

NETFLIX

Brief set by
Netflix

Non-English Language Content: Great stories are universal

Related Disciplines
Advertising
Integrated Campaign

Deadline
22 March 2022, 5pm GMT

Additional Prizes
Mentoring sessions with Netflix staff, an invitation to a virtual or physical premiere or experiential activation, Netflix merchandise and more

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The backstory

Netflix is a global streaming entertainment service offering ad free, unlimited viewing focused on movies and TV series. Netflix is present in 190 countries to over 209 million members. Content is offered in over 30 languages, and the brand continues to explore the next language to launch.

Despite this broad language offering, UK consumer appetite for non-English language titles has historically been low. However recently this has started to change, with Netflix titles such as *Squid Game* (Korean), *Lupin* (French) and *La Casa De Papel* (Spanish) becoming huge hits all around the world, including the UK (see *the brief pack for an example of how Netflix used the Euros 2021 as a cultural conversation hook*).

Netflix believe that great stories are universal. The increasing impact of foreign language content on pop culture is undeniable; an Oscar for *Parasite*, a sold out Wembley stadium for *BTS*, searches for currency conversion calculators for WON are skyrocketing, and white Vans are this year's must have Halloween accessory. Netflix is leading the way in globalizing the entertainment business, providing a platform for people from more than 190 countries to watch stories from all over the world. They want to show members around the world that great content can come from anywhere, and be loved by anyone. They also believe more people should see their lives reflected on screen – and more voices should have the chance to be heard.

What's the challenge?

Create excitement for non-English language content amongst UK audiences, and leverage this as a conversation driver among fans of entertainment.

Develop a campaign that gets more UK audiences to consider, explore, try watching and talk about non-English language films and series on Netflix. You can choose to focus on a wide range of content, or target your response to a specific show or film. And the mediums you choose are completely up to you – they could be anything from a social through to experiential work.

Who are we talking to?

18-34 year old entertainment lovers based all around the UK. Think about how your response can reach beyond London-centric audiences and instead speak to everyone, from a rural community through to a metropolitan borough. They already watch Netflix content, but may not have considered watching non-English programmes before. And remember, for many people in the UK English may not be their first language. Is there a way you could consider this in your idea?

Your response should be inclusive, speaking to everyone, and have broad appeal.

Things to think about

Where to speak to your audience

Consider the media habits, attitudes and behaviours of the target audience - how can you best reach and engage with them? What social media channels are they using, what trends are popular, how might that impact your response to the brief?

Celebrate the benefits

For many people in the UK, watching non-English language content may not be something they have considered before, so how can you encourage them that there's more to be gained than just good stories? For example, it can be a fantastic opportunity to broaden your knowledge of other cultures and perspectives. But maybe there's other reasons you could discover that really make this type of content stand out. Also, consider exploring recent successes and finding what you think gave them this tipping point and how you might be able to incorporate this into your response.

Make it Netflix

For Netflix, reach and frequency is a consideration but it's not the priority – they want you to drive conversation. Talkable moments, tapping into culture and current affairs, and entertaining people are all central to how the brand plans their campaigns, so please be mindful of this in your response. No format is off limits!

It's all about timing...

Consider cultural moments and events throughout the year – how might your response piggyback onto an existing moment? Or maybe you could even create your own.

Challenge the challenges

Some of the barriers that broadcasters, streamers and film studios might face when marketing non-English language content include:

- Subtitles & dubbing** – there are some perceptions that subtitles can be hard to read and follow, or that mouths not matching the dialogue can be off-putting. Netflix doesn't push people in a subbed direction or a dubbed direction – they want to be the home of choice – there's no right or wrong option, as long as people are watching.
- Perceived relevance** – there can be a certain pretentiousness associated with subtitled or dubbed content. It can have strong associations with arthouse cinema, as opposed to mainstream entertainment. Equally, some audiences

Primary Research

They have given you some excellent references with which to start your research. Case studies, statistics and other information.

Delivery

The brief gives examples of what you might deliver in response to the problem. You're not limited to this but it is a good jumping-off point.

Context

You are delivering this brief for 21GRAMS and their target audience. Their mission and aspirations should underpin your concepts.

Key Targeting

21GRAMS write here about skin cancer but in the context of black people specifically. The brief is all about highlighting and helping to combat inequality within cancer treatment.

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Primary Research	Delivery	Context	Key Targeting
They have given you some excellent references with which to start your research. Case studies, statistics and other information.	The brief will give examples of what you might expect in responses to the project. You are welcome to use this but it's a good jumping off point.	You are delivering this brief for ZOBAMS and their target audience. Their mission and outcomes should align with your campaign.	ZOBAMS write here about skin cancer but it is also important to remember that the brief is not about curing skin cancer but helping to combat inequality within cancer treatment.

feel that content with characters and locations from elsewhere in the world might not be relatable.

- Viewing habits & taste** – people's tastes are very broad, even in a single market. How can Netflix celebrate this diversity?

The important stuff

Develop a campaign that speaks to 18-34 year olds in the UK that gets them to engage with non-English titles on Netflix. Your response should have multiple touchpoints and clearly explain how it would reach people all across the UK.

You should include:

- Key insights and how they influenced your response
- How and where your idea will run
- How you'll get people talking
- A series of key visuals and mock-ups across multiple touchpoints.

What and how to submit: Read *Preparing Your Entries* before you get started for full format guidelines.

Main (essential):

Either a presentation video (max. 2 min) OR JPEG slides (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit video (max. 1 min total); if your main piece is video, you can also submit JPEGs (max. 4).

Further Information

Read more about the Netflix Long Term View ir.netflix.net/l-ir-overview/long-term-view

Helpful Links

Looking for consumer insights on what made certain series become a success? These articles might help:

Bloomberg - Squid Game proves Netflix's biggest advantage is foreign language TV bloomberg.com/news/newsletters/2021-10-10/squid-game-is-netflix-s-first-korean-hit-a-japanese-show-is-next

GQ - White Lines gq-magazine.co.uk/culture/article/white-lines-netflix

GQ - Best foreign films on Netflix <https://www.gq-magazine.co.uk/gallery/best-foreign-films-netflix-uk>

Glamour - Best foreign language films and shows on Netflix glamourmagazine.co.uk/gallery/best-foreign-language-films-tv-shows-netflix

Pop Sugar - 47 foreign shows on Netflix <https://www.popsugar.co.uk/entertainment/best-foreign-tv-shows-on-netflix-46851499>

Metro 6 of the best foreign language TV shows on Netflix metro.co.uk/2019/05/15/six-best-foreign-language-tv-shows-netflix-9512599

Evening Standard - 20 best foreign language films to watch online standard.co.uk/culture/film/best-international-foreign-language-films-a4414876.html



NAILING YOUR ENTRY

Be realistic

One of the best parts about the New Blood Awards is that brands are genuinely looking for work they might be able to turn into a reality (and pay you for or employ you to do so in the process!). Some briefs are looking for big scale thinking, others want something more nuanced. Whatever your brief, make sure you consider reality in your ideas. You can do something new and innovative without breaking the bank or asking a brand to invent new technology. Be adventurous with your ideas, but always keep at least a toe on the ground...

*Unlike some other competitions, you retain your IP when you enter the New Blood Awards. If you're entering similar competitions, be sure to check this before submitting!



Prepping your portfolio?

If you're currently working on honing your personal website, we've got some exciting news... D&AD is partnering with **Editor X** to launch New Blood: The Portfolios.

A new category for the 2022 Awards will recognise creatively excellent portfolio websites across a number of disciplines, including Advertising, Animation, Illustration, Graphic and Digital Design. Dedicated content will also be released throughout the year to support emerging talent as they develop their websites, culminating in a call for submissions in Summer 2022. D&AD and Editor X will select and promote a curation of must-see portfolios at New Blood Festival 2022.

Winners will also be eligible to take part in the New Blood Academy.

Register your interest [here](#) and we'll email you the details as soon as they're available.

When submitting your entry...

