This process book holds an overview of the steps that I took to get to a final end product. It covers the main research areas, highlights conclusions and notes where I made big decisions that all effect-ed the outcome of my project.

Research: This phase focuses on my initial starting points and expanding on those topics in order to find a trend I was interested in and relate it to a target group and brand.

Concepting: Here I focused on bringing a purpose to the brand whilst developing a coherent and relevant concept that can be applied to the magazine.

Execution: After finalising my main decisions I moved onto creating the magazine and the content within it, alongside an informative editorial formula.

Finalisation: In this short phase I finished the details of the magazine and adapted the editorial formula to its best standard whilst further developing the final presentation.

Transition: Within the transition phases, I show my response to the feedback I recieved from a recent presentation and the steps I took in order to put my project back in the right direction.

KEY

- MAIN CONCLUSION
- IMPORTANT INSIGHT
- DECISION MADE
- FEEDBACK
- SOURCE NUMBER
PHASE 1

RESEARCH
PERSONAL DIRECTION & FASCINATIONS

Acquired Skills

Work Experience
- Intern at Volt Magazine and Disfunkshion Magazine
- Art & Culture Writer and Sub-Editor at VultureHound Magazine
- Assistant, Beauty Reviewer and Web Editor at Mirror Mirror Magazine

School Experience
- Fashion & Editorial Branding Minor
  Editor-in-Chief in Phase 1, Text Editor in Phase 2 for Garment
- International Journalism Minor
  Text Editor and Writer in Phase 2 for HvA Magazine

Personal Interests

What are your interests?
Youth Culture, combining cultures, behaviour psychology, pop culture

What frustrates you?
Ignorance and unacceptance of certain cultures face, bombardment of information, misinformed individuals who don’t listen to others

I want to explore how young people currently take in media today whilst researching the ways one could improve the media landscape for them.
MEDIA MISINFORMATION TRENDS

Media Today

“If we look into the interventions that minimise the effects of misinformation, we can form the ingredients of a culture that values truth.”
– Harvard Law School Conference, Combating Fake News (1)

“Technology has transformed citizens from passive consumers of news, produced by professionals, into active participants who can assemble their own news.”
– Bill Kovach and Tom Rosenstiel (2)

“Old civic regimes are seen as hierarchical and artificial.”
– W. Lance Bennett (3)

Lack of Media Literacy
Due to young people not being used to use media thoughtfully they are unable to apply critical thinking to media messages and create their own messages.

Reader Relationship
Readers now have the ability to form their own news and interact with current news.

“Increasing comfort in replacing officials with information technologies, wikis, friend networks and recommended networks.”
– W. Lance Bennett (3)

Bias Information Seekers - we naturally and unconsciously search for information that we specifically find a connection with. This leads to selective exposure.

Youth and Media Characteristics

“Adolescents are less defined by membership in conventional communities and more oriented towards expression and information gathering in personal networks.”
– W. Lance Bennett (3)

The New Youth Identity

o Opinionated – Loud opinions filled with new empathy and consciousness, with their causes forming their own identities
o Community-Based – Orientated to expressing and gathering in personal networks, seeking like-minded people.

Link to Print Media
The slow form of print is seen as more trustworthy and thought-out, adjusting to the needed authenticity.

Look for a direct connection with the audience, avoiding passive consumption.

Quick paced information means we can become bored easier and it holds less value.

“One scrolls the internet searching for something of value to us. Often, this content doesn't exist or isn't immediately available, as it's among a sea of endless information.”
– Benjamin Barron (6)

Conclusion

Trend

o Selective Exposure
o Active Participation
o Information Overload

Misinformation has become a negative outcome of content bombardment. This has formed selective exposure and filter bubbles around news sources.

Youth Participation

o Personal Expression
o Community Builders
o Value Seekers

Young people actively seek a community where they can assemble their own news with like-minded individuals. They believe information authenticity comes from personally expressive platforms.

Fashion Media

o Aims to be Thought-Provoking
o False Authentic Connections
o Try to Encourage Expressive Freedom

Media aims to target their audience on a community level, tapping into what they believe interests their readers directly. Print allows for alternative readers to access more reliable information, through slow and thoughtful content.
YOUTH CULTURE TRENDS

Current Youth Magazines

I-D & Dazed

Benefits
- They focus on setting your own agenda through users creating value for other users
- Blends professional content with user-generated content

Negative
- Both lack offline connection with too much focus on the digital
- Glossy appearance comes across unattainable and distant
- Not so boisterous and unrestricted in their attitudes anymore, or understand the lifestyle and desires of the target group
- Aren’t clear where they stand in society

QUESTIONNAIRE (via Instagram): What Influences the interests and dislikes of teenagers?

“What I want to be like is decided by my subconscious observations of things that align with my moral values and stylistic choices.”
- @xanayew

“All [our influences] is catalysed by social media and the easy access to the internet. In a way, it sort of detaches us but also allows us visions of pop culture icons to resonate with us creating a connection with certain ideas and concepts.”
- @stfuaela

They are heavily aware of what influences them and if this has a good or a bad effect on the way they work within society. Their personal values are deeply rooted in the choices they make but are constantly developing as they discover more and more through varying sources.

QUESTIONNAIRE: Target Group magazine usage

20-22 year old consumer responses

- Do you think youth culture is accurately represented in media today?

“There are a few zines which focus on great themes concerning youth culture but those are very rare. In general, youth culture is not well represented.”
- Lea, 23

- Is there anything you would like to change in the current media landscape?

“I believe youth culture should be shown more real and with people everyone can identify with.”
- Femke, 22
**SURVEY:** Putting media back into the hands of youth culture...

**Age Range:** 18 – 21

**Location:** London, Leeds, Newcastle, Brighton, Manchester, Edinburgh, Durham etc.

Mostly students

**Main Points**

Issues they are most concerned about:
- Mental Health 71%
- National Politics 67%
- Feminism and Gender Equality 52%

Opinions and values and young people are displayed accurately in mainstream media sources
40% Agreed

**Quotes**

“**Young people are generally disliked by local media, particularly students.**”

“**Youth culture in my city is mainly focused around students, culture for youth from less privileged areas is not as good.**”

“**Social media is becoming more addictive, intrusive and toxic day by day.**”

“**[Today’s media] is full of people who know nothing and people who, sadly believe it.**”

“**[Media is] repetitive and often inaccessible.**”

**Conclusion**

**Respondents**
- Their concerns in society often link to certain offline communities they have joined
- They have least amount of trust in online and social media
- They don’t believe youth are well represented in media and tend to have a general mistrust of mainstream media
- Are well aware of how they are influenced and where their choices have come from

**Misconceptions and Negativity**

Brands find it difficult to understand new youth culture values and how they form their identities.
This means there is a lack of platforms that help to encourage value expression in a reliable and educational way.

**Youth Identities**

**Priorities**
- Self-Improvement
- Peer-to-peer support
- Acceptance of varying identities

**Characteristics**
- Continuous Identity Builders
- Creating authentic fictional characters
- Intellectual
- DIY mentality to respond to lack of representation
BRAND SELECTION

Why look at past magazines?

Due to past media being more in line with youth values, I looked into various past magazines that targeted the alternative lifestyle to see how they did this successfully. I hoped to understand what elements they included that ensured their reader was met on a more personal level and felt understood.

MAGAZINE Q&A: I asked magazine readers who bought various editions in the 80’s, what media was like to them as young people back then. I also asked for their opinion on current media today, to get a personal overview of how youth media is currently being perceived.

Did you notice media and magazines being involved in youth culture movements?

“Yes. Homemade punk zines became prolific.”

“A number of magazines were geared towards youth culture movements and did represent a lot of different ones. But magazines tended to define subcultures to young people and you felt you could associate to a certain group.”

Do you think magazines like The Face or Sleaze Nation could exist today?

“No. Today's youth are not at all alternative. They also lack a general interest in reading magazines.”

“Written magazines can define a generation and become a historical reflection of time”

What do you think is lacking in the media and culture world today?

“A spirit of rebelliousness and interest in doing anything different.”

“There are no surprises, everything is instant and nothing seems to last. A popular venue like Instagram does not cover all genre of people – I think there are a lot of people still doing alternative things that are not represented anywhere.”

Conclusion

- Combined negative outlook on youth, showing misconceptions of culture but similarly an understanding that they are not well represented.
- There is a separation from those who are just following trends and those who are actually doing something progressive. The difference is the way they use media.

SUBJECT SELECTION: Taking youth culture back to its rebellious roots
Sleaze Nation

Aim: To document UK youth culture in its vilest form

Why: An energetic but disapproving political situation that other media didn’t connect with for the target group

How: They tackled subjects that were often shocking and unsavoury, using edgy photography and new writing talents. It featured the creatives who were shaping the zeitgeist.

It worked because: People needed an unrestricted outlet for unconventional and daring opinions.

Private Eye

Response to society: During a ‘satire boom’ there was a dampening on politics, so magazines had to find humour in situations. The magazine became an anecdote to youth culture, using a niche sense of humour and an emphasis on good writing.

THE FACE – Relaunch

On my search of past youth culture magazines, I found multiple sources that commented on The Face magazine’s return during 2018. This led me into looking at the values it held and why it would be perfect for modern day media.

Why The Face existed?

- 80’s media didn’t reflect youth culture, besides the music press
- Creation of an idealistic togetherness
- A resistance to the mainstream
- Representation of British street subcultures
- Had a progressive vision and forward-thinking sensibility

Why choose The Face as a client?

- Stood for giving youth a trustworthy voice to use as guidance
- Intuitive, authentic and inclusive linking to the current target group and desire for publishing
- Can be rebranded to fit to today’s youth culture
- Can bring back long-form journalism with depth and intellect
Observations: I wanted to locate the type of anarchic subcultures that existed today so I went to the Punk Café, The Minds, and SkateCafe to observe these lasting subcultures and how they define themselves in a location.

The Minds
The location has kept traditional punk values, with controversial posters and music. Customers were represented in a range of ages and style tribes, but overall they appeared to have very open-minds and held similar interests. The typical punk style was not evident on them but was evident in the overall atmosphere which came across as inclusive and accepting.

Skatecafe
The underground style setting is hard to stumble upon so it is likely only certain people know about it. It seemed to have an acceptance of most individuals apart from where skaters actually skated, which seemed cut off to those who actually held this interest.

