
  -> raw, visceral
  -> reflection of the times

- Originally based on the punk subculture in London

- Celebration of youth culture and fashion’s imperfection

  - “all-embracing invitation” to come as you are

- Goal: to go beyond fashion’s facade

- Not about money, sales figures
  -> focus on empowering youth
  -> democratisation of fashion

2005
FROM UNDERGROUND TO MAINSTREAM
- internationally renowned publication
- described as only underground glossy still alive
- subculture and street fashion gain popularity within mainstream
  -> Now featuring high fashion
  - still remain rebellious spirit
2012
DIGITALISATION AND VICE
- Bought by Vice Group and transitioning to online-first platform
  -> Became digital-first brand
- Started video platform to attract younger audience
- Branded content + licensing deals
- Aim to increase readership by 500% in one month
- Content shift to attract bigger brand deals

2017
I-D NOW
- Source confirms huge drop in readership due to commercialisation, focus on online when bought by Vice
- No thoughtful critical content and inspiring narratives, mainly based on trends
- Still post about young disrupters and people celebrating inclusiveness but gets forgotten and pushed in the corner due to the overload of trend/news posts
- Seems to be focussing more on fashion elitism instead of fashion democracy
- Focus from targeting youth to “fashion clients”
WHAT IS GEN Z’S VIEW OF I-D?

INTERVIEWS

GEN Z ON I-D

Underground or commercial?
Although i-D started out as a underground publication, generation Z sees it more as commercial, especially since the merge with Vice.

Do they read the magazine?
Gen Z doesn’t buy i-D magazine and doesn’t have a clear opinion about it. They only use it for school/visual inspiration.

Do they visit the website?
Gen Z sporadically visits i-D’s website. They usually go from Facebook. They use it as a source of news and school inspiration. Basically to stay up to date with what is going on in fashion.

What do they like/dislike?
Gen Z likes the visual style of i-D but debate whether the content is critical or challenging enough. They come across occasional in-depth article but see it more as a source of news and trends.

Gen Z appreciates the original core of i-D but feel it got lost and don’t see it anymore in their communication. They don’t see i-D as groundbreakers but as trend followers.

Gen Z prefers non-biased, critical and defiant content over what i-D is offering now.

Does i-D target them effectively?
Gen Z thinks people featured in i-D are often too mainstream or big, not inspiring or relatable.

Gen Z gets inspired by some of the people i-D features but feels the emphasis is on hyped/big celebrities.

The majority of Gen Z doesn’t watch i-D’s video platform, a strategy that was originally set up to attract more youth. Some confuse it with VICE’s videos, the small amount of people that do watch the videos really like the content.

TARGET GROUP PROBLEM

- IMAGE PROBLEM

i-D, a leading fashion magazine celebrating youth culture, is out of touch with fashion’s new generation. Their strategies are mostly built on Millenial insights and don’t work on Gen Z, youngsters that continuously prove to be a lot different than Millenials.

The commercialisation of the brand did damage to their image as critical and innovative, and makes their goal (democratising fashion) seem irrelevant to Gen Z, as its content shifted from counterculture youth to fashion elitism and their focus from youngsters to high fashion clients.
02 Research and Decision Phase

The Market
**Who are i-D’s competitors?**

**How**

- Look into editorial brands with similar content/similar core/similar image as i-D
- Look at how/whether these brands are targeting Gen Z

**Why**

To get an idea of the market, to discover saturation within the market/similarities or differences in order to identify a gap and/or gain new insights into i-D as an independent, underground publication

<table>
<thead>
<tr>
<th>Magazines thoroughy analysed</th>
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<tr>
<td>Dazed and Confused</td>
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<tr>
<td>Bullett Magazine</td>
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<tr>
<td>V Magazine</td>
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<td>Wonderland Magazine</td>
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<th>Magazines analysed on competitor matrix</th>
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<tbody>
<tr>
<td>Purple Magazine</td>
</tr>
<tr>
<td>Garage Magazine</td>
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<tr>
<td>(owned by Vice)</td>
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<tr>
<td>Love Magazine</td>
</tr>
<tr>
<td>Another Magazine</td>
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<tr>
<td>(owned by Dazed)</td>
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</tbody>
</table>

**Target Group**

Very few competitors target Gen Z or any age group under 22

**Price**

i-D has a high price in comparison to its competitors

**High vs Street**

A lot of magazines mix high fashion + celebrities vs street and underground talent

**Online**

- Online presence is extremely similar and monotonous
- All competitors feature same people, same news etc.
- Almost all promoted as media companies

**Look and Feel**

Most have very similar look and feel

**Advertising**

Most competitors use a combination of traditional advertising and branded content

**Sources**

- Websites
- Social media accounts
- Media kits
- Articles
- Interviews with Gen Z
DAZED AND CONFUSED

WHY A COMPETITOR?

almost identical path
- Both started a video channel in 2013
- Both described as “digital first platform”
- Both went from underground small scale to mainstream

constantly compared
When asked Gen Z what the difference was between i-D and Dazed there were a lot of answers that said they couldn’t really tell. It doesn’t really help that both brands call themselves the most influential in youth culture and fashion on an independent level and have a similar visual style

both fighting for the best independent underground fashion title
According to Gen Z Dazed is winning in this title battle. Almost all my interviewees said they consider Dazed to be more authentic, intellectual, daring and independent.

HOW ARE I-D’S COMPETITORS REACHING GEN Z?

DAZED TARGET GROUP

ENGAGEMENT

Website
- Dazed clearly own publication vs. i-D clearly small part of vice
- Relatively same overarching topics however important (for Gen Z) “politics” topic on Dazed website

Dazed 100
- Dazed already shows initiative to reach today’s youth
  -> Stands out to Gen Z
  -> Differentiates from i-D
- Dazed 100 is an online initiative that uses a voting system open to the public
  - Artist featured contains a lot of mainstream personalities (e.g. Millie Bobby Brown, Connor Franta, Finn Wolfhard are pushed to the top of the website)
  - Dazed ranks its discovered young creatives in terms of most influential in “shaping youth culture”

WHO ARE I-D’S COMPETITORS?

Dazed100
In collaboration with CK ONE

Since 2014, Dazed has set the cultural agenda with the Dazed 100. In collaboration with CK ONE, the 2017 Dazed 100 is a definitive guide to the next generation shaping youth culture.

The Dazed 100 has been instrumental in underlining those whose moment is now. From Transparent actor and model Hari Nef, who topped the inaugural Dazed 100, through to avant-garde helter-skelter Arca, who has gone on to reshape underground music, and whip-smart actress and activist Amanda Stenberg – the Dazed 100 has charted the steady rise of those who’ve dared to give pop culture a shot in the arm.

The 2017 Dazed 100 explores and expresses what freedom means to young people today. It is a call-to-action for our list of creative visionaries and their communities of fans to hit reset on pop culture and take back their freedom. What does freedom mean to you?

The Dazed100 closes Sunday 21 May
COMPETITOR SAMENESS
i-D's competitors focus on the same mix of celebrity/high fashion vs. underground talent/street style. The emphasis usually lies on the first.

MILLENNIALS OVER GEN Z
Most competitors that cater to youth, look at youth in general or specifically Millennials, don't offer a customized treatment for Gen Z's needs and are mainly based on trends and news.

INAUTHENTIC
Gen Z searches for critical, challenging, defiant and non-biased content but can't find it amongst i-D's competitors.
02
Research and Decision Phase

The Concept
THE PROBLEM

1. GEN Z THINKS I-D IS COMMERCIAL

Starting off as a underground zine that fucked with fashion and celebrated rebels, i-D is being perceived as highly commercial by a younger audience and doesn’t stand out as a subversive and inclusive platform but is rather brushed of as a platform of fashion elite and shallow content.

How can I make the image of i-D stray away from commercial connotation?

WHY COMMERCIAL

1. Advertising
2. Focus on high fashion brands and big brand clientele
3. News copying
4. Focussing on trends rather than insight-full stories

2. GEN Z IS NOT ATTRACTION TO I-D’S ONLINE CONTENT

Gen Z sporadically visits i-D’s website as links to the articles pop up on their Facebook. However, the amount of articles they actually read and the time spend on the website stays very limited.