Don't include your name, university/college/institution or place of work anywhere in the work

You'll be able to credit everyone on the entry site, but please don't put your name anywhere on your work (including the title), or anything that denotes where you study or work, as the awards are judged completely anonymously. If you don't, we'll be in touch to ask you to remove it, if we don't hear back, we may have to remove it ourselves. The only exception to this is if your identity is integral to your response.

Don't repeat the brief back

Don't waste precious minutes or slides re-explaining the brief to the judges. They all have the brief in front of them and will know it inside out. They'd much rather hear about your project!

Insight, idea, execution

Make it really easy for the judges to understand what your idea is and how you came to it. A great presentation explains what the insight was that helped you create the idea, what the idea is itself, and then shows how you've executed it.

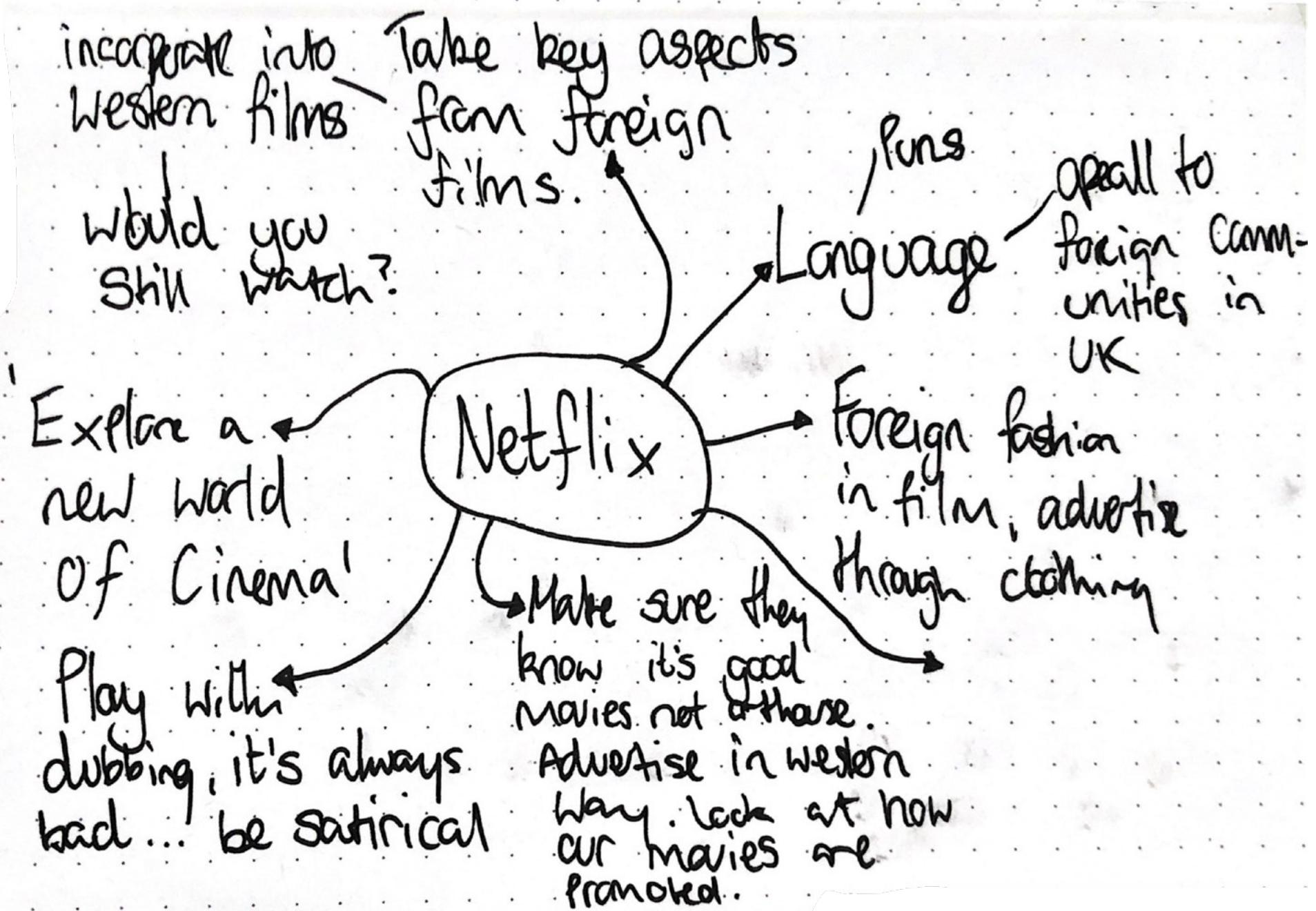
Stick to the submission formats

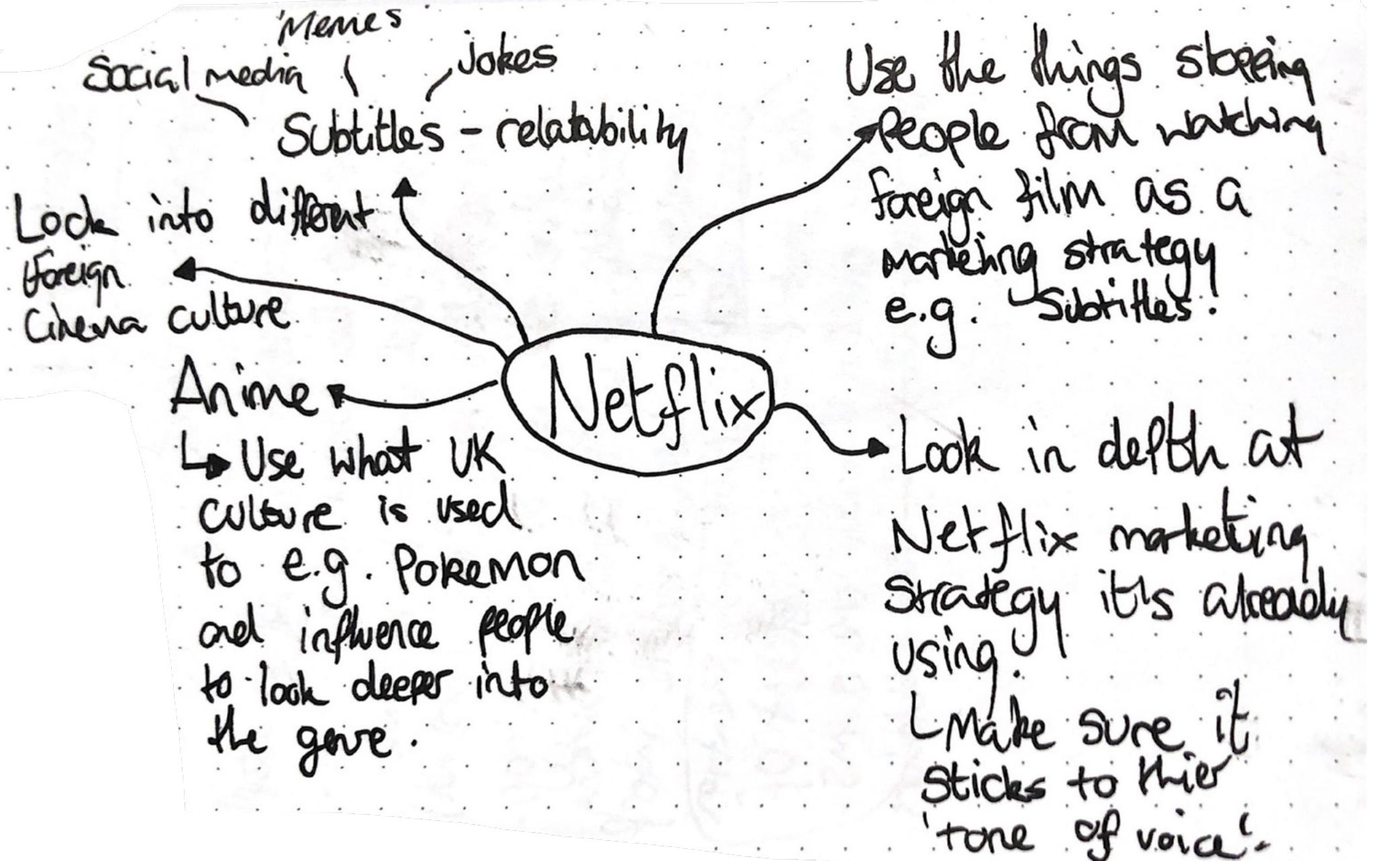
One of the main judging criteria for the awards is 'is it on brief?'. Part of the brief is the deliverables, the way you present your work. Therefore it is really important you stick to them. Also, remember the judges look through hundreds of pieces of work each year, so it is integral everyone has the same opportunity to shine.