Conclusion
There are still subcultural locations, but they tend to stick to a certain level of individual who holds an open-mind and is generally very inclusive.

Target Group Conclusion: Anarchy Samplers
Characteristics
- Opinionated with an alternative lifestyle
- Urban youth, growing up in cities
- Open minded and generally accepting
- At an age where they are still easily influenced by the world around them
- They have a certain vision of how they want to be perceived in society
- Very aware of the current media environment

Issues
- They often only voice their opinion when there is an organised or triggering structure behind it
- They need encouragement and direction in order to feel comfortable in their quest to create a unique identity
RESEARCH QUESTIONS

How can the relaunch of The Face empower modern day youth culture?

**Target Group**

How does the target group establish their individual identities?
What are the main influences on the target group’s opinions and values?
How does the target group values influence their personal tastes?

**Media**

Which elements help form a trustworthy voice for youth to follow?
What form of media and communication would be most successful to launch a magazine today?
How does media connect and attract their target group?

**Brand**

Who are The Face’s modern day competitors?
How can The Face’s original values be translated to be relevant to today’s youth?
What content is relevant to engage the target group?

PHASE 1 PRESENTATION

**TARGET GROUP**

**ANARCHY SAMPLERS**

- Characteristics
  - Opinionated
  - Open-Minded
  - Defiant

- Values & Opinions
  - Focus on self-improvement
  - Values form identity
  - Controversial
  - Outspoken to be heard

- Fashion Identity
  - ‘Remix’ culture
  - Sampling
  - Personal defining
  - Group aesthetic

**VALUES & OPINIONS**

- Focus on self-improvement
- Values form identity
- Controversial
- Outspoken to be heard

**DIY MENTALITY**

- Building
- Self-Educating
- Physical
- Disconnection

**THE FACE MAGAZINE**

**CLIENT**

**Why The Face?**

- Looking to rebrand and relaunch in the current media landscape.
- Holds similar values to that of the target group.
- A need for more trustworthy, youth based media platforms.

**Areas to Assist**

- Navigating new youth culture
- Generating new voices and visions
- Implementing youth voices and input
- Bringing youth relevance to fashion
- Attractive content development

**RESEARCH SUMMARY**

**Past Subculture Similarities with Current Youth Culture**

- What is lacking in media and culture today?
  - A spirit of rebelliousness and at least a sense of doing anything different.
  - No decent or major being produced – it’s formulaic and copying the past.
  - “It’s repetitive and often inaccessible.”
  - “Full of people who know nothing, and people who, sadly, believe it.”

- Current thoughts on media today...
  - “A spirit of rebeliousness and at least a sense of doing anything different.”
  - “It’s repetitive and often inaccessible.”
  - “Full of people who know nothing, and people who, sadly, believe it.”
  - “I believe that youth culture should be shown more real and with people everyone can identify with.”

- Strong opinions
- Political involvement
- Self identity

**Current Media Landscape**

- Material
- Lack of representation
- Limited access to physicality

- DIY Mentality
- Seeking authenticity
- Co operation

**Media and Youth Culture Issues Combined**

- Taking youth culture media back to its rebellious roots
- Today’s Media Landscape
- Today’s Youth Culture

**SUBJECT**

- DIY Mentality
- Community Building
- Physical Disconnection
- Self-Educating
- ‘Fake news’ culture
- Complexity of values
- Fast paced information
- Youth as a subcategory
- Niche = mainstream

**Research summary**

- Past subculture similarities with current youth culture
- Current media landscape
- Media and youth culture issues combined

**Why?**

- 80s magazine for British youth culture
- Combined fashion and music
- Progressive and rebellious

**Why The Face?**

- Looking to rebrand and relaunch in the current media landscape.
- Holds similar values to that of the target group.
- A need for more trustworthy, youth based media platforms.

**Areas to Assist**

- Navigating new youth culture
- Generating new voices and visions
- Implementing youth voices and input
- Bringing youth relevance to fashion
- Attractive content development
I attempted to make very clear boards that summed up all the research I had acquired over the course of the research phase and the main conclusions that I had come to.

**Self-Evaluation**

- I need to connect with the target group more and observe them on a more intimate level
- Be more precise in the decisions I have made and where they came from

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**Feedback (Half pass)**

- It's an interesting topic but you need to choose your research well
- Make a place where the target group can actually take about a subject
- You can’t talk about every part of youth culture, you need to choose one subculture. Look for similarities and name a group.
- “Going back to the roots” – is there a particular period of time? And what are the roots of rebellious subcultures?
TRANSITION

DEFINING A TARGET GROUP

Following on from my feedback from Phase 1 Presentation I will be taking time to reflect on the target group and making it more defined. The first step for me is to decide on a time period to ‘take youth culture media back to’ in order to better decide what style of target group I should be aiming at. I will pay close attention to how the time periods either have differences or similarities to the zeitgeist today.

Choosing a Youth Culture Media Era

60’s

Movements involved the New Left, free speech and feminism creating various forms of revolutions and liberations

Youth Characteristics – Anti-establishment, involved in rethinking societies, forward-thinking and wanting to separate from previous generations

Mainstream media
  - Complexity and sophistication
  - Reflected messages of pop musicians to teens
  - Understanding of the teen mindset
  - Not able to keep up with changing interests

Alternative Media
  - Satirical language
  - Saw the group with new voice apart from other generations
  - Freedom to hold radical values
  - Wanted to enlarge the consciousness of readers

80’s

Movements involved the revolt against British Thatcherism, emphasis of ‘politics on the street’ and alternative culture experimentation. These movements allowed for defined group in society to separate themselves in a communal way through the ability to disagree.

Youth characteristics – youth questioned society as much as they questioned their self-identity. Their views were not reflected by establishments so they looked for other outlets in particular groups that held similar opinions.

Alternative Media
  - Speaking with real people on news important to them
  - Tried to share a sense of purpose with the reader
  - Could be controversial in their opinions

DIY Media
  - Developed from wide enthusiasm and as an antidote to boredom
  - Responding to a particular subculture that wasn’t well represented
  - No concern for misconceptions

I have decided to stick with 80’s youth media as the zeitgeist is similar to that of today and I can keep working on rebranding The Face (from the 80’s) which shows further proof it can be made relevant today.
Choosing a Subculture

Now that I have decided on a media era it is alot easier to narrow down my research on modern subcultures as there are still a few that fit the categories and characteristics of the 80’s youth culture. I wanted to focus on subcultures that were led by music genres as they are most fitting for the music themes of the 80’s and have more relation to The Face.

Punk

As I discovered in my observational research, the punk subculture still exists however it is less defined by style and more by attitude and their approach to life. They have an engagement in political discussions which shows them to be well-informed and highly opinionated. They still hold a rejection to the mainstream establishments but have to adjust in order to function within society.

- Primarily left wing
- Angry but vulnerable
- Both satirical and critical
- Socially aware

What do they want to portray?
Their views and opinions are not a spectacle but a mindset that needs to be heard and understood in order to recognise the societal changes that they want to make happen. It is not longer a style tribe, but a open-minded tribe.

Grime

Built on the frustrations of the disadvantaged and largely ignored working class, grime is a response to the racist and degrading right-wing Britain. It consists of misunderstood youths using their technological upbringings to form a DIY way of expression. The subculture itself encourages self identity by separating itself from ‘older’ generations through the disconnection with heirarchial establishments.

- Primarily left wing
- Critical of society
- Anti-establishment
- Open dialogue

What do they want to portray?
The collective grime community wants to generate an awareness of the struggles young British people go through when neglected in society. They have recently started to involve politics in their discussion with music being the main leader of their desire for societal change.

Main Similarities
- Their output into society has a DIY form that helps them distinguish themselves
- Have an authentic storytelling style of music
- Draws in those with an open mindset
- Their forms of anti-establishment disturb mainstream confinements
- More of a way of life than a creative choice
- Often observed as an aesthetic spectacle
- Both have the empowerment to get involved in politics to shape the future
- Musicians lead the way in discussions
- Observed in a one dimensional way through preconceptions and a dying culture

Conclusion: Punk X Grime

I have noticed that both these music led subcultures have extremely similar values and characteristics making it possible to select a group of individuals that moves inbetween the two as the target group. This way they share similar values and remain dynamic in interests.
TRANSITION

Social Media and Observational Research Points

ACCESSIBLE MESSAGES

Art and music they are interested in tend to have fairly clear and obvious messages behind them as they are made to make a specific statement that needs to be accessible to those viewing it. Art is better supported offline as it can’t be censored and then has the ability to form an offline community that is easier to trust.

OWN INITIATIVE

They are very open about their progressive ways of thinking and tend to show it in an open setting, through social media and other platforms that allow some state of freedom. They take their own initiative to get their ideas done and put out in the public eye, often coming together as collectives to support one another.

CULTURAL REMIXING

Their visual style takes many different forms, referencing the past, different cultures they have an interest in and an essence of the DIY culture they stand for. These variations point at their way of life as a cultural remixing - taking in various elements they find interesting and using them in order to develop a unique identity.

SATIRICAL

Their irony holds no bounds, and often pop culture references become a way of jabbing fun at the mainstream and what they find interesting. It gives them the opportunity to make a joke out of bad situations and pointing out their disapproval but in a more comical way that attracts more outside attention.
Target Group Insights

Equally proud of both their work and their friends work, shown through online posts and holding their own exhibitions to display it.

They create offline platforms because it means they don't have to think about media censorship. They hold more trust for the offline both because of reliability and the sense of freedom.

Cultural remixing can be defined as taking elements of a culture they are attracted to and adapt it into their identity making it both a personal interest and an aesthetical choice.

They often become 'token youths' when they are needed for youth representation which shows they are often not taken seriously.

Their identities are often formed through the values they pick up and share with the world. Their values help form their stylistic choices as well as various life choices they make.
### Trends

#### Media

“Technology has transformed citizens from passive consumers of news, produced by professionals, into active participants who can assemble their own news.”

- Bill Kovach and Tom Rosenstiel

- Misinformation through content bombardment and careless reporting
- Print is believed to be a more valuable and reliable source of information
- Selective exposure causes filter bubbles blocking the way for alternative ideas

#### Youth Culture X Media

“There are a few zines which focus on great themes concerning youth culture but those are very rare. In general, youth culture is not well represented.”