WHY

Gen Z thinks the online content is not critical or challenging enough. They come accross the occasional in depth article but see it more as a source of news and trends.

3. GEN Z DOESN’T READ THE PRINT MAGAZINE

As a consequence of associating the undesired image (too commercial) and content mediocrity of i-D’s online presence, Gen Z doesn’t think of buying the print magazine. The people who have bought it actually like the visual style and the in-depth interviews.

WHY A PROBLEM

Generation Z is fashion’s new generation. Their collective spending power now is already estimated to be 44 billion and whereas i-D’s demographic is creative youth, it’s time for them to move on from targeting millennials to a generation that is highly influential and has a lot of power, in order to remain their position as “the leading source of inspiration for the coolest fashion culture”
HOW DO THE ROOTS OF I-D TRANSLATE INTO AN ATTRACTIVE CONCEPT FOR GEN Z?

HOW

Compare Gen Z trends/insights with i-D roots and see where the interest lies.

WHY

In interviewing Gen Z on i-D, one insight stood out to me: Gen Z appreciates the original core of i-D but feel it got lost and don't see it anymore in their communication. They don't see i-D as groundbreakers but as trend followers. Gen Z prefers non-biased, critical and defiant content over what i-D is offering now.

There is however a clear correlation between what Gen Z wants and the original core of i-D, however at this point in time it's not visible in i-D's communication.

CORRELATIONS I-D ROOTS AND GEN Z

- i-D had a very raw and authentic core, which Gen Z now rates very important.

- Gen Z are diversity activists and want to fight against rigid standards within the fashion industry. i-D was known for celebrating inclusion in fashion and an all-embracing approach to style. Their original goal is to democratize fashion, exactly what Gen Z fights for.

- Gen Z thinks brand transparency is very important and in terms of editorial brands vouch for non-biased content. With no advertising and full control over every part of production, i-D’s original zine is a perfect match.

- Gen Z feels misrepresented by the media/fashion industry. i-D’s core is to empower youth and feature original youth culture. This translated into featuring a diversity of youth not based on how famous they were but on their talent/individuality.

- Gen Z doesn’t care for trends. i-D’s original core used the mantra: “originate, not imitate”. This showed in straying away from trend related content and focusing on defiance and “going beyond fashion’s facade.”
**Creative Entrepreneurs**
Gen Z starts their own creative outlets to share opinion, shift boundaries and reclaim the voice of their generation, as they feel misrepresented within society.

**Inspiration over Prescription**
Gen Z likes to be inspired instead of being guided by false objectivity. They discard boundaries the media sets and actively seek out disruptive and authentic content to identify with and develop their own opinion on.

**Diversity Warriors**
Gen Z expresses aversion towards stereotyping and rigid standards around diversity within the fashion industry. They demand that brands celebrate minorities instead of exploiting them.

**From Underground to Commercial**
Although i-D started out as an underground publication, its image has now shifted towards commercial. Especially since its merge with VICE, i-D went from ground-breakers to trend followers.

**Anti Mainstream/Celebrity**
Gen Z thinks people featured in i-D are often too mainstream or big, not inspiring or relatable. They like some of the talent i-D features but feel the emphasis is on hyped/big celebrities.

**i-Cons**
i-Cons are artists i-D featured at the beginning of their career and continues to feature afterwards. They fit with i-D’s values and are meant to be inspiring. In the 80s these i-Cons existed of disruptive creatives that created change in society through their work. Today however, the i-Cons i-D emphasises exist of mainstream celebrities.

**Zines as Youth Centred Products of Authenticity**
Zines have gained recognition as a platform within the editorial market due to its transparent, radical, collectable character and its low production costs. It’s most popular amongst Gen Z for these reasons. They use it to document their views and create meaning, and see it as a permanent safe space.

**Digital Vulnerability**
There is a shift in Gen Z’s preferences from digital to print. They want to escape from online’s bombardment of messages and monetised content, and believe print has the power to convey honest messages.
CREATIVE STARTING POINTS

I-D ROOTS
In order to regain position as authentic, challenging and groundbreaking, i-D should refocus on their underground features instead of putting the emphasis on mainstream culture and overhyped celebrities as i-D’s roots perfect formula for Gen Z preferences:
- Underground
- Defiant
- Celebrating diversity
- Challenging fashion’s rigid standards
- No ads -> no biased content

YOUNG TALENT X I-D
In order to gain popularity with fashion’s new generation i-D should position themselves as a platform for young talent, in order to give Gen Z the opportunity to represent themselves and thus regain its trust instead of being brushed off as inauthentic and commercial.

NOTE
These creative starting points were used for the first versions of the concept, they however changed into more specific starting points for the final concept.
CONCEPT #01
WHAT DO YOUR I-D ROOTS STAND FOR?

The concept should work towards the goal
To make i-D’s image desirable again for today’s young creatives and work towards re-establishing brand loyalty

The concept should be focussed on
- i-D’s counterculture roots
- Involvement of Gen Z

Strategy
In order to stray away from connotations with commercialism and fashion eliticism i-D gained over time, the editorial brand should go back to its counterculture roots. In order to truly attract Gen Z by positioning i-D as defined by its counterculture roots, i-D should put the creative freedom of the revamping of i-D’s roots in Gen Z’s hands and inspire them to revisit what made i-D so great.

REFLECTION CONCEPT #01

The roots of i-D have a lot of elements to it and incorporating them all into one concept might be too vague or general. I should brainstorm around one or two of the most important ones and see if it could still be in line with the original concept but give more guidance and specificity.

DECISION MAKING

Counterculture and underground are i-D’s most prominent core elements so those would be good to brainstorm around, they are however very similar. Going back to my research, I found that punk is a good umbrella term for what underground and counterculture means within i-D’s roots and would be good to further look into. It is also a term everyone has associations with and with a lot of different angles as it refers to more than a counterculture alone. (lifestyle, music, politics, fashion etc.)

CONCEPT #02

ALWAYS CREATING, NEVER NOT PUNK.

NEVER NOT PUNK

whilst i-D will always create new issues, projects and creative ideas, the core will always remain the same

-> Reflects core of i-D’s Roots
-> Based on creative starting point: I-D ROOTS

ALWAYS CREATING

1. Gen Z’s creative spirit
-> based on main insight:
CREATIVE ENTREPRENEURS

2. Collaborative factor
-> Based on creative starting point:
YOUNG TALENT X I-D
CHECK 2 FEEDBACK

FEEDBACK PRESENTATION

PUNK
- We were wondering, why punk?
- Only punk or underground in general?
- What is your definition of punk?
- Wondering if you need to create i-D's definition of punk or go with counterculture
- Punks vs. research question is a big step
  -> maybe change rq or refocus on counterculture youth?
- TG name changes too easily: punk, gen z, counterculture; be more specific who you are talking to.

BETTER CONCEPT
- We're curious if you invest the time; what else you can come up with? the solution now does not feel like the most inspiring new thing
- I personally think creating a platform where the young new creatives are creating the content is below your skill level. What is your role in this contest? What is your input?
- It can go two ways, we're curious how this is going to develop. or the contest will come across as "We have no idea what we are doing, you fix it for us", or it can be super clever, but we do not know that yet.

END PRODUCT
- Inspire TG before they make stuff. This seems like an easy solution for you
- How is the zine going to influence the existing magazine? -> line extension

TO DO
- Redefine i-D roots and the values matched with it, and see if I can make them more concrete. Is punk the umbrella term for i-D's roots?
  -> revise the creative idea
- Look for more outcomes of the concept eg. different contest concepts, different campaign options, different incorporations of the zine
  -> revise the end product
Phase 3 is where my final concept came to being. It finally allowed me to execute the project I believed in from day 1. The focus of this phase was centered around finding the perfect contributors for the zine and creating a space for their work to be showcased.

Reflection Concept #02

After reflecting on i-D's punk in the perspective of i-D, generation Z, and 80s punk subculture and doing research in punk and counterculture, I realise that the punk I was focussing on in my concept could easily be replaced with counterculture. If I focus on counterculture instead of punk, I lose the strong connotations punk has accumulated but still transmit i-D 's strong connection with youth and defiance.