Don't panic!

We have a team of people who look through all your entries before they are seen by the judges. If there's any issues, we'll be in touch! Be sure to keep an eye on your email inbox for emails from newblood@dandad.org as this is how we'll contact you.







NETFLIX'S HISTORY

Let's get into the success story of Netflix's Journey.

Netflix was founded on August 29, 1997, in Scotts Valley, California when their founders Marc Randolph and Reed Hastings came up with the idea of starting the service of offering online movie rentals. The company began its operations of rental stores with only 30 employees and 925 titles available, which was almost the entire catalogue of DVDs in print at the time, through the pay-per-rent model with rates and due dates. Rentals were around \$4 plus a \$2 postage charge. After significant growth, Netflix decided to switch to a subscriber-based model.

In 2000, Netflix introduced a personalized movie recommendation system. In this system, a user-based rating helps to accurately predict choices for Netflix members. By 2005, the number of Netflix subscribers rose to 4.2 million. On October 1, 2006, Netflix offered a \$1,000,000 prize to the first developer of a video-recommendation algorithm that could beat its existing algorithm Cinematch, at predicting customer ratings by more than 10%.

By 2007 the company decided to move away from its original core business model of DVDs by introducing video on demand via the internet. As a part of the internet streaming strategy, they decided to stream their content on Xbox 360, Blu-Ray disc players and TV set-top boxes. The ventures also partnered with these companies to online streaming their content. With the introduction of the services in Canada in 2010, Netflix also made their services available on the range of Apple products, Nintendo Wii and other internet-connected devices.

<https://www.themarcomavenue.com/blog/a-case-study-on-netflixs-marketing-strategies-tactics/>



NETFLIX'S MARKETING STRATEGIES

1. Original Content

Therefore, Netflix now produces its own content which helps them

- Create engagement on the platform - [Netflix's most-watched shows](#) and movies are all Netflix Originals
- Create exclusive content that incentivizes users to sign up for a subscription
- Retain active users with a constant supply of new content to watch ([13 new shows are lined up for April 2021](#))
- Build content credibility ([35 Netflix titles have been nominated for Oscars 2021](#))

2. Data-driven Marketing

People who watch less than 15 hours of content in a month are highly likely to cancel their accounts. (hypothetical numbers)

Therefore, Netflix can figure out what shows the users with low watch-time will gravitate to, and start retargeting them. This could be done either by marketing emails, in-app notifications or favorite show prompts. All of which are designed to increase the re-engagement of the user on the platform.

This way, Netflix is reducing the probability of losing paid users. The complex data crunching required to make this happen is carried out by AI and ML algorithms.

3. Multi-platform Integration

Netflix show [Patriot Act](#) streams not only on the Netflix website but also on YouTube and Instagram. On YouTube, you'll even find full-length shows of Patriot Act.

This means that Netflix shows, at least some of them, can be watched without signing up for the service. You'll get a good taste of the actual content and you'll know what you'll get if you sign up.

How multi-platform integration helps Netflix?

At first, it seems antithetical to revenue generation, but it's a smart thing to do. Netflix has about 5,000 titles available to the US audience. Letting one stream for free won't harm their business.

Netflix's YouTube channel has 2+ million subscribers, while their IGTV videos garner up to 100k views.

Therefore, they don't have to invest a fortune in promoting a new show. Their social presence does it for them.

In addition, Patriot Act is a social awareness show. It not only brings potential paid sign-ups for Netflix but also builds social goodwill with the viewership.

4. Don't be afraid to Pivot

By the end of 2020, Netflix had about [4.6 million paid subscribers in India](#). Clearly, it's a growing market for the OTT giant but something interesting recently happened for the Indian Netflix-ers.

Netflix launched a mobile-only plan for India which is 60% cheaper than the cheapest plan available in the country. The plan costs 199 INR or \$2.72 per month. This was done owing to the large-scale consumption of content on mobile devices in the country.

In fact, the market share of mobile devices in India is around 76% whereas it's only 22% for desktops. Therefore, the takers for a mobile-only plan, at least in theory, were quite a lot.

How pivoting their pricing model helped Netflix?

Netflix's idea of pivoting the pricing plan was a huge success. The Chief Product Officer at Netflix, Gregory K Peters told [India Today](#) that the plan outperformed their expectations.

Netflix has increased their user base in India and have been able to ramp up revenue. It's believed that similar Netflix Marketing Strategies will be tried in other global markets as well.

5. Email Marketing

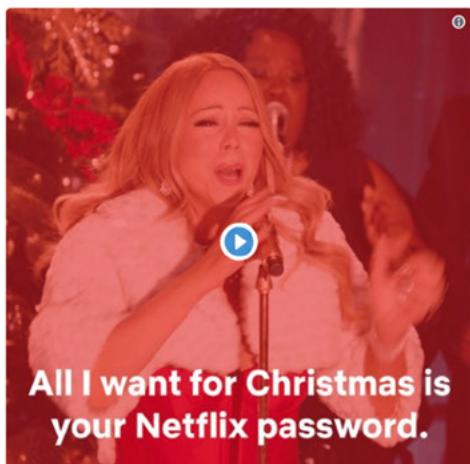
Netflix is easily one of the smartest email marketers out there. If you've been a subscriber, you'd know what I am talking about. Below, I have dissected Netflix's marketing emails for greater clarity.

On a whole, they're using emails for;

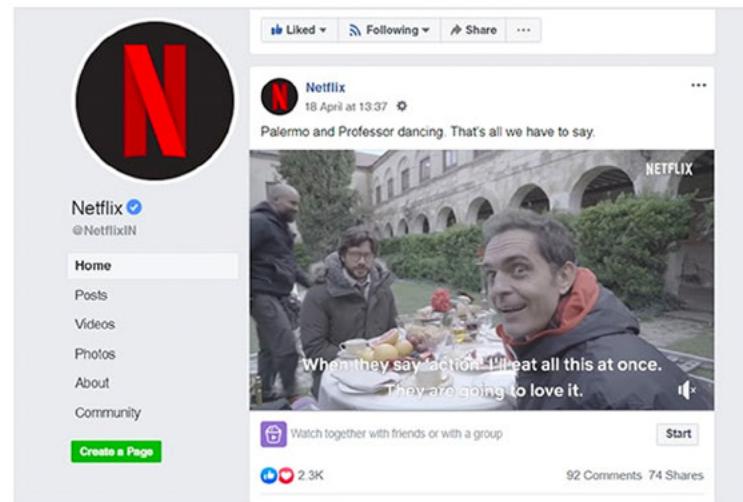
- Engaging current users with show recommendations
- Bringing back lost users with new offers and shows
- Increasing watch time for users with low activity on the platform
- Making new release announcements

SOCIAL MEDIA

Netflix knows how to get the most out of Facebook, Twitter, and Instagram. The company uses comedy to give themselves a friendly tone of voice. They do this by posting memes, gifs etc. Netflix also interact with their fans through social media with replies and polls. This works very well for them and is essentially free marketing for them as well as building a community around Netflix and their online presence.



Netflix US @netflix
Make my wish come true
4,808 1:28 PM - Dec 23, 2017



SQUID GAME CASE STUDY

Squid Games is a South Korean drama series that recently released as one of Netflix's originals. It garnered huge attention all around the world and was one of the few cases where a foreign film has gone viral in the UK and US. How did they do it?

I watched it because I was curious why it was so popular. I assume many others did as well, creating kind of a self fulfilling prophecy. It was still a great show regardless

I just love the foreign Netflix stuff in general. I also enjoyed Lupin (French), Katla (Icelandic), and Dark (Germany). Honestly, it's nice just to get content that's executed well, and from a very non-American perspective. It's a nice change.