- Lea, 23 - Target Group Questionnaire

- Aware of how they are influenced and where their personal choices come from
- Prioritise self-improvement as continuous identity builders
- DIY mentality to respond to their lack of representation

### SUBJECT SELECTION: Taking youth culture media back to its rebellious roots

After looking into the support past media had over its readers and talking to those in subcultures about its strengths, I felt a revival was in order for the oversaturated and unreliable youth media market of today. This led me into looking at the qualities past magazines had and how they were ultimately effective.

### Brand

#### Description

The Face: A British youth culture magazine covering the areas 80’s media didn’t reflect that is looking to make a comeback this year.

#### Relevance

- Stood for giving youth a trustworthy voice as guidance which isn’t seen in fast media outlets today
- Links to the progressive and forward-thinking minds of the new target readers
- Still can show a resistance to the mainstream in both media, society and trends

#### What is Needed?

- New values and brand identity
- Content that suits the new target group
- A concept that allows for broad possibilities
Target Group Summary

Main Insights to Use

“What I want to be like is decided by my subconscious observations of things that align with my moral values and stylistic choices.”
- @xanayew, What Influences Teens the Most? Questionnaire

- More support for offline platforms due to the mistrust and censorship of online platforms
- Their identities are formed, not by their social standing but by their values
- They question society as much as they question their identity
- Cultural remixing is the new form of subculture in which an individual can pick and choose various elements of interest to apply to their personal brand

Why Look into Punk and Grime Though?

Both these subcultures still exist outside of the mainstream and remain their bubbles apart from the typical norms. They are both responses to struggles within society and develop their voices through DIY movements and creative expression. Due to the current trend of cultural remixing, it is easy for these two subcultures to become one. Where they collide is where my target group steps in.

TARGET GROUP SELECTION: Young Punks

The modern day punk takes a new form in cultural remixing, internet inspiration and jumbled nostalgia. They are loud and provocative in their self expression but are undeniably part of the anxiety-ridden generation. They aren’t ashamed to share this side of them though, making it part of their audacious identities. Their DIY mentality helps them push societal boundaries and expectations - experimenting with both their appearance, social life and work life. It is seen as an openness to explore various realities to find one that suits them. They sometimes seem intimidating but their personalities are simply hidden from those who are less accepting of outsiders.

Next Steps

- Look into the market and competition
- Start to generate a more modern brand identity
- Look into how to bring the brand and the target group together
PHASE 2

CONCEPTING
MARKET ANALYSIS

Music Magazines

I looked into various music and fashion magazines that exist today to see how they function within their specific target groups. This involves a wide range of music types and magazine styles. Magazines covered included MOJO, NME Subbacultcha, Fused and Clash. I have provided some in-depth analyses of 2 of these outlets here.

Subbacultcha

Features and their supposed effects:

- “Join Subbacultcha now and get free access to all of our events…” (21) – this community feeling holds a sense of exclusivity, making their world more physical and allowing you to be part of a substantial group
- Events – The website also becomes an event sharing location, giving it another platform usage for multiple benefits to visit the site
- One-off Projects – Gets various creatives involved in their platform with multiple benefits for both the creatives and society, keeping in touch with the interests of the readership.

MOJO

Features and their supposed effects:

- Special editions – Going in depth into a particular artist that the readers are interested in as one-off editions creates specialised content for big fans
- Merch Sales – Tapping into the fact that big music fans like to collect merchandise so provides an easy place to find any product they are looking for
- Digital or print magazine option – This can attract various readers who prefer either or therefore bringing in the possibility of a larger readership

USP’s

One major factor I found during my research of these magazines was that they all had a very specified USP that differentiated them from other magazines. These USP’s were highly evident within the first pages of the magazine or website home page.

Some examples:

- NME Brand name expansion
  Creates a whole world around the brand to make them more recognisable
- The Wire CD Series
  Gives the reader the opportunity to discover new music in a more traditional way
- YETI Artist contribution to covers
  Puts work of artists to the front of the magazine, highlights their support for the creative community.

(21, 22, 23)
CONCEPTING

Zine Culture

K2EB #10, Terrible People, Yoshiwara, Grrl in Print and Sister

I looked into various zines to discover the ways in which they present their content depending on the content they provide. I also wanted to see what kind of content was most popular and how it makes up the identity of the zine. Zines are attached to the DIY mentality that my target group have so they are likely to be one of the main forms of media they are interested in.

Themes – There is a subject coherency but it still allows a lot of creative freedom for an individual to share their take on the theme itself

Real World Connection – They often encourage user engagement through the form of events that are then covered within the zine

Coherent Voice – Have the ability to create their own world through using a strong tone of voice through all content

Active Content – A lot of the content doesn’t seem to have a specific plan, there is more urgency and spontaneity involved

Conclusion

Multi-Media

Benefits

- Creates wider availability of the platform
- Different ways to communicate with the reader group and allow them more ways to comment on the brand
- Online and Offline content can be linked for further coverage

Market Insights

- Communities can allow for more exclusivity and to be part of a group
- Tapping into a specific interest of the reader gives them more reason to support and connect with the magazine (MOJO merchandise website)
- Themes can keep the message the magazine wants to portray but still allow creative freedom and response to the idea
BRAND ANALYSIS

Content

- Unsegregated Content
  Content was compiled into varying subject areas under one name to appeal to a broad audience and be able to cover a wide range of topics.

- Alternative Commentaries
  They told stories in abstract ways, for example telling the story of love and race through various artworks that commented on the subject.

- Irony
  They often included less informative pieces that allowed for reader contribution as more of an entertainment factor.

- Issues for Youth
  They used a lot of opinion pieces instead of factual pieces to cover youth related happenings so they come across more personal for the reader.

- Noticing the Unnoticed
  There was a lot of attention given to the unseen parts of society, covering their values and why the existed.
Past Values

Youthful, dynamic, immersive, impatient and general interest in the world

“It took a continental approach to youth culture reportage, addressing it with the same sophistication as Vogue addressed fashion.”
– Paul Gorman (25)

“The Face broke down the hierarchies of media and allowed a bunch of working class kids to get access to various strands of the entertainment business.”
– Paul Gorman (25)

Makes sure that it doesn’t patronise pop culture or their readership with information they use. It was more that they were given something to aspire to.

Conclusion

To Keep
- Reader Involvement – helps develop a community and gets less known individuals recognised on a larger platform. Topics can come across a lot more relatable to other readers who can easier connect with someone on their level.
- Brief Overviews – Instead of overloading with information, brief overviews allow for quick information that is still reliable. It is just more digestible for the reader.
- Youth Intellect – without patronising the reader, there is the ability to meet them on their intellectual level and recognise their desire for self-improvement and self-actualised knowledge.
DEFINING THE PURPOSE

Past Purpose of The Face

Whilst informing on current events and supporting new ideas, The Face gave a voice to the ignored side of youth. By encouraging cultural response to what was happening, they inspired individuals to live in an alternative way. This way they were able to capture a cultural time capsule.

Captures the voice of the unspoken youth

What can The Face aim to achieve today?

- Capture a dynamic overview of youth movements and opinions today
- Allow outspoken creatives to stand on an innovative pedestal to inspire others
- Generate a community around the brand to get people involved in a storyline
- Encourage discussion around certain issues
- Sophisticated way to spark intellectual dialogue for opinionated youths
- Developing an alternative community to bring together individuals with similar interests and open minds
- Celebrating youth and their activist movements
- Creating a reliable cultural time capsule to capture the zeitgeist of youth today

Conclusions

- More trust towards an offline platform that allows freedom of expression
- Breaking cultural boundaries and using attractive elements to further their own lives
- Innaccurate representations and not given their own spotlight or voice
- Display and talk to only young people
- Offline connection between one another to share ideas and beliefs
- Discuss in open and intellectual dialogues amongst themselves, separate from other generations
- Ability to cross cultures into various aspects of their life yet use it in a way that forms identity

MULTI-MEDIA PLATFORM
CONCEPT DEVELOPMENT

**Conclusive Insights**

**Brand: The Face**
- Sophisticated way of addressing youth culture
- Creation of an alternative community
- Cultural time capsule of what young people are doing

**Action: Relaunch**
- Multi-media platform that combines both the physical and digital world of fashion and music
- Exclusively celebrating the target group and the world they create around them

**Target Group: Young Punks**
- They have a growing DIY mentality
- Often controversial, outspoken opinions but remain well-informed
- Used as ‘token’ youths for brands to try and be representative
- Active in politically charged movements and protests

**Market: Alternative music and fashion media**
- All brands have clear USP’s that differentiate them
- Display a niche lifestyle towards a niche group of people in order to appeal
- Lead by young people in order to be relatable to that age group

**Trends**
- Mistrust of mainstream media due to misrepresentation, information overload and awareness of fake news
- Cultural remixing in which people can pick and choose attractive elements of various cultures to form a unique identity

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**The Face, the Magazine That Launched Kate Moss's Career, Is Coming Back From the Dead**

The Face magazine to be revived by new publisher

The Face magazine returns - will it work in the digital era?
Multi-Media Concept

I have first looked into the creation of a multi-media platform to combine both the digital world and the physical world.

First concept ideas

Online & Print platform

Complimentary platforms consisting mostly of interviews

Print & Events Platform

Launch party for each issue involving an exhibition consisting of an all-inclusive night

Youth Curator Platform

Each magazine will hold a different theme that young creatives respond to and will involve an online story of each individual and an exhibition

I need to provide the magazine as a starting point for conversation and inspire ideas. It can then be a place where those ideas can be let out in a physical format.

First Concept Conclusion: Inspire the New Revolutionaries

<table>
<thead>
<tr>
<th>Tri-Quarterly Print Magazine</th>
<th>Tri-Quarterly All-Inclusive Art Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>o Reliable, one-stop information source aimed at society and culture that is relevant to young people</td>
<td>o Bringing an inspired and active community together to create spontaneous responses to the topics covered in the past magazine</td>
</tr>
<tr>
<td>o Capsule of youth activism today to inspire others to join these movements</td>
<td>o The results will show an active representation of how young people feel today, used to inspire the next issue</td>
</tr>
<tr>
<td>o Developed by young people for young people</td>
<td></td>
</tr>
</tbody>
</table>
PHASE 2 PRESENTATION

Research Summary Board
Shows the basic conclusions of each area I researched that I felt were relevant to my final decisions.

Insight Board
This board displays the main insights from media, my target group and society that led me to my final concept idea.