Counterculture is an umbrella term for i-D roots 3 key values:
- Celebrating freedom
- Figh for inclusion
- Democratising fashion
- Counterculture is the core
**CONCEPT #03**

I-DEAS OF DISRUPTION

**Problem**
Starting out as an underground zine that discarded standards set by the fashion industry and celebrated counterculture youth, i-D is currently out of touch with today’s youngsters and perceived as too commercial by them.

i-D’s original goal
Empower youth, celebrate counterculture

**Concept goal**
To make i-D’s image desirable again for youth and attract a new target group of today’s creative disruptors

**Concept explained**
With i-Deas of disruption i-D adopts a new viewpoint that steps away from commerciality and goes back to the core of their counterculture roots by celebrating creatives that disrupt society’s rigid standards. Whether they tackle race, gender, size or sex, i-Deas of disruption empower a new generation to creatively express themselves without limitations.

**CONCEPTUAL STARTING POINTS**

**THE BRAND**

i-D counterculture roots
i-D was the first fashion magazine to support counterculture instead of focusing on celebrity culture and mainstream trends. Its core evolves around the celebration of subversive youth and the challenging of fashion’s excluding standards. Rooted in disruption, counterculture forms the core of i-D.

**TARGET GROUP**

New counterculture
Gen Zers value inclusivity and actively show aversion towards stereotyping. Brand and media weary, hard to fuck with and politically active; they dominate the conversation around youth culture and its place in society. Showing all qualities countercultures had in the past, this generation is believed to revive this disruptiveness in its most effective form.
I-D ZINE, A PORTFOLIO OF COUNTERCULTURE TALENT

The goal
To be a platform for counterculture youth and a reminder of i-D's counterculture roots

1. INSPIRE
Inspire today's creative disruptors with counterculture i-Cons both established and new

2. CREATE
Showcase Gen Z's ability to disrupt standards with their creative skills

Portfolio
As i-D wants to empower youth and encourage them to make their disruptive mark on the creative industry, i-D zine puts Gen Z's creative work on display and functions as a portfolio, a celebration of counterculture talent.

Counterculture
Instead of focusing on celebrity culture and mainstream constructs, i-D celebrates counterculture.

Today's youth has the same mindset as countercultures from the past. Being politically engaged, pushing for diversity and fighting for inclusivity, they're the generation to resurrect the spirit of counterculture.

BOTH THE COUNTERCULTURE MINDSET AND ITS MODERN TRANSLATION IN ONE COLLECTIVE ITEM
<table>
<thead>
<tr>
<th>CAMPAIGN VS. LINE EXTENSION</th>
<th>LINE EXTENSION</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. New target group</td>
</tr>
<tr>
<td>1. Communication/image problem</td>
<td>Another possibility to attract a new target group whilst keeping the current target group is to create a new product that is accustomed to Gen Z's needs. This way the content and image that is in favour with the Millennials stays in place</td>
</tr>
<tr>
<td>2. New target group</td>
<td>2. Brand loyalty</td>
</tr>
<tr>
<td>i-D doesn't want to lose their current target group (Millennials) so changing all i-D's content wouldn't be an option. In order to attract a new target group, a campaign would be a good fit, as that would attract Gen Z to the existing brand by shedding a new light on its core, without changing the things Millennials are attracted by.</td>
<td>A new product could establish more brand loyalty and continuous attraction between i-D and Gen Z, rather than attracting them by a one-off campaign and by-product (zine).</td>
</tr>
</tbody>
</table>
WHY A ZINE FOR I-D?

ZINE AS PRODUCT OF OFFLINE BRANDING TO SHAPE A NEW IMAGE FOR I-D THAT WILL ATTRACT GEN Z

IMAGE PROBLEM

Why not a campaign?
A zine could work as a source of offline branding and changing the image of i-D amongst Gen Z, instead of using online, which gen Z doesn't have good connotations with, to change youth's perspective on i-D. Maybe it's better to not mix what i-D communicates now with what it should communicate to attract gen Z? Maybe a different kind of branding is needed
- offline branding, print already connotations with authentic, important message

Why not change existing magazine?
- To not lose existing target group (millenials)
- To disassociate Gen Z with things they don't like about i-D by creating an entirely new product that is not adapted to Gen Z's needs, but entirely based on these youngsters.

Why a new product?
Right now there is a younger generation who is not attracted to the magazine, there is however potential for the brand to attract them, so the brand needs a new product to lure them in. By introducing a new product associated to the brand, it is easier to make new connotations that might lead to a positive view on the rest of the i-D brand. This ensures longevity of the relationship between Gen Z and i-D

Why print? Why a zine?
- Offers an honest, personal experience removed from the monetization and bombardment of messages online
- Connotations with zine (political, raw, uncensored, alternative to mass-media, honest opinion, radical or critical) will work in i-D's benefit to attract Gen Z as they value these elements very highly and could create a shift in image from commercial to underground

END PRODUCT CONCLUSION
RELEVANCE
END PRODUCT

WHAT CAN A ZINE MEAN FOR THE RELATIONSHIP BETWEEN I-D AND GEN Z?

COLLABORATIVE FACTOR
- Collaborative nature of zine can work as an asset towards building an authentic product/image
- Gen Z values collaborative spirit of brands, like to get involved in creative process and appreciate brands that give back the chance for Gen Z to represent themselves
- Collaborative spirit fosters new relationship and connotations between i-D and Gen Z

DIY CULTURE
- Holds authenticity factor in place whilst still operating on a larger/mainstream market
- DIY culture is youth centered and often youth directed, which ties into the idea of youth getting back the right to represent themselves
- DIY aesthetic has connotations with intimate, meaningful content. Its chaotic look fosters feeling of authenticity. It adds an unusual tactile feeling to the product and enhances cultural experience

ZINES
ONLINE VS OFFLINE

OFFLINE
Offline component (Zine):
- Offers an honest, free and personal experience removed from the monetization and bombardment of messages online
- Connotations with zine (political, raw, uncensored, alternative to mass-media, radical, inclusive) will work in i-D’s benefit to attract Gen Z as they value these things very highly and supports shift in image from commercial to underground

ONLINE
Online component:
- Helps build community around brand (i-D)
- Helps bringing across core message of the zine which is key to revival relationship youth/i-D
**DELIVERABLES**

**CONTRIBUTORS**

1. Communicate and celebrate disruptive contributors on more platforms related to i-D Zine
   -> Create focus around contributors

   **How**
   Develop a concept for i-D zine’s own social media accounts aligned to the target group’s social media preferences

2. Develop an in-depth strategy surrounding the portfolio nights as a means to promote the zine

   **How**
   Look into creative schools that might be interesting to collaborate with for i-D

   + **Personal Goal:** Feature a large variety of contributors
   *variety referring to:
   - Demographics
   - Origin
   - Creative fields
   - Cause of disruption

   **How**
   Consult a variety of sources and platforms to research into young disruptive talent eligible to be featured in the zine
ZINE DIVISION
Divided in 2 main parts:
1. Inspire tomorrow's disrupters with counterculture i-cons
2. Showcase Gen Z’s ability to disrupt standards with their creative skills

ZINE MAINSTAYS

1. Counterculture i-Cons
   - Lifestyle/politics
   - Interviews Gen Z
   - Interviews I-cons

2. Free Space
   - Creative work
   - Contributions Gen Z
   - Counterculture i-con inspiration
### CONTENT PER MAINSTAY

**COUNTERCULTURE I-CONS**

- Interviews with new or established counterculture i-Cons
- Combination interviews established and new counterculture i-Cons

**Examples Counterculture i-Cons**

**The Established**
- Gareth Pugh
- Vivienne Westwood
- Brian Griffin
- Sam Knee
- Bjork

**The New**
- Mila van der Linden
- Pink Kink
- Nadine Ijewere
- Claire Barrow
- Women's history museum
- Rochelle Brockington
- Sandy King
- Chad Moore
- Isobel O'Hare
- Jheyda McGarrell
- Wasted Rita

### FOCUS

- Counterculture mindset
- Opinion on society’s standards
- Art to disrupt and create positive change

### THE GOAL

**I-Con interviews**

To transmit the counterculture spirit behind these talented individuals and develop interesting insights into their work and its meaning in society.