I think a lot of America is tired of American shows. I watch a lot of what Netflix offers that is foreign. They bring a different flavor to stories we kind of know. I have never watched a Korean series though. The concept sounded interesting, the characters were interesting. The Korean aspect was a big part of the draw. A lot of us are binging it so I think word of mouth is working quickly.

I don't know. But it's awesome. I've told so many people they need to watch it

Another point to note is the rise in popularity of the Korean thriller genre with films like Parasite and Train to Busan - Squid Game came at the perfect time to where Western audiences were looking for the next big thing here

Once it's on "Netflix Top 10", it's inevitable. It also helps if Netflix has it featured in the top banner as suggestion to push certain shows to a wider variety of users.

Because the plot, the twist, the actors, the cinematography, the emotional investment for each character growing by each episode, the character arc, the background music, the conflict, the excitement, the dramatic irony. It is both horror and wholesome at the same time. It makes you cry, laugh, be happy and get angry all at once. It has the elements that make a movie/series phenomenal.

This is what people on reddit say about it. I think it's interesting to see exactly why people chose to watch it. It seems as if word of mouth was a big factor in Squid Games success, and a lot of people watched so they didn't feel like they were missing out. It also seems people are getting more comfortable with subtitles and watching foreign tv. This is in part thanks to Netflix, they do a very good job at making foreign TV mainstream, with previous shows such as Lupin (French), Money Heist (Spanish), Dark (German), and now Squids Game (South Korean)



Squid Game uses a lot of interesting imagery, symmetry etc. that make the series very memorable. It came out right around Halloween as well which gave it a lot of free advertising as well, with Squid game costumes and merchandise being extremely popular this year.

NETFLIX POPULAR FOREIGN SERIES

Lupin



Lupin is a French series about a thief. Based on the books 'Arsene Lupin, Gentleman thief'. It gained popularity in the UK when released on Netflix (January 2021).



Dark



Dark is a German Sci Fi Netflix series about two children going missing in a small town. It was released in 2017 and became very popular.



Money Heist



Money Heist is a Spanish TV show released on Netflix in 2017. It is one of Netflix's most popular shows and hugely popular in the UK and US. It's about a criminal mastermind and a team performing heists.



Toradora



Toradora is a Japanese anime series based on the manga series of the same name. It is about a friendship between a boy and a girl. The series was made in 2008 but bought and added to Netflix in 2020. Like many other anime, it is popular in the UK and US.



NETFLIX FOREIGN FILM CATEGORIES

Netflix already has a wide range of international films and series.

NETFLIX Home Series Films New & Popular My List

Series > Anime Series

Top Picks for Leo

Trending Now

Annie Award Winners & Nominees

Only on Netflix

NETFLIX Home Series Films New & Popular My List

Series > International Programmes

Only on Netflix

Trending Now

Binge-worthy Psychological Suspense TV Programmes

Dystopian Futures

Massive range of anime series and movies, most of these are Japanese however some are American. Japanese culture has become very popular in the West recently, and a big part of this is because of anime.

NETFLIX Home Series Films New & Popular My List

Films > International Films

Top Picks for Leo

Trending Now

Only on Netflix

Action

Documentaries

Binge-worthy TV Programmes

Gritty TV Dramas

NETFLIX Home Series Films New & Popular My List

NETFLIX TONE OF VOICE

The tone of their brand voice reflects that: it's informal, conversational, and humourous. With each post, Netflix knows they're talking to stans, existing customers, or pop culture aficionados who just want to be in-the-know, and as such, their tone varies from post to post.
<https://schoolofsocial.substack.com/p/netflix-brand-voice>

It's fast, easy, entertaining, and affordable. It has a straightforward and engaging personality.
<https://digitalbrandinginstitute.com/netflix-defined-brand/>

Netflix developed their voice with their audience in mind

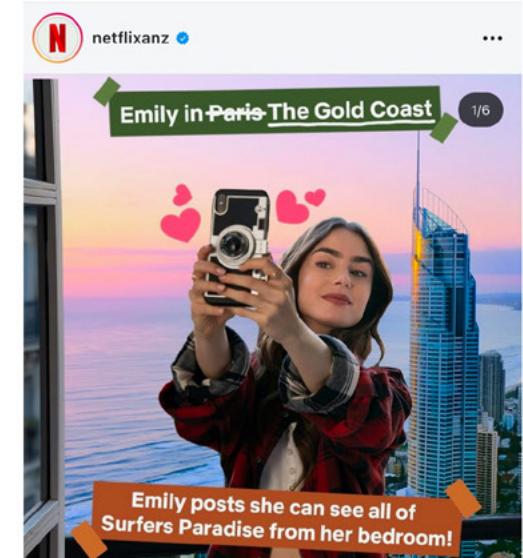
Netflix sounds like a real person with an authentic personality

Netflix's brand voice is ownable

Netflix keeps its voice consistent



28,615 likes
netflixuk Wish I had this before Year 7
View all 143 comments
October 11



Liked by netflixuk and 4,627 others
netflixanz "You lost me at G'day" - Emily, probably.
#EmilyInParis
View all 127 comments

PARASITE

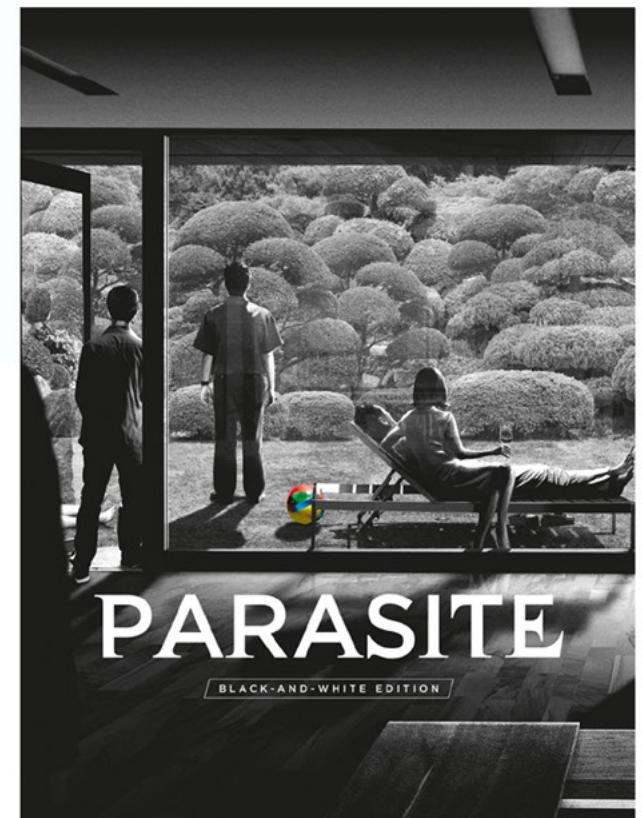
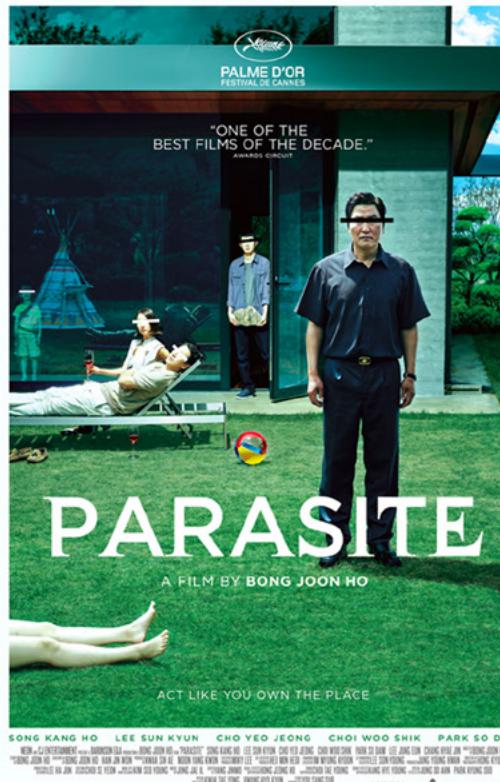
Synopsis

The struggling Kim family sees an opportunity when the son starts working for the wealthy Park family. Soon, all of them find a way to work within the same household and start living a parasitic life.