Concept Board
I summed up the concept visually and used my finalised aims to further establish the purpose of the concept.
I generated a well-informed editorial formula to cover everything that would be used to make the magazine.

Tone of Voice
The tone of voice I developed from researching both the target group and zine tones of voice so that I gained a good understanding of how the magazine needs to be perceived.

Content
I elaborated on the mainstays to explain exactly what would be involved within each one to make it more brand specific.

Visual Identity
The visual identity was formed through target group aesthetic interests and a mixture of modern and old anarchy, keeping the words gritty, raw and unpolished in mind.

Subject and Aims
I wanted to give the magazine some context so included the subject I was starting with, as well as covering the purpose using concise aims.

Production
I tried to explain how the product would be made and what it would look like in the end using both words and visuals.
I made an elaborate target group book that covers all areas an outsider would need to know about this progressive group of people, covering visuals and basic information.

**THE FACE MAGAZINE RE-LAUNCH**

**CREATIVE BRIEF**

**COMMUNICATION OBJECTIVE**

To connect with an intellectual dialogue around topics that are relevant to young people. Alongside the launch will be an interactive exhibition event in which inspired readers can come and create their own art form that displays their feelings towards a particular subject.

**MATTERS IN THEIR OWN HANDS**

When young people didn't know where to turn for something alternative in media, The Face became a place of expression and letting young people know what was going on.

Media talks about one whole 'youth' and combines stances. It wasn't about the follow count, it was about the freedom of people to express themselves, whereas this group works hard to define their values, whereas this group needs to redefine what they stand for, actively using platforms to sway public opinion and increase societal engagement.

**PERSONAL BRANDING**

ACT WHEN NECESSARY

In order to get them to act, they need to be triggered. They need to be moved and involved.

**MAIN INSIGHTS**

**MARGINALISED REPRESENTATION**

In their pursuit of self-improvement combined with me, others assume that this group is lazy, whereas they are truly putting their values into effect, their work and the way they positively attract the community that both encourages and accepts their formation of outspoken values.

**SELF-ACTUALISED KNOWLEDGE**

The remix of findings and personal opinion building.

**VERBALLY DISCREET, LOUD CREATIVE**

Well-developed pairs of unorthodox concepts and good places of their own voices keep them generated.

**INTELLECTUALLY LAYERED HUMOUR**

Homegrown memes based on personal experiences, well-developed pairs of unorthodox concepts and good places of their own voices keep them generated.

**MUSICAL INFLUENCE**

Matters in their own hands are large-scale influences. Value they did little to impact political influence, public opinion and increase societal engagement.

**PERSONAL BRANDING**

The aim of the creative brief is to be able to fully explain to an outsider the key parts of the magazine and exhibition so that they would be able to replicate the concept whilst understanding the reasons for its existance.

On each page I covered different insights based on particular topic that I researched. These insights were then finalised on the last page, where I went in-depth on the most interesting and useful ones.
I wanted to put more emphasis into the products that I had made for this check as they cover all the elements of what my final product is going to be. However, I still wanted to keep the boards visually similar to already develop a brand identity whilst clearly backing up my main conclusions.

**Self-Evaluation**

- I have to be more concise about the information I show and make sure I don’t overload both myself and the viewer with too much stuff
- I have to spend more time elaborating on the editorial formula, possibly taking away the target group booklet and narrowing down my final products

**Feedback (Insufficient)**

- Some focus on specific contemporary issues might give the concept some focus on purpose
- Not strong, bold or contemporary enough
- Don’t redo, re-invent. The Face failed for a reason – use it as a springboard not a straightjacket. You need to make stronger, bolder and more specific decisions and to visualise ‘young punk 3.0.’
REDEFINING PUNK

The visual side of my presentation was letting me down in the last check as I was unable to show a more modern side of punk with new values and a new visual identity. In this transition I will cover the steps I have taken in order to redefine punk, using various elements to influence my decisions.

**Music Visuals**

I wanted to look into how musicians today visualise themselves for their audience. I took a look at artists that could be considered punk; anti-establishment, critical of society. This way I am able to closely look at how they establish themselves and show a punk mentality through the way they represent themselves.

Artists showed both a boisterous and calmer side to their performances but in most cases the acts are not done spontaneously and are usually well-thought out before making a stand.

The feminine side of the music scale is able to mix a more rebellious attitude into their imagery, challenging feminine norms and typical expectations.

Street culture is an evident part of the visuals, using street language and aesthetics to keep the down-to-earth edge of the artist.
Target Group Visual Interests

In order to make sure the target group would actually be interested in the visual identity I took a closer look at the research I did in order to establish their aesthetic taste. I concluded that it was in fact a large range but they tend to focus on the darker elements of imagery that are very gritty but still hold some statement within the image. These images I took from my target group Insta-gram’s where they tend to create a distinct visual identity throughout their feed.

Too incoherent, need to be more selective in my image choices.

Combining the artist and target group visuals I experimented with some various visual identity styles that I felt would fit both the maga-zine and the reader group, contrib-uting to the brand image.

The board needs more self-assurance to it, as there is a lot of ‘sad’ imagery.
Values

Musical Influence

Music still plays a large role in the call for change. Punk in the past used to be about spontaneity, freedom of speech and making a lot of noise in order to be heard. Today musicians have to put a lot more thought into their music, focusing on intellectual lyrics that make clear statements for their dissatisfaction of society.

“We’re in this age where we’re desensitised to certain things and a lot of conversations are either shied away from or hyper-normalised.”
- Kojey Radical

“Being happy becomes a political act.”
- Juha van’t Zelfde on Progress Bar

“Grime has always been inherently political, anti-establishment, DIY, giving a voice to disenfranchised, angry, smart and funny young people creating a community.”
- Una Mullally

Music Type = The Genre-less Genre by Independent Artists

Cultural remixing also comes into play with music today. Many artists take inspiration from different genres for their self-produced music so in the end they tend not to fit into a particular category.

The Desired Perceptions

- The intellect behind the lyricism refers to the changes needed in society, touching on ignored issues in a way that remains accessible to the listener.
- Musicians are more influential when they are well-informed and actively involved in issues that their listeners are concerned about. An old style of anarchy is no longer welcome, yet they are still able to make a form of societal disruption through structured criticism.

Musical Movements

I looked into various music led movements in order to grasp how they translated their values into a way to connect with an audience who holds similar values.

Vicky Grout - Grime
Photographer

Being an independent photographer, Vicky has gained the trust of the grime subculture in order to capture raw imagery of the artists involved. She is able to bridge the misunderstood gap between the music and new fans.

“Take into account grime’s not exactly friendly relationship with the press - her work has become a bridge between its core scene and the new fans.”
- Mike Vinti

Progress Bar

A response to the current none all-inclusive club nights that don’t allow for social commentary. Progress bar revolves around politically charged themes allowing for opinionated freedom whilst building a community of radical voices.

“Take poetry to an audience of people who don’t usually like poetry”
- Janine Booth

Loud Women

Through the current trend of women empowerment, Loud Women bring together women led bands to perform live at an alternative music night. It supports a range of bands whilst commenting on the current state of the music industry.
Beyond the Parameters of Music

Most artists know their responsibilities as an influencer to impact their audience in a positive way. The way they do this depends on the area of industry they originate from. For example, Loud Women create rowdy live performances which suits both their partners and their audience. It’s this way they are able to get a topic across that will actually have an effect on who they are targeting and why.

Problem Detected

These artists tend to stay within their niche when actually the issues they portray are much bigger and can have an effect on a wider audience range.

Community Builders

Once again community building is the centre of the tactics to generate awareness. Bringing together like-minded people is in some ways effective but they are all linked by one similarity where their identities are often unique to them.

Note About Vicky Grout

Grime artists usually don’t just let anyone in to their tight circle but Vicky was welcomed.

Why? She is young, fresh and not affiliated with an untrustworthy establishment. She is simply doing it on her own terms and not for a dodgy motive.

Important Points To Note

- Inclusion of vastly different topics and individuals
- Needs to make a well-structured and informed statement about society
- Create a community not just formulated around one subject but around the overall idea of societal change
- Be genre-less, allow for less interpretations and commend freedom of speech
I feel like my generation hides a world of deep emotion and thoughts behind ambiguous tweets, texts, emojis and other digital things that take the edge off our raw human expressions. We don’t say how we feel out of fear of rejection or seeming too intense or needy. ~ ABRA

Punk 3.0 aims to be disruptive but in a more thought-out way. Those with the modern punk mindset have gained very different cultural experiences than those of the originals. Their online connection has allowed them to expand their values and combine information to create often controversial or uncommon opinions on society. Anti-fascist, anti-establishment and, often, anti-capitalist, their structured opinion is used to disturb the mainstream. Instead of avoiding political involvement, they welcome it, knowing the impact they can have on their own future.

Less about causing chaos and more about instructing change

Artists use their platforms, not for thoughtless music, but thought-out music. Their lyrics are complex and touch on issues that can relate to almost any listener. More often than not, they stick to straightforward wording so they remain accessible. Despite this factor, the new punk musicians remain in their niche followings, often sounding and appearing too alternative for the mainstream individual. However, often their impact is evident, inspiring cultural change or making the news related to a controversial input they have expressed.

Punk 3.0 is less defined by a tribal fashion style and more by the way in which an individual approaches their own appearance. Experimentation is a big part of the visual identity, but when a look becomes mainstream it is time to move on. Always aiming to be one-step ahead, their looks tend to be aesthetically pleasing yet carefully unpolished, with an aim to generate a personal brand that is visibly evident to any onlookers.

The values that I have linked to Punk 3.0 are the ones I have decided to use in order to develop my magazine and brand identity. They represent well how the brand world should function in order to be relevant to both Punk 3.0 and the target group.
Visual Identity Conclusion

Based on the visual research for both the target group and the music subcultures, as well as the newly defined Punk 3.0 I was able to generate a concrete visual identity for the brand to modernise the look and feel.

Self-confidence mixed with the 'sad' youth
An unpolished urban edge
Gritty and challenging
The Market

**USP’s**
In order to distinguish themselves from the saturated market, magazines tend to have extremely specific USP’s that fit both them and the target reader. These USP’s usually take forms in various media types but ultimately are easy to see when connecting head on with the brand.

**Zine Culture**
Zines have an attachment to the target group who use them as a platform to express their vocal and creative freedom without establishment limitations.