To inspire generation Z with creative work that subverts standards in the creative industry and in society as a whole.

**Combined interviews**

To display that i-D’s counterculture spirit remains relevant through time and that the established can be inspired by the new and visa versa to continue the disruption of standards.

### FORMAT

**Disruptor profile**

- To the point introduction to the i-Con and how he/she disrupts standards

- (for established i-Con introduction)
  Headlines of other (fashion) magazines featuring the i-Con

**CHANGES FAST TRACK**

**I-Con introduction page**

Page introducing the i-Con, accompanied by a quote that encapsulates their creative vision and an image of their work.

**I-Con interview spreads**

Spread including the interview, a quote about the i-Con’s work/creative vision and an image of their work.

### REFLECTION

The previous format for the interviews was unclear and didn’t guide the reader in an efficient way, therefore I changed, along with the graphic design, the format of the i-Con interviews.
FOCUS
- The person and their experience with standards in society
- Their work and how it disrupts/challenges societal standards

THE GOAL
- To be a platform for young creative disruptors to showcase their work and gain exposure within the creative industry.
- To give Gen Z a creative voice of their own and the opportunity to represent their generation as opposed to the inaccurate representation by the media and fashion industry.

FORMAT
- The person
  Paragraph to describe back story of the artist in relation to standards in society and how this translates in their creative vision
- The work
  Description of their work, its goal, and its relation to disrupting/challenging standards in society
- Both paragraphs are the artist's own words and are written informally
  - Key words to make concept come across (by the artist)
CONTRIBUTORS RELEVANCE

Joep Maasdam
Discarding gender norms and openly experimenting with queer sexuality through photography

Danielle Yaor
Reclaiming objectification of female genitals through clothing collection “Mine”

Daneisha Nugent-Palace
Reflects upon beauty standards imposed on racial minorities through photography

Zoe Harrisallen
Writes critical and honest poems about the political situation in America

Celeste Mountjoy
Satirically critiques political forces of power
Opens a dialogue on mental health in a honest and funny way

Zoe Allen
Activist that writes poems/articles on the political situation in America and vouches for women’s rights and self love

CRITERIA CONTRIBUTORS

Preferably, the final selection will exist of people with diverse backgrounds and diverse disciplines so that the representation of counterculture youth is varied and relatable to more people

*diversity referring to:
- Demographics
- Origin
- Creative fields
- Cause of disruption

NOTE

For the first submissions of this zine, I will conduct interviews with the contributors and ask questions that are a bit more specific to set the right example for next issue’s contributors

INTERVIEW QUESTIONS

- Who are you as an artist? What do you do?

- How does your personality resonate with your creative work?

- What is the goal of your work?

- If you have to sum up your work/creative vision in a couple of keywords what would they be?

- What is the relationship with your work and disrupting standards/why do you think your work is disruptive or breaks with typical standards society/creative industry sets?
I-CON RELEVANCE

Tyler Udall
Established figure in the fashion industry developing his own art to change the image of masculinity in society

Shukri Lawrence
19 year old Palestine artist challenge stereotyping of Middle Eastern youth through fashion brand TRASHY CLOTHING

Nikki Peck
Erotic illustrations to destigmatise sex positive issues and empower women

GOAL

Established i-Cons
To transmit the counterculture spirit behind these talented individuals and develop interesting insights into their beliefs and thoughts on their work and its meaning in society.

Combined interviews
To display that i-D’s counterculture spirit remains relevant through time and that the old can be inspired by the new to continue the disruption of standards and the celebration of creative freedom.

CRITERIA I-CONS

The Established
- Featured in i-D at the start of the brand/emerged in the 80s
- Contributed to counterculture in the past
- Still disrupting standards today with creative work

The New
- No connotations with mainstream/over-hyped
- Small scale popularity
- Underground/alternative
- Work dedicated to disruption of standards
- Link to political/diversity/critique on society,...
**FREQUENCY**
bi-monthly

**PAGES**
31-41 p.

**CONTENT PERCENTAGES**
50 % Free Space
35 % i-Cons
15 % Other

**TEXT/IMAGE RATIO**
40/60
(May vary due to the content of the submissions chosen)

**MUST CONTAIN**
- Editor’s letter
- 3-5 submissions per issue
- A minimum of 2 i-Con interviews and a maximum of 3
- A “Call for submissions” page
- A “Thank you” page

**PRICE**
8.99

**SELLING POINTS**
i-D online store

**REASONING**

**Frequency**
As i-D magazine comes out 6 times a year, it’s a good idea to have a zine equivalent for every magazine. This also allows enough time to collect new submissions whilst still being able to celebrate enough young creatives and really serve as a platform to showcase talent, which wouldn’t work if it would only be published twice a year for instance.

**Pages**
- Small scale product where the content that is included has enough space to be appreciated
- Zine usually has a limited amount of pages and is very much focussed on quality over quantity

**Content percentages**
- Free space (submissions) should be the most important element and take up the most space as this reflects the portfolio element
- The I-con interviews are the second most important element and will serve as a breath- er between the contributor content
- “Other” contains the editors letter, the call for submissions, advertisements and the thank you page

**Text/Image ratio**
(May vary due to the content of the submissions chosen)
-> if submissions are text related eg poems or lyrics, this of course will vary, As the interviews are meant to be in depth and the submission pages are also focussed on bringing across the artist’s creative vision, the zine will contain slightly more text than visuals.

**Price**
Reviewing the prices of zines Gen Z read, I concluded the average price is around 9 euros.

- Girls like us 8 euros
- Mushpit 11 euros
- Polyester Zine 8 euros
- Hate Zine 10 euros
- Sofa Zine 6 euros
- Disaster Zine 11 euros
- Angsty Zine 11 euros
- Editorial Mag 12,5 euros
(more pages as it follows magazine concept)
- Recens Paper 15 euros
(more pages as it follows magazine concept)

**Selling point**
To avoid unnecessary costs, i-D Zine will only be available to buy online on the i-D webstore.
DELIVERABLES

VISUAL STYLE

1. Develop a visual style that both holds the chaotic punk/DIY feeling and communicates in a clear and understandable way

How
- Research into chaotic but understandable graphic design
- what makes it chaotic, what makes its communication clear

2. Visually communicate contributors in zine with focus on:
- relationship between work and personality in counterculture context
- celebrating their work and its disruptive qualities

How
Research into ways to create a bigger emphasis on the work of the contributors e.g. bigger zine size to showcase work bigger and create a better balance between text/imagery
FREE SPACE

CRITERIA IMAGES
1. Challenging/ shows a level of disrupting standards
2. Images communicate what is said in the "work" paragraph
3. Images show variety of work range of the contributor but still fit well together on spread

COUNTERCULTURE I-CONS

CRITERIA IMAGES
1. Challenging/ shows a level of disrupting standards
2. Images relate to what is said in the interview
3. Selection fits well together on the spread
Inspiration

i-D zines
Graphic style of the old i-D zines

80s graphic style
1. zines
2. brands
3. event/band posters
Graphic style of the 80's mixed with counter-culture aesthetic
-> translated into present

Revamp of 80s graphic style
A modern translation of the graphic elements used for counterculture mediums of the 80's

Graphic Elements Selected for i-D Zine

Core
DIY/disruption

Graphic elements
- Drawings mixed with imagery
- Layering for cut-paste vibe
- No grid vibe/chaotic design

Text elements
- Clash of different fonts
-> typewriter, handwritten, i-D font
- Text as graphic/visual element

Revision Criteria

I believe I wanted to incorporate too many elements to create a DIY vibe and this made it hard for people to understand the content. I also didn't define the elements well enough from the start and applied them without doing thorough experimentation. I have to revise all the elements again and pick the ones I think fit the concept the most and are the strongest in relation to the content.
CONTRIBUTOR PAGES
- not enough space for work contributors
- too much info on one page
- need introduction page for contributors to make content more clear
- need captions per image with name of work

Mila van DER LindEN


Intimate Transcendence

Grimy Sexual Co-presence

Submit Submissions
SHUKRI LAWRENCE

WHO ARE YOU AS AN ARTIST? HOW IS THIS REFLECTED IN YOUR WORK?