Parasite is a South Korean black comedy film(2019). It gained huge popularity around the world and won lots of awards. Winning these awards as well as word of mouth in real life and on social media was likely a the main reasons it got so popular in the west. It also touches on lots of real world issues that may be relatable.

Box office: \$259 million

Budget: ₩17.0 billion; (~US\$15.5 million)



HOW ANIME GOT BIG IN THE WEST

Key Points

The anime industry continues to grow in the west. Anime has a long history that has led to a 15 billion-dollar industry.

Many millennials grew up watching shows like Pokémon and Dragon Ball Z on TV but were unaware of the rich culture backing those shows.

The word “anime” is a shortened version of the Japanese word Animēshon. Anime is a form of Japanese animation used to identify animated productions made for television and film in Japan. Over the years, anime has begun to make its way into other cultures.

Modern anime began in the early 1900s and found lasting success in 1961.

These animations often stem from Japanese comic books called “Manga.” Unlike American cartoons, anime doesn’t follow a set style and instead can vary quite a lot depending on the artist. However, anime characters tend to have common features such as large eyes, small features and colorful hair.

The early 1990s served as what was known to be an “anime boom” in the US as popular series such as Dragonball, Astro Boy, Sailor Moon, and Slam Dunk began to air.

Anime conventions became more popular in the west allowing larger groups of fans of anime and manga to come together to showcase their passion.

The ability to watch new animes and keep up with current shows airing in Japan became even easier with the launch of streaming services. The popular service Crunchyroll, launched in 2006 and has grown to over 2 million paid subscribers (and 50 million registered users) as of 2019.

The hype in the west continues to grow as streaming services, such as Netflix, Hulu and Amazon Prime, continue to pick up and showcase shows. The streaming service Netflix, whose current subscriber base is approximately 150 million across 190 countries, has even begun creating its own shows.

In the past, anime fans had a negative stigma attached to them. The term “weeb” or “weeaboo” was thrown around as an insult. However, as social media platforms such as YouTube and Tiktok become more popular among anime fans the term has grown to be used more positively.

A whole generation in the West has grown up with anime and is now passing it on to their own children. It is unlikely that we will see a decrease in popularity in the upcoming years.

The stigma that anime is “just for kids” will fall away as more people watch the animes marked by adult themes and subject matter.



BRIEF HISTORY OF FOREIGN FILM

Foreign film history was largely a voyeuristic experience.

The unfamiliar backgrounds and the struggle with the subtitles were all part of the feeling that you were peeking through a keyhole into another world.

Comparison to the vacuous fluff that Hollywood unreeled endlessly across American screens at the time, people marveled at how sophisticated, how subtly different the foreign movies were from our own rather consumer-driven lives.

Each European industry featured other specialties of its own. No one could touch the British when it came to suspense and sheer storytelling fascination, particularly in the area of mysteries and thrillers.

The Italians developed a rough and ready style of realism that used the shabby anti-romantic backdrop of postwar Italian cities, laced with trolley wires overhead and crumbling buildings below, to evoke a strident modern poetry amid the pasta.

The French became masters of an understated irony, cynical and tart (no pun intended), built out of scenes, not stories, and great women who could act, like Jeanne Moreau, and some who obviously didn't have to, like Bardot.

In the work of each country there was an honesty and a lack of sentimentality that exposed Hollywood as the mindless dream factory it mostly was.

American marketing methods were one thing, but when Hollywood taste began to penetrate the content of the pictures, the trouble really began. Slowly but surely the foreign film started to sink into the suburbs of Hollywood.

<https://vocal.media/geeks/foreign-film-history>



'La Dolce Vita' (1960).
Example of Italian cinema



Jeanne Moreau in ' Ascenseur Pour L'Echafaud' (1958)
Example of French cinema.



THE WORLD IS ON NETFLIX

The world's stories are on Netflix.

Advertisement, showing an alien discovering Netflix. He responds to different stories with different emotions and ends up bonding with his alien friends over it.

The advert is showcasing the variety of stories and genres Netflix has.

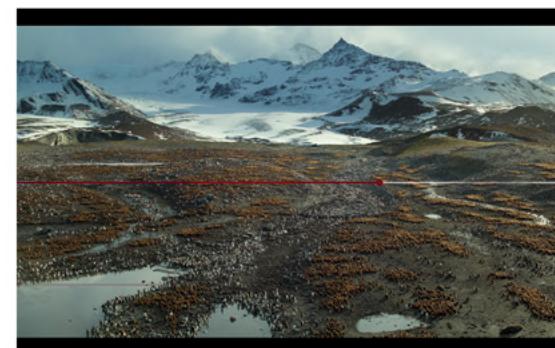
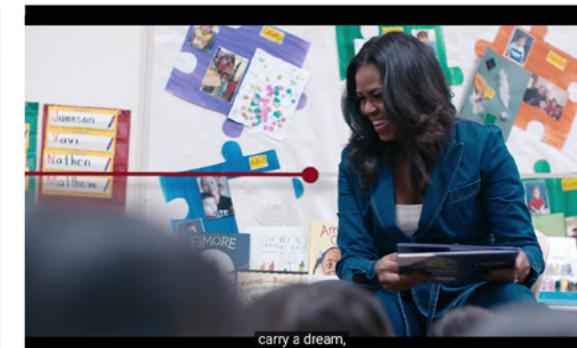
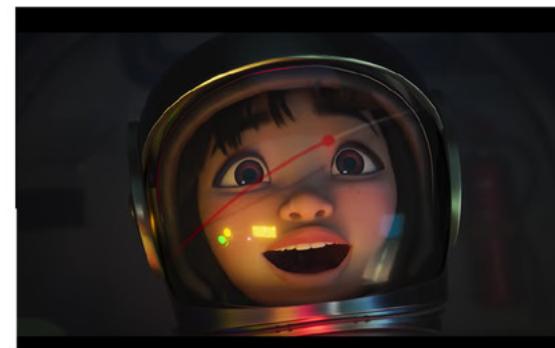
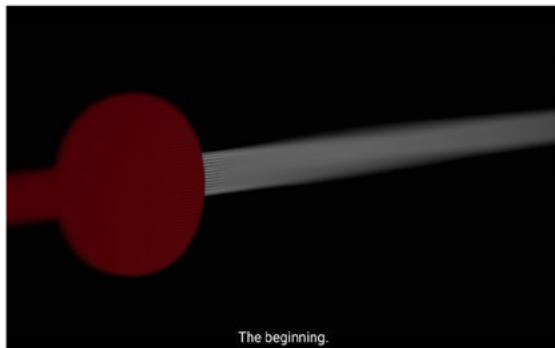
It also shows how Netflix can bring people together.

Them being aliens demonstrates how wide an audience Netflix has and can appeal to. There's something for everyone.



ONE STORY AWAY

Another Netflix advert, a clever idea using the iconic red bar. I think it's helpful to look at Netflix's TV adverts to get an idea of what tone of voice they are using in different media and projects. I need to make sure I don't stray too far from this tone in my project.