Qualities include:
- Specific themes
- Real world connections
- Active and spontaneous content

**Multi-Media**
Used by many different magazine, multi-media platforms allow the reader to communicate with the brand on more than one level. With different ways to communicate there is wider availability to a less selected audience, with bigger access to the brand name.

**Problems in the Market**
- Brands that claim to be for youth today fail to connect with them by being too inaccessible and less focused on the more alternative lifestyles
- They aren’t clear where they stand in society and tend to play it safe when expressing opinions
- The values of the reader are often not reflected in the stylistic choices or the one dimensional content

**Brand Development**

"The Face broke down the hierarchies of media and allowed a bunch of working class kids to get access to various strands of the entertainment business."
– Paul Gorman (25)

**Areas to Keep**
- Reader involvement - allowing the reader to get involved in the magazine as less known individuals who often don’t get a voice
- Youth intellect - meeting the reader on their level by recognising their desire for self-improvement and knowledge building

**Areas to Get Rid of**
- High fashion and unattainable standards that are difficult to connect with for an audience that isn’t so established

**The New Purpose of The New Face**
The magazine will capture a dynamic overview of youth movements and opinions today, allowing outspoken creatives to stand on an innovative pedestal to inspire others. It will encourage a discussion while generating a community around the brand to get people involved in the storyline.
Punk 3.0

Similar to ‘old’ punk, Punk 3.0 aims to be disruptive but in a more thought-out way. Those with the modern punk mindset have gained very different cultural experiences than those of the original. Their online connection has allowed them to expand their values and combine information to create often controversial or uncommon opinions on society. Anti-fascist, anti-establishment and often anti-capitalist, their structured opinion is used to disturb the mainstream. Instead of avoiding political involvement, they welcome it, knowing the impact it can have on their future.

Visual Identity

Gritty
Raw
Unpolished

Brand Values

Thought-Out Distruption
Accessible Complexity
D.I.Y Society

Concept Decision Process

Multi-Media Platform ----> Print & Event ----> Print & Art Event ----> Print

The various stages of the concept decision process revolved around defining a purpose for the reader. In the end I decided to just stick with a print concept because it made more sense when looking at the final product using the media trends I had gathered. To focus solely on the print issue and its content will mean there is more thought and therefore more value involved in the issue created.

FINAL PRODUCT: Print Magazine and Editorial Formula

I have decided to do a print magazine based on the need for slowing down information to make it more reliable - a point backed up by young people who hold more trust in printed news than online media. It also relates to the possibility of not being censored in both work and words. This sense of freedom will be captured in the editorial formula which will go over the details of the magazine so that outsiders can understand the workings of it.

Next Step

- Redesigning the editorial formula
- Creating suitable content for the magazine
- Developing a more structured brand
PHASE 3

EXECUTION
CONCEPT SUMMARY

Magazine Description

Generating a safe space for new ideas

Getting people to stand up for their own values

Generating a community of progressive thinkers

The Core

Putting young creative individuals first

Helping to develop the values of free thinkers

Providing authentic and forward-thinking information

The Face: The New Revolutionaries

An ode to youth who are using their own creativity and personal initiative to make knowledgeable criticism towards society. We are not telling you what is correct to think, just allowing an open mind to explore other open minds.

Not controlling or claiming to be a genius. Stays down to earth and easy to follow.

Content Guidelines

The Person/People

- Not affiliated with an establishment – keeps their ideas personal and less likely to be manipulated
- Knowledgeable on the issue they tackle – stays reliable
- Creative output in their message – fits the 'creative youth' concept area

The Issues

- Unique to that magazine issue – no repetition and allows varying coverage
- Ignored or misconceived by the mainstream – allowed to be expressed in a way it deserves
- Connects to society change – relevant to the magazine also wanting to be more society conscious

Guidelines

- Authentic and true to the individuals voice
- Reference the future and their vision on how to develop it
- Be of interest to the target group

Values to Follow

Picked up from the Punk 3.0 manifesto of what it means to have a 'punk' mentality today. All content and the aesthetic of the magazine must follow these values in order for it to stay true to the brand identity.

Thought-Out Disruption

- Awareness of having to obtain a certain knowledge and careful approach to create justified disruption.

Accessible Complexity

- A complex approach needs to still remain accessible to outsiders and easy to follow

Do-it-Yourself Society

- Generating your own opportunities to change society for a certain benefit
CONTENT DEVELOPMENT

EDITORIAL PHOTOSHOOT CREATION

I have decided to make a photoshoot for the magazine as photoshoots were an imperative part of The Face in the past. I want to keep some fashion elements to the magazine whilst considering the values I have created at hand.

Visual Experimentation

Too high fashion for the target group, needs to be more down-to-earth
More experimental but there is no fashion involved in the imagery
Too dark and confronting, need to focus more on the individuals pictured

More experimental in the photography whilst still focusing on fashion and the individuals. Has the ability to grow into a concept.

Visual Inspiration

Focus on one designer allows them a large platform to say what they want with their designs

Cecilia Frieben
New designer using a concept based on the media zeitgeist and its current state. She is using her creativity to offer a well-informed critical statement.
Photographer Selection: Sophie Schreurs
An upcoming fashion photographer with an eye for experimental and often bizarre photography, who likes to make images that stretch beyond visual boundaries.

Photo Selection
Along with the photographer, I selected images that I felt told a coherent story and displayed an essence of experiments whilst showing the clothes on a good level.

Final Spreads
I decided to make an experimental collage that incorporated various media for the spreads of the photoshoots in order to show a more DIY approach in the graphic design of the magazine. It fits with the experimental style of the photoshoot and brings out the more unpolished side of the story.

The photoshoot is combined with a handwritten interview that aims to show the idea behind the collection and the designers personal thoughts on the media zeitgeist. The story itself is a visual representation of how to tackle the issue and make a bolc statement, both through photography and design.
what Punk 3.0 is today. The modernised version of Too old-fashioned style of punk.

To the right is the final inspiration board that involves a quick summary of the graphic inspiration. It still involves area of interest for the target group and combines it with the more unpolished Ray Gun design. This cross over hints at the mixing of modern and old styles of graphic design, to keep a hint of The Face but direct it towards the modern world.

I made a concise summary booklet to send to all the contributors that will work with me. I did this so they would have a good idea of what the project is about summed up in a brief but informative way.

The booklet has a general summary of the project, a description of the final product, the visual identity, the concept of the magazine with values, the target group and graphic design vision. This way it is useful for a wide number of people.

I combined the interests of the target group into the inspiration boards for graphic design so that they would be able to recognise the elements.

Too old-fashioned style of punk graphics. I need to look for a more up-to-date style that suits the modernised version of what Punk 3.0 is today.
Graphic Designer Selection: Steven Lenoir

I found new freelancer, Steven through recent graduates at Gerrit Rietveld - which keeps this choice in line with my focus on new, upcoming creatives who have a freedom to explore.

I combined the spreads that I liked with the collage I made out of the photoshoot to capture the initial starting points and feel of the magazine. It is easy to recognise the combination of digital with the DIY and the atmospheres of each style complement one another.

I do want the digital areas of the graphics to be more evident in the style that I selected on the mood board, which is something I need to push with the designer.

Some of the spreads are fairly basic and need a lot more elements in order to take into consideration the thought-out disruption value that I want to implement into all aspects of the magazine. However some elements, such as the red page and the tape, fit well with the new version of punk I have highlighted.
Intro Inspiration from The Face

I decided to do a similar format to the first issues of The Face for the introduction to keep some brand identity from the past. Instead, I decided to use the introduction to give some brief context to the issues that are going to be discussed in further content. This way the reader can get some knowledge before reading someone else’s view.

- Needs to be concise
- Generalised areas made more specific

Edito

Tone – conversational but self-assured about what the magazine stands for. It is direct but with a subtle sense of humour.

Dear reader,

I guess we are copying back seeing as no one else seems to be doing a good job at this magazine stuff. But we aren’t going to be The Face as your parents knew it. No, this one is for you – The New Revolutionaries, as we like to call you. We want to be your one stop, authentic information source. An alternative, mainstream media platform that covers things you might actually be interested in.

It’s not about being reliable or stating politically correct facts. It’s about being true to the normative systems but in your own way. This involves no misrepresentation, no preconceptions and no laughable assumptions. It’s about being true to what you believe in. This way you can continue opening your mind to other opinions, worlds and thoughts. I mean, in the end we are all reaching towards change, are we not? So why not learn and inspire one another to do so? If no one else is going to stand at the front for us, we will just have to do it ourselves.

In this first, revamped issue you will hopefully see things that makes sense. That’s where The Face comes in.

It’s not about being reliable or stating politically correct facts. It’s about being true to what you believe in and helping you see what others believe in. This way you can continue opening your mind to other opinions, worlds and thoughts. I mean, in the end we are all reaching towards change, are we not? So why not learn and inspire one another to do so? If no one else is going to stand at the front for us, we will just have to do it ourselves.

In this first, revamped issue you will hopefully get a good idea of what is to come, as we basically lift the voices of those who are often not heard. It’s an encouragement to question the normative systems but in your own way. This involves no misrepresentation, no preconceptions and no laughable assumptions. We demand clean slates in order to hear the stories of the individuals within the pages.

Sincerely hope you enjoy,

THE FACE

Feedback

The first draft of the edito wasn’t current or personal enough for the reader. It needed to be more current and talk more about what was about to be read in the issue.

Dear reader,

I guess we are coming back seeing as no one else seems to be doing a good job at this magazine stuff. But we aren’t going to be The Face as your parents knew it. No, this one is for you – The New Revolutionaries, as we like to call you. You’re the kind of people who can debate over both a Nicki Minaj ass and how trustworthy police are.

You have the ability to find the perfect meme for any statement and make it progressive towards the shaping of your futures.

We commend you for that. Especially seeing as the world at the moment is one giant meme. In what world did we think a Kardashian would be instructing a President on prison reform? Or when we realised that our online activity was being leaked by a Zuckerberg-bot? And that was just the last month. For once, we just need something that makes sense. That’s where The Face comes in.

It’s not about being reliable or stating politically correct facts. It’s about being true to what you believe in and helping you see what others believe in. This way you can continue opening your mind to other opinions, worlds and thoughts. I mean, in the end we are all reaching towards change, are we not? So why not learn and inspire one another to do so? If no one else is going to stand at the front for us, we will just have to do it ourselves.