I can truly express myself through my work. Whether it’s a music video or a design, I always manage to get across what I want to say and to see people relate to what’s on my mind through my work which means all the time. Living in an area where you can’t escape politics, even if you try to run away from it, eventually affects the way you think and how you see life. And thus, since my work is a reflection of myself and my thoughts, it will always be politically charged.

WHAT WOULD THAT IMAGE LOOK LIKE TO YOU?

I think the image is there already but it’s being ignored. When the world thinks of Arabs, they don’t think of the talented people I showed fashion to by Instagram; they think of the stereotypes reflected by society. I think in an ideal situation, we would be able to just remove the lens the world sees the Middle East through and see the beauty that’s being ignored.

YOUR WORK SHOWS A STATISTICAL TAKE ON FASHION QUESTIONS; WHAT IS LEFT OF THE IMAGE OF LUXURY WHEN COMBINED WITH MIDDLE EASTERN STEREOTYPES.

The message you conveyed is stronger when combined with critiques to the fashion industry. You for instance donate 25% of your brand’s profits to Syrian and Palestinian refugee camps in Jordan.

My designs definitely have a message that goes deeper than solely challenging the fashion industry. Fashion and politics are the tools I chose to convey my message. For instance, with the burqa t-shirt I really try to make people aware of what a woman who chooses to wear a burqa feels like when getting stared at in public. As my primary goal is to help the Middle East, I am going to keep creatively expressing my politics through my work if that means I can raise awareness, and thus the rest of the world what they’re missing out on here in Jordan.

YOU TOUCH UPON THE THEMES OF TERRORISM, FEMINISM, AND ISLAMOPHobia. WHAT DO THESE THEMES MEAN TO YOU AND YOUR WORK?

Terrorism is central in my work as it is the strongest and most showed correlation with the Middle East. I use my designs to fight against Islamophobia by combining Muslim women and Arab culture with high fashion branding on t-shirts, to show that they too shop at Marc Jacobs.

With the Feminism theme, I wanted to combine an image of a Saudi woman driving a car with a Nike logo on a t-shirt to fight against the driving ban on women in Saudi Arabia, which was finally removed a couple of months ago.

The Islamophobia theme refers to all the brainwashed fashion bloggers on Instagram that really have nothing to do other than to consume and promote meaningless products. I wanted to show how silly and empty the world of fashion blogging is when not having a purpose that can help someone. I think the best type of fashion is the type that can help people.

YOU’VE ENTERED THE CREATIVE INDUSTRY AT A VERY YOUNG AGE; ARE THERE ANY ARTISTS THAT INSPIRED YOU TO REBEL AGAINST SOCIETAL NORMS AND STEREOTYPES?

I grew up listening to Lady Gaga. Her work really influenced me as an artist and a person. When she released her album ‘ARTPOP’, I think that’s when I got the drive to create something meaningful, something that evokes change. I interpreted her album as a call for more artists in our world to disrupt social standards. As I grew older I got really influenced by M.I.A. with her politically charged music and work. I think M.I.A. is one of the bravest artists alive. Her bravery to address the truth through her work amazes me.

YOUR WORK SHOWS A STATISTICAL TAKE ON FASHION QUESTIONS; WHAT IS LEFT OF THE IMAGE OF LUXURY WHEN COMBINED WITH MIDDLE EASTERN STEREOTYPES.

The message you conveyed is stronger when combined with critiques to the fashion industry. You for instance donate 25% of your brand’s profits to Syrian and Palestinian refugee camps in Jordan.

My designs definitely have a message that goes deeper than solely challenging the fashion industry. Fashion and politics are the tools I chose to convey my message. For instance, with the burqa t-shirt I really try to make people aware of what a woman who chooses to wear a burqa feels like when getting stared at in public. As my primary goal is to help the Middle East, I am going to keep creatively expressing my politics through my work if that means I can raise awareness, and thus the rest of the world what they’re missing out on here in Jordan.

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ANDREW HARRIS

“WHEN THE WORLD THINKS OF ARABS, THEY DON’T THINK OF THE TALENTED PEOPLE THEY KNOW AND TRUST ON MY INSTAGRAM; THEY THINK OF THE STEREOTYPES REFLECTED BY SOCIETY.”

I think a shirt can say a lot about a person. I want my designs to really stand out when a customer is wearing them in the streets. I figured seeing someone wearing a shirt with three women in burqas next to a Chanel sign can probably get the same reaction as seeing three women wearing burqas in the street. I want to prove that until I become normalized. I try to choose more than one way to do things now. I feel fashion is really the most powerful medium for that cause.

I am so grateful to be who and what I am and I would never trade lives with anyone. I’m grateful I’m not a Saudi woman whose life is这么多年 if she is. I love being a Palestinian and I love being Arab and all the struggles that come with it. Because if you aren’t struggling while doing something, then what’s the point of doing it in the first place? I believe the struggle is really what shows my life meaning.
**Revision Zine Size**

*Original size: 190 x 215*

**Pro**
- Original zines were sized small (A5 variations) and thus this size keeps the zine feel intact. Changing size could take away the zine feel.
- It's easy to carry with you and can be pulled out whenever.

**Contra**
- Text overwhelming
  - Zine is text heavy
  -> hard to create pages that appear spacious and text doesn't overwhelm.
- Too cluttered
  - Hard to incorporate DIY/punk elements on one page if it also needs to properly feature contributor's work AND interviews, spreading these elements out would communicate a scattered result.
- Underwhelming in Relation to content
  - Work of contributors' would benefit from more space and work will look nicer/communicate better in a bigger size
  -> Since the magazine is a portfolio for counterculture talent, there should be enough space to do justice to the contributors' and i-cons' work.
- The democratizing fashion mainstay is an opportunity for i-D zine to feature its own images, however because of the small size, this could easily be overlooked.

**Size**

as the original size (A5 variation) was underwhelming and an A3 size would mean i-D have to print on A2 which gives me extremely limited options in terms of paper choice, binding methods, places to print etc. I decided to go with an A4 variation (210x270).

**Single Page Binding**

Single page binding will give me much more options to play with paper/size and the posters. Ring binding makes the rips on the posters look disruptive, it allows for flexibility and can be done in ways that look DIY/disruptive. As I'm not making a traditional zine, but a disruptive one, I decided to go with a non-traditional way of binding a zine instead of the traditional zine binding I had before.
BOS INSPIRED
CHAOTIC
REBELLIOUS
RAW

DESIGN BRIEF

JERK DIET
LOSE 10 YEARS
IN 5 WEEKS

OWN

Rebel. Rebellious.

Recent Events
August 08, 2021

During the Revolution I had to be home at 4 pm
1 pm
2 pm
3 pm
4 pm
5 pm
6 pm
7 pm
8 pm
9 pm
10 pm
11 pm
12 am
I take you on a journey from thrill to peace and calm. Like a rollercoaster, you fall into the bungee chair, with its elastic seat, without knowing how you'll land. This feeling is found in other areas of life: when you do something you've never done before or make a decision without knowing where it will take you.
ZINE FONTS CONCLUSION

CRITERIA FONTS
fonts combined with each other on 1 spread
- need to radiate
- DIY feeling
- chaotic
- rebellious
- raw

BUT some fonts need to be
- readable
- and therefore clarity is prioritised

and some fonts need to balance out the spread in combo with more ornamental fonts

REFLECTION
I got the tip from Arletta that not all my fonts need to match, as long as they are used consistently within the i-Cons mainstay and within the free space mainstay. I decided on fonts that contradict each other in style and therefore complement each other. This way I have elements that reflect a more playful and young rebellion style, and a more serious style. I used variations of future as well, as Fanny advised me to keep that font in as it is the original i-D font. It’s also very readable and balances out the spread in combination with more ornamental fonts.
**LOGO INSPIRATION**
- Because we already work with shading behind letters, we could do this for the logo as well.

- A lot of 80s punk posters use different sizes of letters in the same word and different types of thickness. We could make use of this.