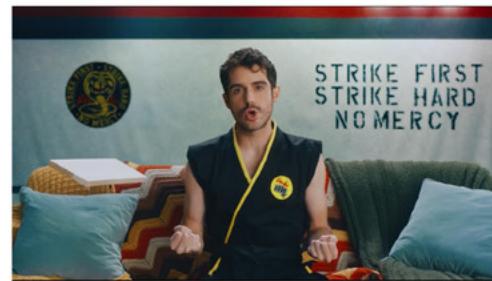
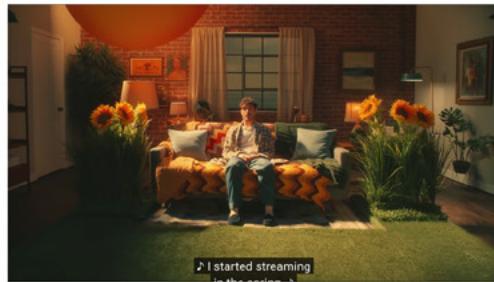
PLAY SOMETHING

Advert with comedic tone of voice



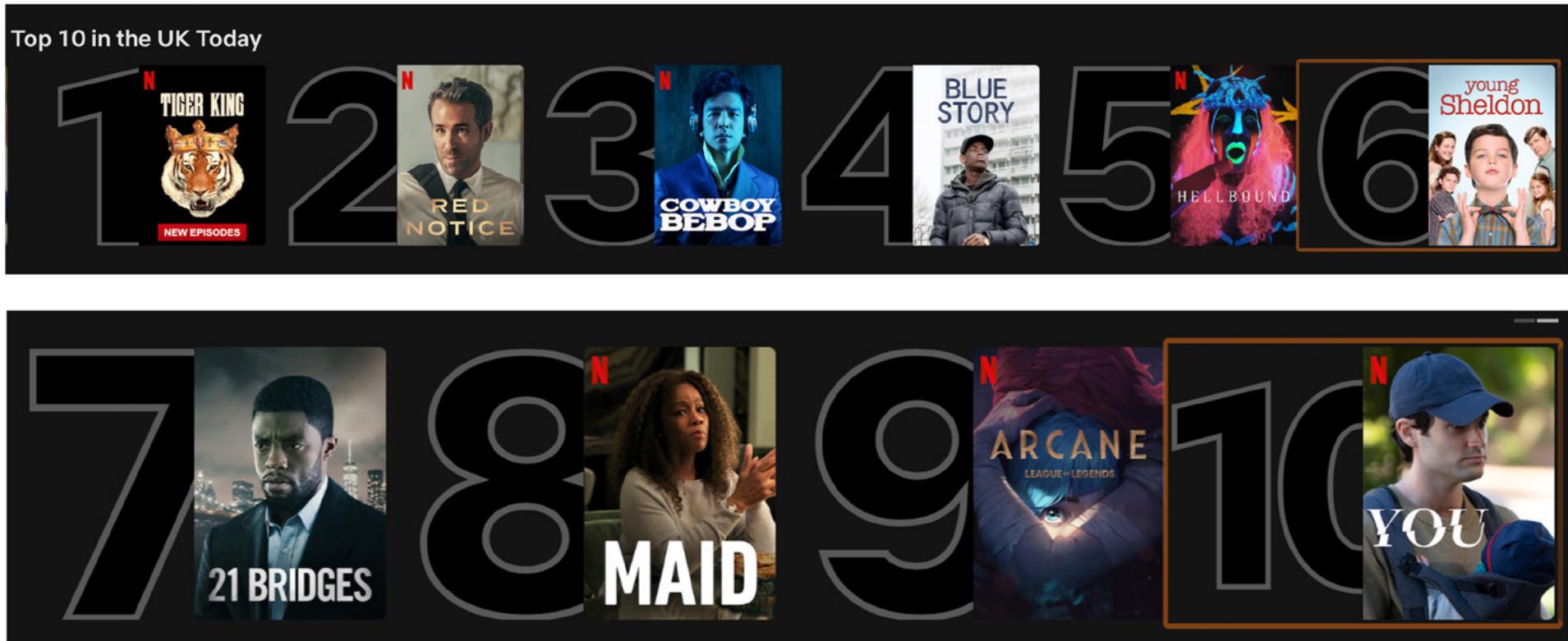
WE WATCHED IT ALL

Another comedic advert referencing their shows and their audience during the covid 19 pandemic.

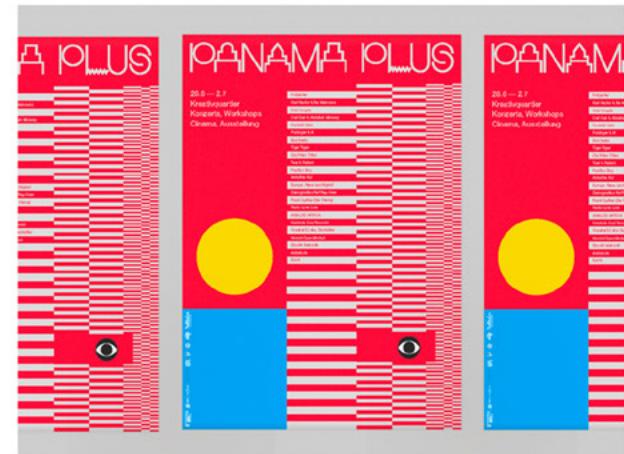
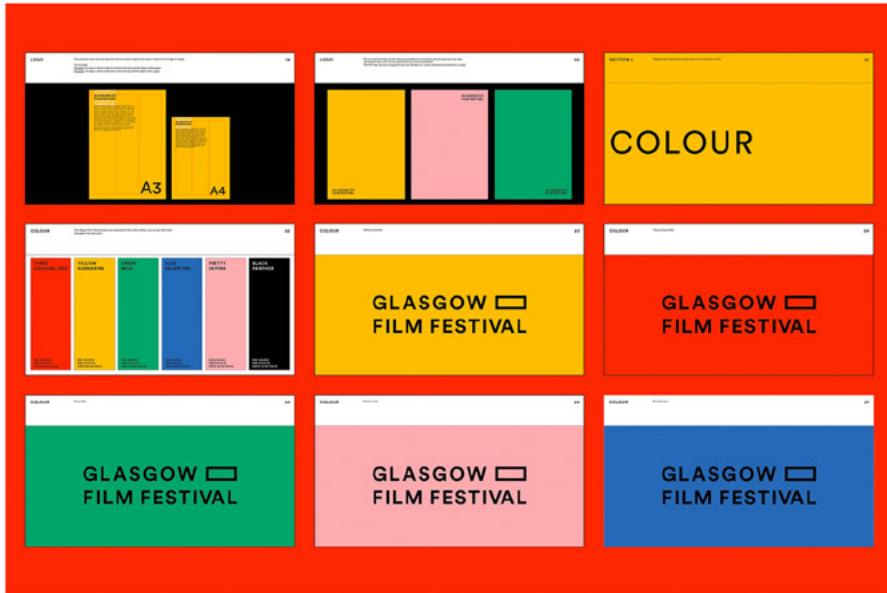


NETFLIX TOP 10 PAGE

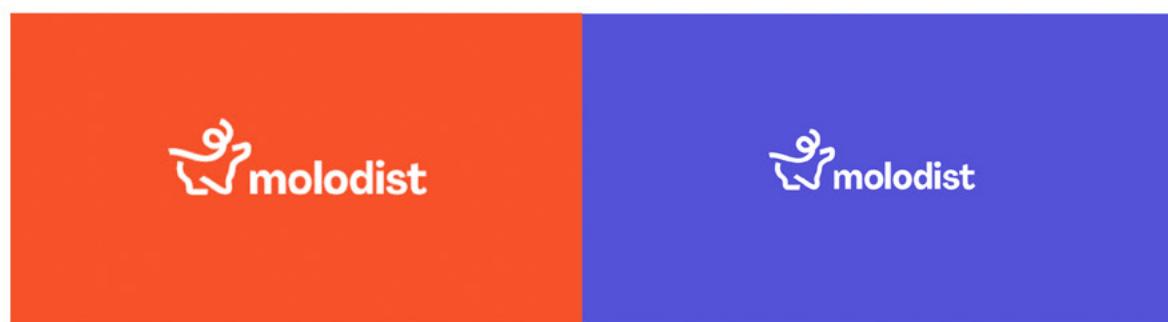
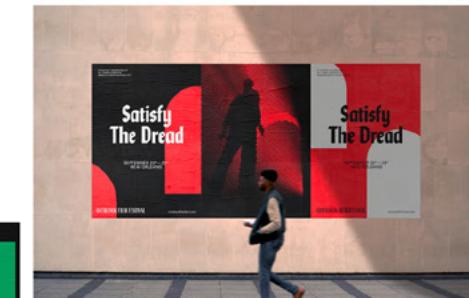
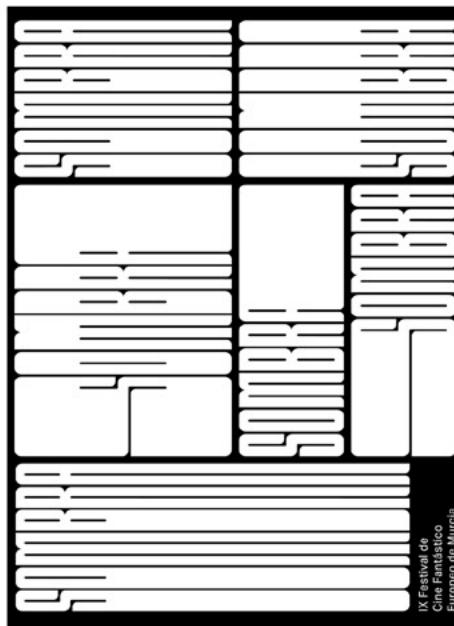
Netflix has a top 10 page that they use to promote new shows and movies. Some people believe the list is personalised to each user and it's likely they use this category to market new content that they want to blow up and go viral, e.g., Squids Game. Once something is left on the top 10 page it starts to gain traction and become viral (If the content is good). Netflix can easily present things in a way that favours some shows, therefore they (to some extent) choose what to make popular.