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In this first, revamped issue you will hopefully see things that makes sense. That’s where The Face comes in.

Sincerely hope you enjoy,

THE FACE

THE FACE
My starting points with the flatplan was to create an order that ensured that all pieces of content that were similar in some way stayed separate from each other. I also wanted each piece to at least get a whole spread to itself so there was substantial room for each individual.

Added content:
- Carmel Klein on the misrepresentation of anime and its relevance in society
- Melani de Luca and her exhibition work on the current perception of the female bum

I wanted to keep the flatplan from looking too boxy and unflexible, so I made some pages have intro pages to mix up the layout.

As more imagery comes in, I noticed how dynamic the imagery was but still wanted to keep similarities very separate from one another in order to keep a surprise over each page. There is still a lot of work to do but in this flatplan is in its final draft.
CONTENT LIST

My initial starting points when looking for those to be a part of the content was to look through recently graduated students from various creative schools. I looked into their projects and what they stood for to make sure that they fit well with the values and content guidelines I had set. The art, music, fashion and other elements all had connections with societal change and offered a creative criticism.

I want to add a few more pieces that cover a more relatable area for the target group as something they can both learn from and connect with.

In my final content list I have made sure to include more variety in different medias; anime and social media body positivity. These elements also bring a more current attachment to the world as more modern elements to add to the content. They bring more drastically varying content and visual style.

In conclusion, I feel like the content suits the concept and values I have developed alongside the magazine. They all respond to an element in society that the curator feels needs changing or has to be made aware.
The Face: The new revolutionaries is an ode to youth who are using their own creativity and personal initiatives to make knowledgeable criticism towards society. We are not about stating the politically correct or telling you how to think. We are simply allowing you to be true to your own beliefs whilst hearing out others so you can continue to open your mind to other worlds.

In the end we are all reaching towards change, are we not? So why not learn and inspire one another to do so? This is what we are going to achieve at the heart of us; we will just have to do it ourselves. Discover new ways to use your creativity through our one stop, authentic information source.

**CREATIVE MINDS ARE THE OPTIMUM ADVOCATES FOR CHANGE**

**ONE MIND CAN OPEN ANOTHER IN A PROGRESSIVE CHAIN REACTION**

**AN ALTERNATIVE MAINSTREAM MAGAZINE**

VISION VALUES

<table>
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<tr>
<th>MAGAZINE CONCEPT</th>
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VISION

CREATIVE MINDS ARE THE OPTIMUM ADVOCATES FOR CHANGE

MISSION

ONE MIND CAN OPEN ANOTHER IN A PROGRESSIVE CHAIN REACTION

**MAINSTAYS CONTENT**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>PERCENTAGE</th>
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<tbody>
<tr>
<td>SOCIETY</td>
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</tr>
<tr>
<td>MEDIA</td>
<td>30%</td>
</tr>
<tr>
<td>MOVEMENTS</td>
<td>20%</td>
</tr>
</tbody>
</table>

- Politically questioning
- Public intolerance
- Informal narrative
- Cultural relations
- Persecution intolerance
- Neglected discourse
- Advocating change
- Community involvement
- Progressive evolution

**GRAPHIC**

INSPIRATION

RayGun Graphic Design
Handmade Zines
Anime and Manga comics
Iconic The Face spreads

<table>
<thead>
<tr>
<th>CHARACTERISTICS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mixing the DIY world with the digital world, using experimental graphics and offline input. This will allow for a down to earth feel, whilst connecting with the artistic interests of zines and unpolished imagery.</td>
</tr>
</tbody>
</table>

SPECIMEN

Countdown: PMII

Each issue will contain a graphic feature unique to that issue. This feature will appear at various parts of the magazine, making each issue have a distinct visual difference to the others. For example, issue 1 contains small black lines as seen above.

I have decided not to use a vision or mission for the magazine as it doesn't seem realistic when the values are more important to follow. Values are the way in which one forms an identity so the magazine will stick to values being the most important.

The content guidelines I show within this part of the editorial formula aims to create clear steps to follow when deciding on whether an item should be included within the magazine.

Instead of using a graphic inspiration board, I used strong spreads from the first issue to show the graphic style. This way an outsider can easily follow the main qualities and expectations for the pages of the magazine whilst understanding where the initial inspiration came from in case they want to look up more imagery.

Brief summary of the concept and the values could have some more elaboration on the values to explain them a bit better to outsiders but the concept is explained at length.
EXECUTION

VISUALS

TONE

QUALITIES
Youthful Innocence
Allow some naivety into the language. There is no point pretending that we are geniuses, so keep language light.

Self-Assurance
Don't come across as doubtful. Know what you stand for and make sure other people also know. Give an opportunity to follow your footsteps.

Daring Sense of Irony
Don't be afraid to make fun of yourself or the authority that you are disagreeing with. Make sections of the magazine fun too.

Direct Intellect
Be professional towards serious issues. Make the information intellectual and well structured so the reader comes out well informed.

GRITTY

PROVOCATIVE

REAL

HEADERS
YOU WILL CEASE TO EXIST
LET ME SHIT IN PEACE
VIRTUAL ESCAPISM

Short and eye-catching
Can come across a little dreamy
Still have a relation to the content

ARTICLE INTRODUCTIONS
The animation world allows for less limitations and the ability to reflect reality whilst being part of a completely different universe. Through the changing dynamics of music video representation and forward lyricism, the big behind has come to the front and centre of cultural attention.

Precise and directly to the point
Give context to the subject
Connect the subject to the values

CREDITS
Words by Jules Bernard
Imagery by Sophie Schreurs

EDITORSIAL
The purpose of the introduction is to give a brief context towards a specific content area that will be shown in the magazine. These sections will be both informative and light, not going too in-depth on the issue at hand. The point is to just give a little taster for what is to come and why it has been included in the magazine.

Section examples: Music, Fashion, Politics, Art

INTRODUCTION

The editor is allowed to be playful and light-hearted. It will create a good contrast towards the rest of the magazine, which will likely have some heavy issues coming at the reader.

Make sure the reader is immediately aware of why the magazine is for and the values that it has. Be critical in the language and use tones that allow for more conversational dialogue.

Distribution
I decided to focus on selling the magazine in independent locations as it is more likely that my target group shops there already. This is because the competition will also be surrounding us, but as a unique concept we will hopefully stand out amongst the other magazines.

Insights Used for the Tone of Voice
- The ironic humour used by the target group highlights their confidence in their opinions but also their knowledge on the topic, as they remain comfortable enough to know how to make a funny commentary on it.
- To act ignorant or full of yourself would not connect with the reader. The magazine also has to acknowledge that it can’t provide the answer for every element of the topics discussed. It needs to be clear that the magazine must meet them on their intellectual level.

PRODUCTION

DISTRIBUTION

CIRCULATION
Print-run: 60,000
UK (75%)
Circulation Approx.: 42,000
Main cities: London, Manchester, Leeds, Birmingham, Edinburgh, Liverpool etc.

WESTERN EUROPE (25%)
Circulation Approx.: 18,000
Main countries: The Netherlands (Amsterdam), France (Paris), Germany (Berlin)
Received 5,400 each

WHERE TO BUY
From independent magazine suppliers.
UK Examples: Magma (Manchester), Magculture (London), ideas or Paper (Nottingham), Colours May Vary (Leeds)

WESTERN EUROPE
Examples: The Broken Arm (Paris), Do You Read Me? (Berlin), Athenaeum (Amsterdam)
TARGET GROUP

How does the target group establish their individual identities?

Their identities come from their personal values that they develop through the remixing of information that they find resonates with them. They also share experiences with like-minded individuals who help influence their individualism.

What are the main influences on the target group’s opinions and values?

According to my surveys, peers and family were the main influences on opinions and values, however I also noticed that they were formed by the particular areas of society a person disagrees with. In conclusion, there were a large variety of different influences, depending on the individual’s interests. They can be remixed from various areas, as mentioned before, to create a unique set.

How does the target group value their personal tastes?

The group looks to support one another, as friends, which involves both peer-to-peer support or empowering one another. This connection helps to build a community connection of similar free-thinkers. They actively look to support artists and creatives who hold similar values to them - including musicians of societal commentary or politically motivated artists.

MEDIA

Which elements help form a trustworthy voice for youth to follow?

If the writer or subject person is of a similar age group, it is easier to personally resonate with that individual. It is more likely that they can recognise issues they are personally interested in and learn from it. This becomes more evident when the subject area isn’t connected to the opinion of a large establishment as then it doesn’t come across as manipulated.

What form of media and communication would be most successful to launch a magazine today?

Online media is often considered too fast, therefore there is a mistrust in the information displayed and it can be considered a false news source. This disconnection is less evident in a print, which holds a physical connection with the reader. The content is more thought-out and therefore more valuable for the reader to learn from.

How does media connect and attract their target group?

A lot of media today asks for the reader to either get involved in the content or have some form of input on the information shared. There is also more traction when the issue covered isn’t a normal headline and holds a unique value.

CLIENT

Who are The Face’s modern day competitors?

Independent zines and magazines use their platform to make strong political statements but they tend to have a very specific niche; PissWife, Grm in Print etc. Iconic names that once went alongside The Face are still going today however there is a disconnect from the opinionated reader; i-D, Dazed

How can The Face’s original values be translated to be relevant to today’s youth?

Putting reader values at the centre can cater to their interests and self-development. The Face used to encourage alternative lifestyles which can still be relevant but will need to encourage their voices in a way that is useful towards the creative industry and society. Authenticity in information can also remain but including the reader in the magazine instead of treating them simply as just a reader.

What content is relevant to engage the target group?

Covering challenging parts of society and politics are of interest these days and how people are tackling these areas in order to change what they feel needs changing in the world. Keeping the content dynamic is key.

HOW CAN THE RELAUNCH OF THE FACE EMPOWER MODERN DAY YOUTH CULTURE?