- We could use the rips in the logo as well by ripping the sides of letters.

- We could also design an extra handdrawn font, that looks rebellious and raw.

**FINAL LOGO DESIGN**
We combined the tape idea with previous sketches to add more definition to the logo. We also tried to add another element to make it look more DIY. We added a ripped metro card and I think it does look better and more DIY.

**CONCLUSION LOGO**
Compared to all our logo try outs, this logo is the one that will stand out, and communicates perfectly what the zine stands for. It also includes some of the graphic elements of the zine e.g. rips and the colour pink as well as layering.

This would also turn out very fitting to the current graphic style, especially if we rip the tape and make it look more raw. It looks very DIY and rebellious.
After conducting numerous print tests and making some mistakes, it was my mistake that ended up looking much more interesting. I accidently printed the cover twice on the same side and upside down, and because it looked much more disruptive, I decided to try this out in digitally, and layer the cover image on the final cover.

Colour choice
Because the photo and the logo doesn't jump out enough when printed on pink paper, I decided to print on white paper instead.

**COVER CRITERIA**
The cover needs to communicate:
- Inclusion
- Disruption

And look:
- Raw
- DIY/Zine-like
- Rebellious

**FINAL COVER**
- Has the layered image for disruptive feel
- logo, “i-D” and “portfolio of counterculture talent are clear now and stand out more
- words “Support” is not overwhelming and adds a nice touch
- colour pink is (approximately) matched to pink paper in the zine

**Image edit**

**Colour choice**
DESIGN
- Captions and contributors' name are in handwritten fonts for a more personal connection with the artists.
- The final design creates more space for the art work and features a poster fold out.
- There is a clear separation between the readable text and the text elements used for aesthetic.

DOES A CONTRIBUTOR PAGE NEXT TO I-CON INTRO PAGE WORK?
Yes because
- Name of mainstay is placed on both pages.
- Name of artist is placed on both pages.
- Work clearly different from each other.
- Readers will know that these are 2 different features.
Font choices
- As shaded text was already a graphic element I decided to work with that and place it over the eye as a recreation of i-D's wink.
- For the i-Cons font I chose a variation of futura as it is easy to read and fits i-D
- The i-Cons' names are written in a hand-written font for a more personal connection with the i-Con

Graphic elements
- To make the page more raw, I worked with rips on the side of the image. This works as it is a reoccurring element throughout the zine and doesn't interfere with the artist's image in a way that skews how the work looks in its entirety
- As the i-con intro pages serve as a break and point of recognition throughout the zine, we decided to make this page pink and make the lay-out match the cover lay-out
INTERVIEW SPREAD

- By using spacing, a different “question font” and a graphic element on top, it doesn’t feel like the page is overloaded with text. Having the interview on one page might also be nicer to read instead of having 1-2 questions placed on another page.

- To create coherence throughout the zine, I used the font used on the contributor pages here, as it serves as a nice graphic element and juxtaposes the other more serious fonts

- Because the left page is so text heavy, I decided to create a full image page next to it. By layering the same image the work of the i-con is shown properly but creates an extra effect/is not boring

- I used a rip on this page as well as it juxtaposes the “Tyler Udall” font and gives a more serious/classic feeling whilst the Tyler Udall font is more playfull and chaotic
FLATPLAN INCLUDES
- Introduction cards per contributor
- 1 Fold-out poster per contributor
- The contributor mage page is placed on the back of the fold-out poster and comes next to the i-Con intro pages
- One contributor will have one page less since the call for submission page will be placed there instead
- Introduction page per i-Con
- Advertising cards
- More space for the contributor's and i-Cons work

GUIDELINES
- Contributors/i-cons with similar motivation/work discipline need to be spread out
- i-cons can't be next to each other (1 in the beginning, middle, end) as the feature serves as a break and point of recognition throughout the zine
DELIVERABLES

CONTRIBUTORS

1. Develop an in-depth strategy surrounding the portfolio nights as a means to promote the zine

   How
   - Research how to implement elements in the portfolio event that reflect the concept i-Deas of Disruption
   - Research into ways to communicate the portfolio event e.g. through after movie
   - Make a decision on the content of the event and the communication of the event and all other details

2. Communicate and celebrate disruptive contributors on more platforms related to i-D zine
   -> create a bigger focus on contributors

   How
   Develop a concept for i-D zine’s own social media accounts aligned to the target group’s social media preferences

   1. How do other zines/collaborative platforms use social media?

   2. What would be the best outcome for the target group?

FINANCIAL PLAN

Develop a strategy based on all the end product elements on how to generate money for i-D to attract a new target group
PROMOTION STARTING POINTS

HOW CAN I-D ENGAGE WITH GEN Z AND AFFILIATE THEM WITH I-D ZINE?

COMMUNICATION OBJECTIVES
To make i-D’s image desirable again for youth and attract a new target group of today’s creative disruptors

Cognitive/affective
To re-establish connotations with i-D as an underground and authentic brand amongst Gen Z

Behavioural
To make Gen Z interact with i-D (through inspiration and collaboration)

KEY MESSAGE
1. Read i-D zine and get inspired by counter-culture talent
2. Get your disruptive work published in i-D Zine

COMMUNICATION MEDIA

i-D Zine Instagram
Alongside a physical space, i-D Zine will also give its contributors an online platform to showcase their disruptive work and share their creative vision. This will allow the target group to get inspired by like-minded creatives and encourage them to send their work in to be published in the next i-D Zine issue.

i-D Portfolio Nights
To connect with our target group on another level and make them affiliated with what i-Deas of Disruption for, i-D Zine will host i-D Portfolio Nights; an event dedicated to educating, inspiring and encouraging our target group towards entering the creative industry.
THE CONCEPT
I-D PORTFOLIO NIGHTS, A PERSONALISED CRASH COURSE FOR YOUNG DISRUPTIVE CREATIVES

CRITERIA
- Different creative disciplines come together to communicate the concept
- Space and event elements need to evoke creativity and inspire to be disruptive and challenge standards in society
- Event serves as a platform to help young disruptors towards a career in the creative industry and make connections with other creative disruptors

WHAT
Portfolio nights hosted in collaboration with creative schools to provide a space for today’s creative disruptors to be educated, inspired and help them towards the next step of entering the creative industry

HOW
The portfolio nights will host a selection of industry insiders that look at the portfolios of today’s creative disruptors and educate them on their career path. It will also accommodate activities that communicate i-D zine’s concept “i-deas of disruption” to inspire the target group and affiliate them with what i-D zine stands for.

EXAMPLES SCHOOLS
(schools based in countries i-D is published e.g., UK (headquarters), The Netherlands, Italy,...)
- London College of Fashion
- Royal College of Art
- Design Academy Eindhoven
- Amsterdam Fashion Institute

Location chosen for first event:
London
School chosen for first event:
Central Saint Martins

VENUE
The Queen Adelaide

EVENT ELEMENTS
- Portfolio Panel
- Disruptive Talks

Portfolio Panel
Panel of industry insiders to look at portfolio and advice them on their career path

Disruptive Talks
Inspiring talks by first i-D contributors from different creative disciplines that tackle a standard in society with their work, how they approached it, why, and how these different approaches lead to a possible change in society

PORTFOLIO PANEL
School staff
- James Anderson
- Richie Manu
- Alex Schady

Alumni
- Alexandra Pace
- Nathan Hughes-Berry

Industry Insiders
- Olya Kuryshchuk

DISRUPTIVE TALKS
- Tyler Udall
- Joep Maasdam
- Danielle Yaori
- Nikki Peck
- Shukri Lawrence
- Joy Miessi
- Dainesha Nugent-Palache

COUNTERCULTURE ARCHIVE
- Gareth Pugh
- Vivienne Westwood
- Adrian Piper
- Howardena Pindell
WHAT
Showing i-conic counterculture inspo from the past
= i-D zine's counterculture archive on display

WHY
To evoke creativity and inspire to be disruptive and challenge standards in society

HOW
Immerse in their world through video:
- Interviews
- Behind the scenes
- Documentary fragments
- i-conic happenings

Immerse in their world through physical elements:
- Disruptive i-cons' books/collections/art work
- Newspaper articles and other publications capturing i-conic counterculture moments that challenged society and evoked change

DISRUPTIVE I-CONS ON DISPLAY
- Gareth Pugh
- Vivienne Westwood
- Brian Griffin
- Sam Knee
- Pussy Riot
- Adrian Piper
- Howardena Pindell

CHANGES MADE
Instead of showing just one projector and a table with some articles/books on it, I'll transform one of the 2 rooms into a mini-exhibition displaying i-D zine's counterculture archive.
DISRUPTIVE TALKS

WHAT

Inspiring talks by creatives from different creative disciplines that tackle a standard in society with their work, how they approached it, why, and how these different approaches lead to a possible change in society.