FILM FESTIVAL BRANDING



FILM FESTIVAL BRANDING



FILM FESTIVAL BRANDING

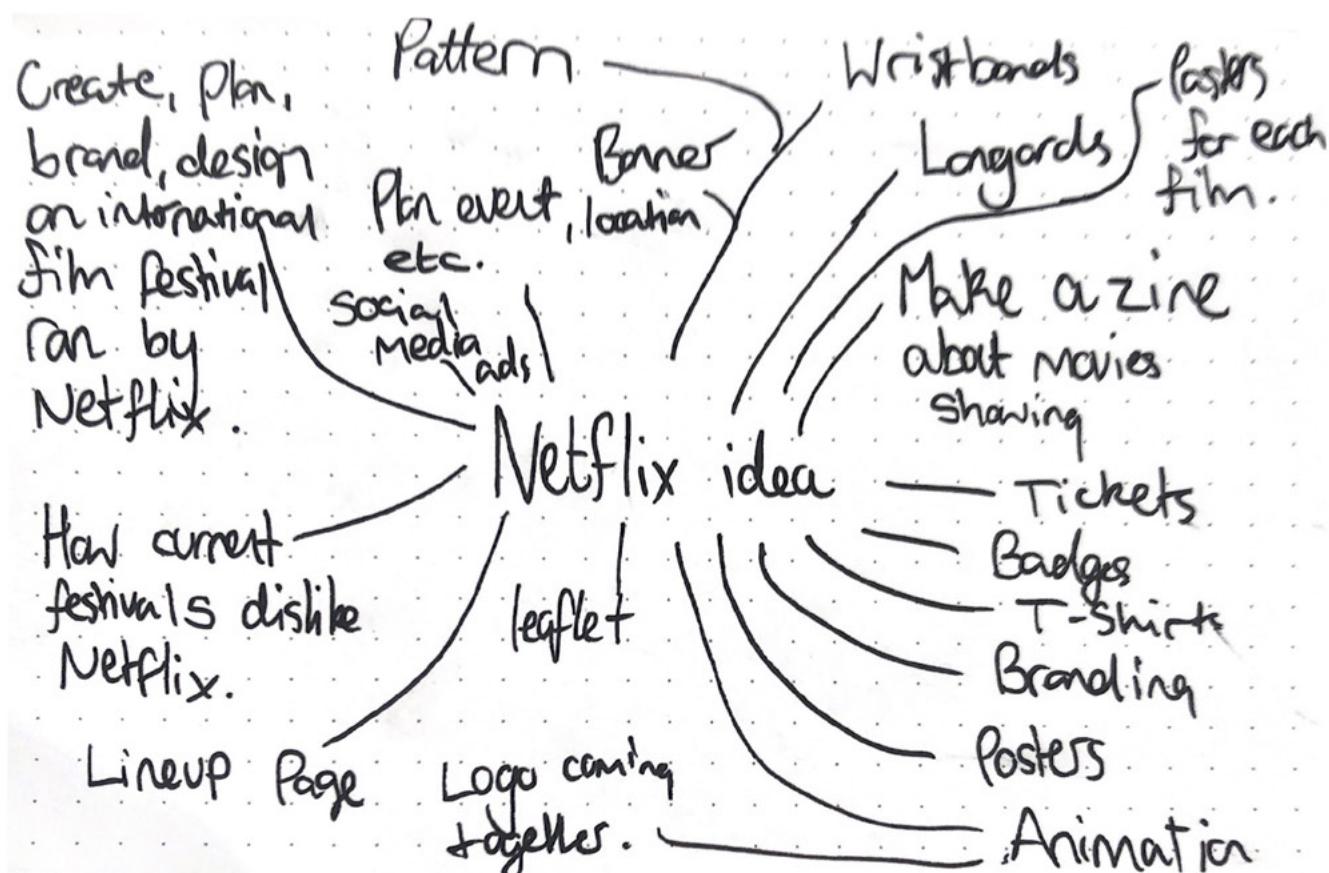


IDEA PROPOSAL

I want to plan and design an international film festival that would be run by Netflix. I think it's the perfect way to get everyone interested in foreign film, especially those who may not have been before. Having an official festival hosted by Netflix will garner a lot of attention from everyone, and I think it's a good way to target younger audiences (between 18-34). I want the festival to have a chilled atmosphere as opposed to high class and sophisticated like many others (Cannes etc.). There are many avenues I could go down for my outcome, here are a few ideas:

Brand the festival,
use AE to create animation for logo, digital billboards etc.
'Festival line-up page, what movies will be playing
Poster
Leaflet
Merchandise, bags, t-shirt, badges
Signs
Wristbands and tickets
A magazine/ zine detailing the movies being shown

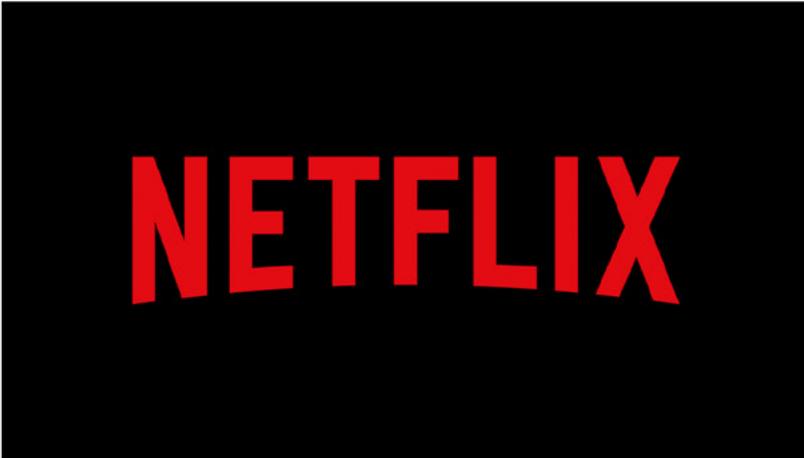
Lanyards
Posters for each film
Patterns
Social media advertisements
Tone of voice
Guerrilla marketing,
wall art, postcards
Website



NETFLIX LOGO BRAND GUIDELINES

VIDEO WATERMARK

On very few occasions, the logo can appear in white. One such occasion is for the video watermark.



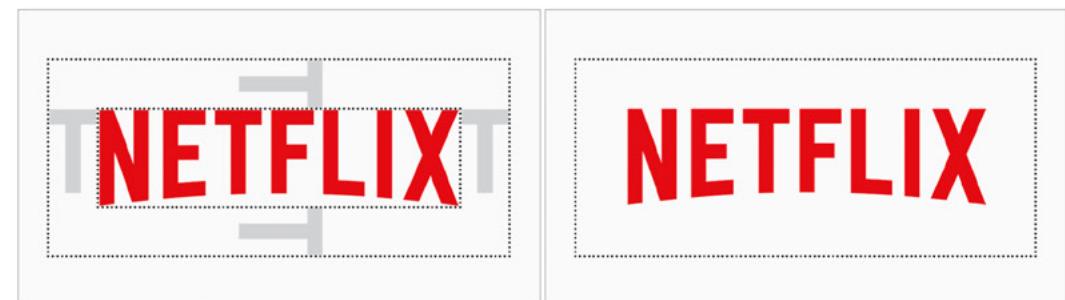
COLOR

Our primary logo is Netflix Red on a black background. This is to create a premium cinematic feel as we continue to set the industry standard for original content.