Today, The Face needs to tap into the way in which youth wants to be perceived by society and how they function in it. Due to their values being an imperative part of their identity it is important for them to be well rounded and informed about the concerns or interests they have. The Face can be there to inform them yes, but also to inspire them to speak out and make a move. By forming an opinionated community through printed word, they can once again create an alternative dialogue but this time can question what is wrong in society to make it right. Focusing on creatives can be a plus for other creatives but also non-creatives who may need that push in order to speak up.
Effective. Now you have to state down a microphone is no longer ing in a style tribe or screaming have to have a more thought-out In order to be disruptive today, you PUNK 3.0 issues. There is a desire for come unreliable and wasteful, PHONY MEDIA way we function in society empow- warded at our generation and the tions and idiotic assumptions for- times we still do it but Before it was truer. fore you do things. Nowadays you have to give a hint towards the Alongside the flatplan, I used the value board as an opportunity to elaborate on the values a little more as they were not touched upon in the formula. I want viewers to realise exactly what they mean and how they deter- mine the way the magazine is run.

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Presentation Boards In the boards I wanted to show both the concept and values with the ‘zeitgeist’ which I used to highlight some interesting points from my research to bring relevance to the con- cept.

PHONY MEDIA Increasingly less media has be- come controllable and realistic. There is a desire for more offline connections, both within the magazine and authentic media sources.

ANTI-ESTABLISHMENT An awakening of individualism and slight assumptions for- wanted of our generation and the way we function in society. The desire to be far more self-sufficient, the desire to go off-grid, developed by folk movements.

PUNK 3.0 In order to be disruptive today, you have to have a more thought-out approach. Being in a crowd that is expressing themselves is not as extreme as it once was. It is more of a way to relate, and also be about re-

I used the value board as an opportunity to elaborate on the values a little more as they were not touched upon in the formula. I want viewers to realise exactly what they mean and how they deter- mine the way the magazine is run.

Flatplan Boards I wanted to include the flatplan in its own board to give viewers an overview of what the magazine looks like in a simple and easy to access way.

Alongside the flatplan, I am including some strong spreads from the magazine to give a hint towards the feeling the magazine wants to portray in a larger scale so it catches the eye of onlookers.
Target Group Pamphlet
I will display the target group in a brief way using the layout of a protest pamphlet which further highlights their interest in generating a societal change, as well as portraying their personalities.

Editorial Formula
I kept the layout for the formula simple, to focus on the content that was in it. However, I realise that the information provided within it is very limited and needs a lot of work.

I still used experimental layouts and didn't want to set too many guidelines so that the designers could have more freedom. I used some pages simply as ways to inspire the viewer to make their own interpretations instead of restricting their creativity.
EXECUTION

Magazine

At this presentation I will show the current status of the magazine. This draft holds a lot of finished pages alongside ones that are still in the process. I just wanted to give the viewer a good insight into what can be expected from the final product. I felt displaying the content in this way was more effective than simply writing it out.

Pages displayed on this page have been mostly approved and are in the finishing stages now. These elements were the strongest therefore I used them as examples for the graphic designer to keep following.

HOW TO BUILD A

FEMALE SINGER

In 1992 the building got barred by the police. The people who live here, the people living in Amsterdam and the content – who we are a fighting for by the way he was a spectator. To let the house last for a long time as he did in other buildings in the city, he would tear up a lot of houses until the police go up... Since 2019 the building was foreclosed but the bar was still a sign up until 5 years later. Since then, there has always been different rights here. You have the right to bar rebellion as a whole, but for it to carry the same weight, you need to have it different collective. For instance the Folks collective, which is a Punk themed bar collective, is queer. We also have a regular hip hop group that have a place to go. We can also have a place to go, to hang out. The way the function is that every situation has an input within a bar setting meeting. One of the main things about this is that is it is a political space. It’s not necessary just a bar. So often there is a concert here our proceeds will go to a benefit which can be a variety of different things, for example refugees. It is a completely non-profit. You work for the bar doesn’t have any profit. Any profit it makes has to be put back into the building, maybe some new lamps or sound systems.

Sometimes there is a lot of people living, when with political backgrounds. The way this goes is that we have to remain affordable as they are generally for people with lower incomes. When I started coming to Amsterdam I lived almost down town because of the free housing. I actually worked on a bar that I have worked at that I actually really like to be honest. And I live here as it is my home as well.
I used a number of boards to show different elements of the conclusions I have made, including a zeitgeist board and a flatplan. I was a lot more selective in the choices I showed within these boards, making the information more concise.

**Self-Evaluation**

- I need to make sure I prioritise the editorial formula and presentation layout in the next check as they didn’t come out very professional.

- I need to make stronger decisions in the wording I use for the boards so that it is easy to capture what the magazine is all about straight away.

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**Feedback (Orange)**

- The editorial formula needs to be a lot more specific - possibly need to look into other ones to see the kinds of content that is needed.

- Check up on some graphical errors in the magazine, for example the margins being too tight or some words being unreadable.

- A lot of work needs to be done on the presentation. Take note of hierarchy that can influence the design of the presentation.
In my last presentation I presented an editorial formula alongside the magazine that wasn’t detailed enough to give outsiders a good feeling and understanding of the brand. I decided to look into other editorial formulas to see what I was missing and what I needed to adapt in order for mine to be more clear and elaborate so that readers can easily grasp all brand elements.

I looked into both AMFI editorial formulas and brand formulas to determine the areas I was missing. Many of these formulas go in depth on basic brand information so anyone can understand what the brand is. They also explain in detail the specific most important areas of the content of the magazine, for example the mainstays that need to be unique for the magazine.

Areas I’m Missing
- Brand information
- Value explanation
- Mainstay description
- Details on graphics
- Specific tone of voice
- Ad policy
Advert Policy

In order to make the launch of the magazine more realistic I decided to implement an ad policy into the editorial formula. I referenced multiple media kits in order to extract estimated costs and details. This included independent magazines such as Guap, as their smaller figure were more relevant for a start up.

The ad policy also stays in-line with the values I have created, considering the use of independent businesses and only allowing the display of particular individuals.

More Detailed Pieces

- Punk 3.0 Dictionary: The words that summarise the movement in a new setting
- Face Lift: I explore what areas of The Face needed changing and why as well as what we are going to keep
- Mainstays: I make the mainstays more specific by adding short explanations of what each one consists of why and it is unique to the magazine
- Fonts: In order for it to be easier to recreate the magazine, I cover the exact details involved in each graphical element
The Face broke down the hierarchies of media and allowed a bunch of working class kids to get access to various strands of the entertainment business.

– Paul Gorman, former writer for The Face (25)

**Who Was The Face?**

The Face was a resistance to the mainstream and the media, which at the time did not reflect the values of young people. It's forward-thinking sensibilities aimed to give readers a trustworthy voice to use as guidance instead of patronising them. The content represented British street subcultures, offering an overview on alternative lifestyles in a world that didn't recognise them.

**Quick Facts**

- Former Editors: Nick Logan & Sheryl Garrett
- Categories: Fashion & Pop Culture
- First Issue: May 1980
- Last Issue: May 2004
- Based in: London

**Zeitgeist**

Rachael Cheong - Book of the Dead
About A Worker - Cin
Jules Bernard - Eye for an Eye
Melani de Luca - Post-Butt

Images from subjects in Issue 1

**Media**

The media has given itself a bad name today. It's aim of being insanely fast is starting to make it falter as more and more wasteful information is put out to a society that doesn't think to check the sources first. But there are those of us that are actually awake and are therefore looking for more authenticity from real people we can actually see a non-digital connection with.

**New Anti-Establishment**

We are aware of the misrepresentations, the preconceptions and the idiotic assumptions made on both us as young people and the way we function in society. It has led to us being ignored or collectively grouped together under a false pretence. Now, we prefer doing things ourselves and to move in our own way as our own independent information source.

**Values**

To actually be heard today you need well-structured and reasonable arguments that avoid being 'problematic' which is hard to achieve these days. Despite this carefulness, the way we tackle issues can still be complex. Layers can be used to detangle issues but in the end it must be accessible to those trying to connect with the message. An exhibition, for example, can cover many themes but in the end any viewer must be able to clearly see what is being said. There are limitations but there are the few in society who take matters into their own hands. In order to be featured within The Face, content must have some connection to each value.

**Why The Face?**

I explain why this particular magazine is necessary to bring back into the media world and the abilities it can bring in giving value to readers.
**Objective**

I made the objective of the magazine more clear in a very brief way so that it’s easier to read and grasp.

**Production**

I also further explained the production areas that were most important to the development of the magazine. I wanted to make sure that all questions would be answered by the time they finish the book.

**Ad and Cost**

I adapted the ad and cost estimations so that they were more fitting with an independent, new released magazine. I also note that changes can be made once the magazine grows.

**Distribution**

I also took another look into the distribution plan to ensure that the cost and production would stay in line with what I have envisioned for the magazine release.
PHASE 3 CONCLUSION

Concept Summary
The Face: The New Revolutionaries
An ode to youth using their creativity and personal initiative to knowledgeably criticise society. We are not about being politically correct or telling you how to think. We allow you to be true to your own beliefs whilst hearing out others so you can continue to open your mind to other worlds.

The Core
- A safe space for new ideas
- Empowering readers to stand up for their own values
- Providing authentic and forward-thinking information

Photoshoot
Photographer - Sophie Schreurs
An upcoming experimental fashion photographer who wants to push the norms of the photography industry and create boundary pushing images

Designer - Cecilia Frieben

“Each dress is inspired by an actual headline, revealing the daily absurdity around us, which we mostly do not recognize anymore.”
- Cecilia Frieben on The Absurdity of Being

The designer noticed an area that was not being covered effectively in today’s zeitgeist and therefore took it upon herself and her creativity to bring more awareness to it.

Interview - Purpose
The interview will cover the concept for the clothing line and what she wanted to say with it as well as her thoughts on that area of society today.

Graphic Design
Taking inspiration from:
- Anime and manga magazines - target group interest
- Ray Gun graphic design - old school experimental graphics
- Old iconic The Face spreads - keeping an esscence of the old brand identity
Content Summary

The content that I have collected all fits into the thought-out disruption value whilst considering the target groups interests and priority of self-development. Therefore, each piece follows the guidelines provided in the editorial formula so that it can be determined whether it is then suitable for the magazine.

Fitting them into the mainstays:

- **Society and Fashion**
  - Reworking Fashion Reality
  - Wasteland
  - Virtually Realistic

- **Society and World**
  - You Have To Meme It
  - Freedom at Risk
  - The Underground Above Ground
  - Let Me Shit in Peace

- **Society and Music**
  - How to Build a Female Performer
  - Grime: A Beacon of Light

- **Society and Imitation**
  - The Real You Will Cease to Exist
  - Regeneration Through the Lense
  - Let Your Butt Do The Talking

Editorial Formula

| Basic | -------> | Elaborate |

I spent a lot of this phase elaborating on elements in the editorial formula that weren’t clear enough. For example, the graphic design details and tone of voice that hadn’t been covered at length. I wanted to cover these areas more so that people can use the formula for its function of being able to instruct other creators to recreate the brand as coherently and professionally as possible.