WHY

to evoke creativity and inspire to be disruptive and challenge standards in society.

Different creative disciplines come together to communicate the concept.

HOW (BRAINSTORM)

might be given by the first issue’s contributors (or some of them) or the i-Cons or a combo of those. I could team up the ones with a similar intentions but different creative outcomes e.g.

TOPICS CONTRIBUTORS/ I-CONS
ISSUE 01

DISRUPTIVE TALKS ON:

1. Tackling gender stereotyping
   - Photography
   --> i-Con vs. contributor

2. Creatively democratising feminism
   - Illustrating
   - Fashion Design

3. Tackling racism and racial stereotyping
   - Fashion design
   - Multidisciplinary art
   - Photography

Tyler Udall
Redefining definition and connotations of masculinity by voiding the bridge between masculine stereotyping and female stereotyping with photography

Joep Maasdam
Discarding gender norms and openly experimenting with queer sexuality through photography

Daniella Yori
Democratising feminism through commercialisation of reclaiming the female body
+ Redefining what it means to be Israeli and a woman at the same time through photography

Nikki Peck
Destigmatising sex positive issues and empower women through erotic illustrations

Shukri Lawrence
Debunking negative stereotyping of Middle East through parodying them with fashion

Joy Miessi
Critiquing social issues young artists deal with such as racism, narrow beauty ideals, and student debt through multidisciplinary art

Dainesha Nugent Pallache
Reflecting upon beauty standards imposed on racial minorities through photography
WHAT
Panel of industry insiders to look at portfolio and advice them on their career path

WHY
Event serves as a platform to help young disruptors towards a career in the creative industry and make connections with other creative disruptors

HOW
Rotating system where every student gets to choose with which expert they’d like to talk about their portfolio

CRITERIA

INDUSTRY INSIDERS
- Teacher panel as a whole should be specialised in diverse creative disciplines
- Have enough teaching/coaching experience to be able to give guidance and advice to participating students
- Active and interested in fields in line with Gen Z’s interests
  (- Interests/work intertwine with helping out new young artists to succeed)
- Work or have worked for Central Saint Martins

Do I want a panel with only staff Central Saint Martins? or do I want a mixed panel?

WHAT ARE THE CRITERIA FOR THE INDUSTRY INSIDERS?
- Inspiring
- Have been in mentor position before
- Have taken actions to support young talent
- Have gone through the whole “finding a space in the creative industry” process
  -> relatable for young creatives

ATTENDEES
As i-D zine is collaborating with SCM on this portfolio event, it’s more than fair that students of SCM get a priority seat. However because this event is for all young creative disruptors, students outside CSM should be able to apply too, that’s why I decided to still use the system of first come first serve, only 10 seats will be filled with CSM students and 20 will be filled with people outside CSM
**First Portfolio Night**

**London**

Why?
- Headquarters i-D is in London
- London reaches big audience
- London multicultar city -> multicultural/ diverse audience

**School**

Central Saint Martins

Why?
- Connection to 1Granary
- Known internationally
- Known for collaborative spirit
- Students specialised in variety of creative disciplines
- Well respected board/ well-known alumni
  -> perfect for panel event

**Conclusion**

**Location**

London is a better location to host i-D zine's first portfolio night as i-D's head- quarters are located there, i-D started out there, and its scale allows for i-D zine to reach a bigger, multicultural and diverse audience

**School**

Collaborating with SMC and using its resources and connection to 1Granary will reach more students and young creatives and connects i-D zine to a well respected establishment in the creative industry

**1Granary**

CSM’s 1Granary is a platform celebrating fashion students from not only CSM but also Parsons, Royal College of Art and Antwerp Fashion Department. It hosts events all over the world and is very wellknown within the creative industry. This way we could not only reach students from CSM but also from different schools all over the world. It also shares the goal to celebrate a new generation of creatives.

**Why Not Just Collab With 1Granary?**

1Granary is focused on fashion only. In order to provide the event with experts from different disciplines and allow students with different creative backgrounds to participate in the portfolio night, we would need to collaborate with a school that offers different creative disciplines and has a staff specialised in a variety of creative disciplines.
CURRENT TARGET GROUP
INTERACTION
- Millennials (18-35)
- Mainly female
- Highly active online
- Receptive to branded content

HOW

Online
Watch:
- Video channel (Amuse)
- Branded content

Read:
- Articles

Social Media:
- Facebook -> most popular w/ current tg
- Youtube
- Instagram
- Twitter
- Tumblr

Offline
- Magazine

CONCLUSION VICE X I-D
- There are a lot of inconsistencies between the different social media accounts (eg. Netherlands vs/ UK). It feels as if the accounts are run by different people and there is no overall direction. This causes i-D’s image to be quite scattered and Vice’s role in this is not very clear

- You can sense that the i-D print magazine is not part of the Vice empire. It has a very small and insignificant presence on the website in comparison the Vice’s magazine, which has a big presence on the Vice website.

- i-D’s video channel only has one account which leads to a clear overall presence. This makes me think the other accounts are not supervised by Vice, as the video channel is known for being completely overlooked and set up by Vice, and the social media accounts are not.

DISCLAIMER
Because Facebook and Instagram are the most actively used by i-D, I chose to analyse the engagement on these social media platforms.

CONCLUSION ENGAGEMENT
GEN Z
Out of both Facebook and Instagram, Instagram is the platform that has the most potential to reach Gen Z. Facebook showed a somewhat low engagement from Gen Z and this shows in the number of followers as well. There is a much higher engagement of Millennials, them consisting of the majority of likes and comments.

Instagram on the other hand shows more engagement from Gen Z. This has to do, not only with the fact that Instagram is a more popular platform with Gen Z than Facebook but also with the content that is produced on the i-D Instagram. Whereas Facebook refers to a lot of news related articles on the website, Instagram focuses on the content of the print magazine. This appears to be more attractive to Gen Z, as it features a lot of their peers and influencers.
I-D’S INSTAGRAM

CONCLUSION INSTAGRAM

The content on Instagram is actually very much in line with what Gen Z wants out of an editorial brand. It features relatable and diverse Gen Z creatives, inspiring quotes of them and focuses on real people rather than high fashion brands or celebrities.

1. Why is Gen Z liking and commenting here but not on Facebook?

1. Why is Gen Z not reading the content that matches up with these posts?

2. Why do they still see i-D as commercial if i-D is partly featuring content that matches up with Gen Z’s preferences?

OPTIONS

- They’re just interested in the photography? not in the content?
- They think it’s inauthentic and rather follow/interact with the actual people i-D is featuring than reading the content i-D is putting out about them?

TO DO

- Show this to Gen Z and ask them
  1. If they’ve ever seen the Instagram
  2. If they like i-D’s Instagram content
  3. If they read the articles from the excerpts on Instagram

INTERVIEWS

1. Show them the Instagram
   What do you think about the Instagram posts?
   - People featured
   - Quotes of the people
   Do you think it’s inspiring?

   What do you like about it?

   Are you more excited to read the magazine now that you’ve seen snippets from it?

2. Show them the magazine
   What is your first impression?

   Do you feel the magazine has a different image than the online platform?

   What do you like about it?

   What do you not like about it?

   Does the magazine feel more underground or commercial?

INTERVIEW CONCLUSION

Gen Z thinks the Instagram features a diverse group of interesting people however, because of its inconsistency in the content of posts, its following of trends and generic image sources and because some never even visited the Instagram before and their associations with i-D mainly come from FB and the website, i-D’s social media accounts are not attractive to this generation.