Considerations For the Next Check

For the next check I need to focus a lot on the way I present my products and the final brand with conclusions. This was an area that let me down so therefore I need to put a lot of focus into it.

Next Step

- Finalising the magazine graphic design
- The final presentation
- The products I present
PHASE 4

FINALISATION
on a new level. SOCIETY
blood donor campaign and other for-
notes Luke Warm, an urban music
have idiots at the top of our scene,“ We are fortunate enough to not
lar image around their genre. It leads to
system designed to generate a particu-
The urban music industry often has a
identity brings a whole new meaning to
the road to playing as big a part as
paradox to print ‘Feminist’ across a Zara
walk protests that are triggered by a
been requesting for too long. Yet one
Buzzfeed’s Top 20 Protest Signs list. Any
gest a code has been cracked on how
empowering? The signs themselves do
even disagree that seeing a sign stat-
serious, the Walmart kid was
in a hurricane of relatable protest signs
Who knew back in 2010 Tumblr, that our
ga have been a growing industry in our
the forms of escapism some have yet

THE FACE

A big thank you to...

INTRO

The intro page is one of the most impor-
tant parts of the magazine so it needed to
stand out from the rest. By implementing
various parts of the graphics within the
magazine, it became a more eye-catching
and visually inspiring page making sure
people stopped to read it.

We experimented with how the cover
should look but ultimately I decided that a
clean cover looks better than something
messy. It balances out the heavy interior of
the magazine and keeps it fresh. I wanted
a sense of mystery to be built from the cov-
er instead of an overload of information.
In order to have a break from text overload, we used large images that break up the pages and allow for a visual rest. I wanted to keep these images in line with the articles they were linked to so the magazine doesn’t dot about too much.

I wanted to use imagery that was provocative and drew people into the pages.

In order to add more interesting graphic elements to the pages, I gave Steven some quotes from the texts that draw slight intrigue into the piece. The short sentences can be used graphically to make the spreads more dynamic and hold more character.
Towards the end of the graphic development I went through and requested certain changes such as images and text placement so that the magazine stayed true to the brand I had created around it. This final editing took part with Steven who was able to adjust them. During this time I also scanned over the text and checked other textual elements on the pages.

What stood out in a negative way on the flatplan was the imbalance of colours on the pages. There were a lot of heavy pages at the end of the magazine so I decided that they needed to be spread out more in order for the magazine to run and be read smoothly.
I found these pages difficult to suggest adjustments for as the imagery provided often wasn’t suitable for the way the graphic designer wanted to portray them. I had to request more and more white to be taken out of the photos in order to make them fit better with the black background. In the end the results were still not the best but I think the pink and black pages have a good contrast to the rest of the lighter pages in the magazine.

With only one photo provided for this piece, I had to rethink the structure of the layout incorporating a longer quote and suggesting a larger area for the title.
Content List

The content list will have a brief overview of each piece of content in the Issue 0 magazine, covering who it was written by and a visual key. This list will be provided so that it is easy for viewers to see exactly what each piece is about very clearly and they can know what the individuals in the piece stand for. They can easily connect each piece to the rest of the concept and presentation and clearly follow how the magazine has translated the values into content.

Magazine

I am providing the final magazine, Issue 0, for the viewer to look over and have a good idea of the professional look and feel. Each of the spreads, designed by Steven Lenoir and Julie da Silva, have been edited and checked by myself in order to achieve a high quality finish and brand coherency. This final magazine is the result of various visual experiments but has an unpolished style that separates it from the typical glossy magazines today.

The Manual

The editorial formula book is a permanent handbook that is needed in order for an outsider or those producing for The Face need in order to fully understand the brand as a whole. It covers important brand elements such as the concept and values, as well as covering the history of The Face and the content guidelines that are needed to each issue represents the magazine well. The in-depth book provides a well-rounded structure for others to tackle the brand.
PRESENTATION DESIGN

Inspirational Research

Due to a large part of my project being about making statements and asking for change in society, I started looking into various art pieces that were based around a protest sign theme. Each of the images displays various sized signs and placements to make the viewer dot from piece to piece making a dynamic layout that I can translate into how I want to show my boards.
First Presentation Plan

I need to be more selective with words and use less of them to get the point across quicker.

Feedback

- The posters won't be stable and the presentation might not last multiple viewers interacting with it.
- Consider the order in which people read in to display the posters, start with the start of your project but still keep the concept front and centre.
- Get rid of the chains and the table cloth, keep it simple and focus on your project.

Second Presentation Plan
FINAL CONCLUSIONS

Personal Thoughts on my Project

Overall I am very happy with how my project has turned out. I had enough creative freedom to explore the ideas I had but still have a professional outcome. The project was a very personal one for me, so I was highly motivated to create the best possible outcome. There are some areas that I would have liked to spend more time on, such as creating even more content, but for the time I had I am pleased with the final products.

Applying My AMFI Skills

Whilst at AMFI I continuously struggled to be seen as a professional student, often getting feedback to work on how I present myself and my products. Over the time, I have worked towards showing myself as a team leader, increasing my organisation skills and project planning abilities in order to be more professional in my approach. During this project I was also able to apply knowledge I have picked up from my time at AMFI. Both the sponsored magazine and editorial branding minor allowed me to develop a good insight into how the magazine industry works and the steps into producing a well branded media outlet.

The Challenges

I consider myself to be quite an introvert so one of the hardest parts of this project was connecting with a large range of new people in order to create the magazine. It definitely built up my people skills and personal confidence whilst pushing me to keep networking. It is something I have not often been challenged over so I really stepped outside my comfort zone. Another more practical area I struggled with was being more specific in my decisions. This relates back to being able to present myself and ideas in a confident light, as I struggled with how to define each step I took and found it hard to settle on a decision.

The Strengths

I think I am personally proud of how I was able to organise a whole magazine by myself, whilst keeping in mind a strong brand identity and content coherency. It surprised me that it all came together while keeping an eye on a large range of components that are usually handled by multiple people. In the end I think it shows my developments in both team work and individual work. I could also apply the magazine elements I learnt during my time at AMFI, from an editorial formula to a flatplan.
What I Have Learnt

I have certainly learnt how to address various individuals in a professional way in order to get them involved behind my idea. I can formulate a convincing and inspiring story that allows people to see my vision and feel motivated to get involved in the story. I have gained a new knowledge for organisation and the bringing together of components, highlighting a skill of project planning which I wasn’t so aware of before. I have also learnt to give patience to my projects and where I need to organise my time so that areas that I should be prioritising are met to the fullest extent.

How I Can Use This Work

Doing this project and various other magazine projects, I have realised that my strengths lie in the overview and organisation of the creation of a product. By being able to grasp an overview I am able to make coherent brand identities and implement the values into every aspect. This keeps in line all those who are working towards the final product, who I can also keep organised and steer in the right direction. When I first came to the school I thought I would fall into a more creative path but in the end I have discovered the strength that goes alongside brand organisation and the positives I can take away with this knowledge.

What I Can Still Improve

The ultimate personal goal for me is to have confidence in my abilities which will then work in my favour when I want to share an idea. This way I can continue to improve my professionalism and work towards being a valuable member of a team or even a team leader.
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33. Mirror Mirror Magazine Cover, Summer 2016 - Photographer: Kathinka Gernant [Available online at: https://static1.squarespace.com/static/54da70f5e4b0ba12e9636912/5/5a5f68eaf9619acff16719ff7/1516202620266/mirrormirror2just.jpg]


36. RapRadar, i-D Magazine N/A – Photographer: N/A [Available online at: https://s-media-cache-ak0.pinimg.com/originals/c6/07/ac/c607acf7f8b8ab2a8eaeece6a563d2b5.jpg]


38. Magazine Collage, N/A – Photographer: N/A [Available online at: https://da1urhpfd469z.cloudfront.net/uploads/advertphotos/14/0829/17159833-377-640x426.jpg]


49. Wasted My Time, N/A – Videographer: Alex Lee [Available online at: https://i.pinimg.com/originals/cfa7/3c/cfa73cad8fa0897e640ce2e2e0fc5f18.jpg]


51. Will He Music Video, BRTHR OCT 2017 – Videographer: Alex Lee [Available online at: https://thumbs.gfycat.com/NewFirstDavidstiger-max-1mb.gif]


53. Windows Music Video, JAN 2016 – Director: 8ris [Available online at: http://static.tumblr.com/ed24aede-b5686a5e317722a4a9c9362/zo9pypnkgbaCoypuglyhTumbler_static_4n6ppaenu04koko5w48wsws.png]


55. Joji, N/A – Photographer: N/A [Available online at: http://static.tumblr.com/ed24aede-b5686a5e317722a4a9c9362/zo9pypnkgbaCoypuglyhTumbler_static_4n6ppaenu04koko5w48wsws.png]


60. Praha Typography, 2015 – Creator: Steven Lenoir [Available online at: http://stevenlenoir.info/mgs/mgspla.png]


64. Viz Magazine Cover Issue 227, SEP 2013 – Illustrator: N/A [Available online at: https://pinimg.com/736x/97/e0/49/97e049a5234cc7e8793a68b70e0d5a7c1-geel-shot-newcastle.jpg]


67. Progress Bar S02E04, JAN 2017 – Graphic Designer: Michael Oswell [Available online at: https://progressbar.club/assets/poster/PB_S02E04-min.jpg]


70. Will He Music Video, BRTHR OCT 2017 – Videographer: Alex Lee [Available online at: https://lylyng.com/vi/R22Xe-QQhp8I/maxresdefault.jpg]


74. Nadia Rose Highly Flammable Album Cover, 2017 – Illustrator: N/A [Available online at: https://imagescdn.juno.co.uk/full/CS6535509-01A-BIG.jpg]


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Instagram pages used:
- @sillyat – Iris Chalangeas
- @nocturnal_femme – Sanae
- @jadeevangeline_ - Jade Evangeline
- @angelkitty_plug – N/A
- @mexicanamericanbaby – N/A
- @sendbobsplz – Bobbie
- @late.capitalist – N/A
AMFI