OVERALL CONCLUSION

- Instagram is both a platform used by i-D and the social media platform most used by Gen Z

- Gen Z doesn’t engage often with i-D’s social media, with the occasional exception of Instagram

- Because Gen Z often gets affiliated with i-D through FB/website, their opinion on the magazine is based on what i-D features on FB and the website and creates negative connotations with the magazine. The Instagram and the video content get neglected because of this.
INSTAGRAM EXCLUSIVELY FOR I-D ZINE

Why?
- Separates i-D's online presence, which has connotations of commercialism, with i-D zine, a platform designed based on the target group's preferences
- Opportunity to create social media platforms focused solely on promoting i-D zine and its disruptive talent

WHY INSTAGRAM?
Comparing my research from the interviews, desk research and questionnaire, I think it would be a smart move for i-D zine to promote their contributors on Instagram. Instagram still allows for the use of video content and is a perfect fit for influencer marketing

WHY I-D ZINE INSTAGRAM?
In order to shed the negative connotations Gen Z has with i-D's online presence and to give enough attention to the contributors it is smartest for i-D zine to start promote its disruptive creatives on its own social media

2 Options

I-D ZINE CONTENT ON EXISTING I-D INSTAGRAM

Why?
- Instagram and video platform, although often neglected or not known with the target group, already contain content Gen Z likes, so the content of i-D zine would blend in well and would be featured next to content gen z already likes
- Creating new relationship with i-D through i-D zine

Why not?
- If Gen Z already doesn’t visit i-D’s social media platforms with content that mostly meets their preferences, how will they see the new i-D zine content
- Can’t be promoted through the i-D platforms they do get affiliated with because of negative connotations (fb, website)
- Easier to create new connotations with i-D through clean slate. Promoting zine content on existing SMP might send confusing message
ONLINE
ZINE/CONTRIBUTOR
PROMOTION RESEARCH

CONCLUSION RESEARCH

ONLINE PROMOTION
Most zines I encountered use their online platforms to promote the offline zine through e.g.
- previews of the spreads
- excerpts of content
- Promotion new issue
- Throwback content old issues

Some also use influencers as a promotion tool for the zine by e.g. posting contributors/influencers posing with zine

Vestoj takes a completely other take on influencer marketing by making their whole Instagram about contributors/influencers' personal stories about clothing/fashion without mentioning their actual magazine

VIDEO CONTENT
A lot of zines (also zines that are specifically targeting Gen Z or are made by and for Gen Z) do have an Instagram but do not make use of video content nor do they have a video channel for their zine. Whilst video is a medium that generally attracts a younger generation, it’s mostly only used if the contributor’s work is related to video.

IMPORTANCE ONLINE
Although these zines also spread their brand message through other concept elements/activities e.g. hosting events/launch parties/exhibitions, industry talks, collaborations etc.
Their Instagram seems to be their most important communication tool and is used to promote all facets of the editorial brand, with a focus on the zine.

CONTRIBUTOR PROMOTION
Just like Vestoj, a magazine that isn’t necessarily collaborative but lays the focus of their Instagram on inspirational people from the industry, collaborative platforms such as art hoes collective put the focus of their Instagram on the contributors, their work and their personal relation to it. This format matches the preferences of Gen Z perfectly.
- Personal stories creates a connection and makes artwork/contributors relatable
- Focussing on contributors instead of the brand itself creates feelings of authenticity, transparency and non-commercialism
- Using contributors to transmit message/concept of the brand/zine is a very popular way of communication amongst Gen Z (influencer marketing)
GOAL
To promote i-D zine’s creative disruptors (contributors)
1. inspire the target group
2. give the contributors an extra platform to communicate their creative work/vision on

SOCIAL MEDIA PLATFORM
Instagram

I-D ZINE INSTAGRAM CONCEPT
1 DAY 1 ARTIST
It’s all about the contributors!

I-D ZINE INSTAGRAM CONTENT
Instagram posts
1. Their work (photos of finished artworks)
2. In captions:
   - Their name
   - Why they’re a young creative disruptor
   - Their social media/platform where they promote their work
   - Story behind the specific piece of work

Instagram stories
Submerge in the thought process of the contributor

The behind-the-scenes of a young creative disruptor showed by
- Work in progress
- Talking about their creative vision/work
- Their inspiration
**How to Generating Revenue**

### The Event

**Entrance fee Counterculture Archive**
As the Counterculture Archive is open to the public and serves as a mini-exhibition with unique and one-of-a-kind elements, i-D Portfolio Nights will ask an entrance fee for this element of the venue.

**Sponsorships**
of governmental/educative programs, NGO's that support creatives

i-D Zine will seek funding from platforms dedicated to supporting creative talent in order to cover the costs of the i-D Portfolio Nights.

**Partners include:**
- The Dots
- Fashion East
- Arts Council England
- All walks behind the catwalk

### The Zine

**Advertisements**
Instead of traditional advertising for the sake of funding our platform, i-D Zine will create more space to support and promote disruptive platforms/brands/artists and inspire our readers.

Creatives i-D Zine will promote:
- Mediazona x kultrab (Pussy Riot's political clothing brand)
- Claire Barrow (subversive and inclusive fashion designer)
- Killer and a sweet tang (sex education platform breaking taboos)
- Women's History Museum (female sexuality activist fashion brand)

### i-D Vice

**Investment**
In order to benefit from catering to a powerful and relevant new target group, i-D's umbrella company VICE will invest a part of its budget in i-D Zine.
DELIVERABLES
PRESENTATION
Present the concept and its end product with focus on the contributors as most important factor to communicate the concept.

HOW
- Brainstorm and research how the presentation can match the content
  - Make it about the contributors! focus on the contributors as main element of the concept
  - take the visual elements of the zine and turn that into a presentation
- DIY
- Raw
- Disruptive
PRESENTATION
PRE FAST-TRACK

Concept

Zine cover

Zine

i-D Zine, a Portfolio of Counterculture Talent

THE GOAL
To be a platform for counterculture youth and a reminder of i-D's counterculture roots

1. Inspire today's creative disruptors with counterculture icons, both established and new
2. Showcase Gen Z's ability to disrupt standards with their creative skills

i-Deas of disruption

PROBLEM
Starting out as an underground zine that discarded standards set by the fashion industry and celebrated counterculture youth, i-D is currently out of touch with today's youngsters and perceived as too commercial by them.

CONCEPT GOAL
To make i-D's image desirable again for youth and attract a new target group of today's creative disruptors

THE CONCEPT
With i-Deas of disruption i-D adopts a new viewpoint that steps away from commerciality and goes back to the core of their counterculture roots by celebrating creatives that disrupt society's rigid standards. Whether they tackle race, gender, size or sex, i-Deas of disruption empower a new generation to creatively express themselves without limitations.

This might not look good on the table cause it's not a sticker but a cut out, also don't know the width of the table so won't be exactly from one edge to the other.
PRESENTATION ELEMENTS
- Poster wall
- Zine stand

PRODUCT ELEMENTS
- Zine
- Concept book
- Flyer portfolio night
- Ipad with instagram
- Logo
- Posters contributors
- Photocards contributors

THE ZINE STAND
An actual zine stand as main focal point

Why
to present the concept and its end products in way that matches its DIY zine/raw feeling

Details
Chip wood material to communicate rawness and DIY feeling

Placement
- Logo on top of the stand
- Top plank: Zine
- Bottom plank: Concept book and iPad
- Contributor post cards with strongest quotes on the back of the stand
- Editor’s Letter on the back of the stand
- Poster handout on the side of the stand

THE POSTER WALL
A chaotic poster wall behind the zine stand

Why
To compliment the presentation and make it visually complete, as well as display the poster handouts as they would be displayed in real life

Details
All poster designs layered on the wall behind the zine stand
TEXTUAL ELEMENTS
- Zine open on interview page to show writing
- Back of the board is dedicated to textual elements:
  - Strongest quotes of i-Cons and contributors
  - The Editor’s letter

RELEVANCE BOARD
- Relevance board in the centre of the poster wall, A3 variation so it stands out from the posters in size and text/image ratio