CLEARING SPACE

The minimum clear space of the logo is the width of the T in Netflix.



LOGO ON COLOR

In certain situations, the logo can also be used on a white or contextually colored background, as long as there is a 3:1 contrast ratio. Anything less may compromise visibility and is not recommended. Color contrasts can be checked [here](#).



NETFLIX LOGO BRAND GUIDELINES

COLOR

The N symbol color palette always consists of two tones. This helps give it dimension and differentiate from the N within the full Netflix logo. The primary background for the N symbol is black. This is to emulate a premium cinematic feel as we continue to set the industry standard for original content.

AVOID



Avoid using a white logo, except for a video watermark. For all other cases, please contact brand@netflix.com.

Avoid using a white logo on a contextually colored background.

Avoid using the logo in a sentence.

Avoid adding effects like shadows, dimensions, and gradients to the logo.



Avoid stretching or compressing the logo.

Avoid placing the logo in a shape or container.

Avoid rotating the logo.

Avoid using the logo on busy backgrounds.



Netflix Red
RGB: 229 9 20
HEX: #E50914
CMYK: 0 96 93 2
PMS: 1795 C

Symbol Dark Red
RGB: 178 7 16
HEX: #B20710
CMYK: 18 100 100 10
PMS: 7627 C

AVOID



Avoid substituting the N from the wordmark for the symbol.

Avoid locking up the symbol and the wordmark.

Avoid using a white symbol.

Avoid using the symbol on a red background.



Avoid altering the symbol's shadow or adding other dimensional effects.

Avoid placing the symbol in a shape or container.

Avoid rotating the symbol.

Avoid using the symbol on busy backgrounds.

SYMBOL ON COLOR

In certain situations, the N symbol can also be used on a white or contextually colored background, as long as there is a 3:1 contrast ratio. Anything less may compromise visibility and is not recommended. Color contrasts can be checked [here](#).



Avoid using an old version of the logo

Avoid using the symbol to replace a letterform

INTERNATIONAL FILM FESTIVALS

International Film festivals provide an opportunity for filmmakers, distributors, critics, and other interested persons to attend film showings and meet to discuss current artistic developments in world cinema.

I could use these as inspiration for my project...
Netflix World cinema festival??

- There are around 3,000 film festivals currently active (i.e. ran in the past two years)
- 9,706 film festivals have run at least once in the last 15 years
- 75% of all film festivals were created in the last ten years
- 2009 was the peak year for new festivals
- 2012 had the lowest number of new festivals launched for 14 years
- 39% of film festivals only ever run once
- 71% of film festivals screen short films and 52% screen feature films
- Half of all film festivals run for less than 7 days
- North America hosts 70% of the world's film festivals
- October is the busiest month, with five times as many festivals as December



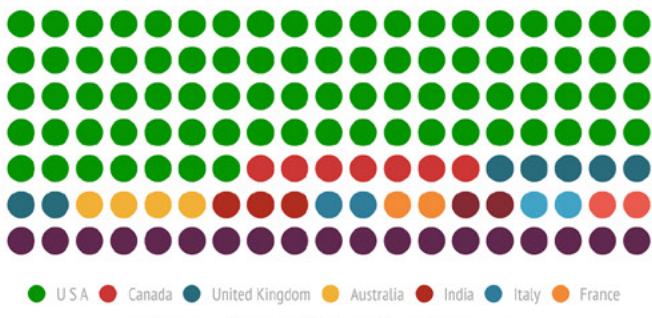
Major film festivals



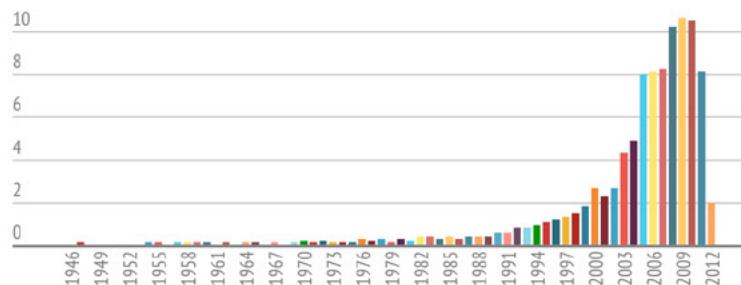
Lots of these festivals have very visually interesting branding .



Film Festivals by Country



Birth Year of Film Festivals



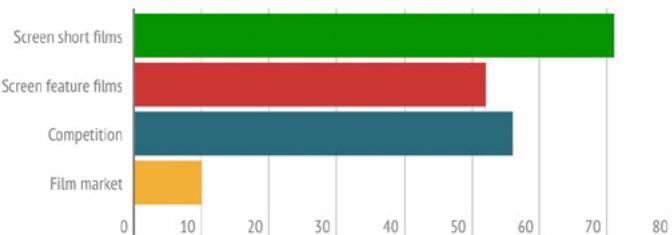
INTERNATIONAL FILM FESTIVALS

How Many Film Festivals Are There?

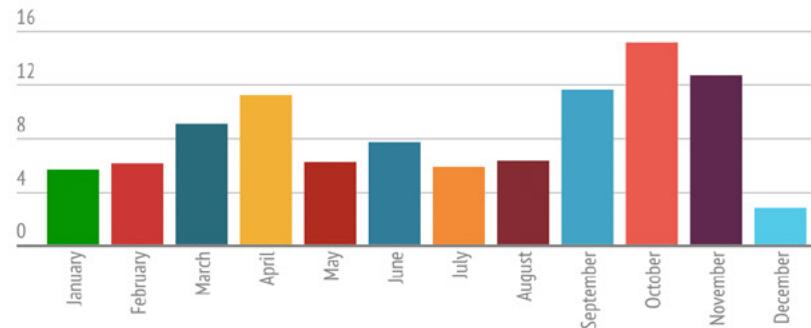
I've collected data on almost 10,000 film festivals throughout the world, but many of these festivals have either closed or are taking a time-out from running events. I would say that to be fairly regarded as 'active', a festival will need to have run events in the past two years. By this standard, there are 2,954 active film festivals.

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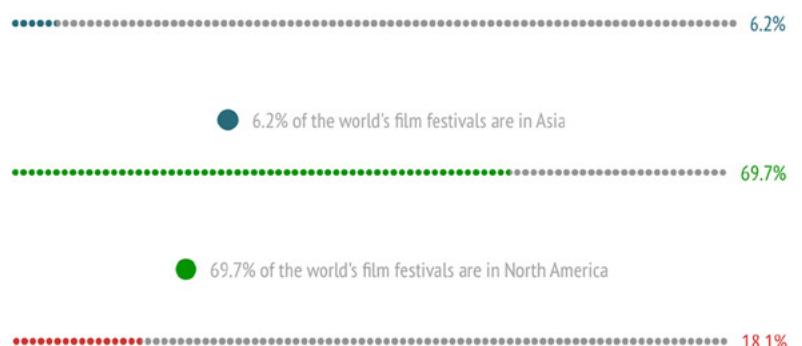
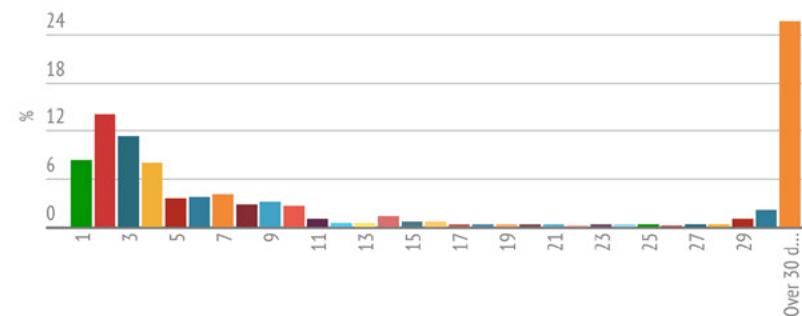
Film Festival Events



Film Festivals by Month



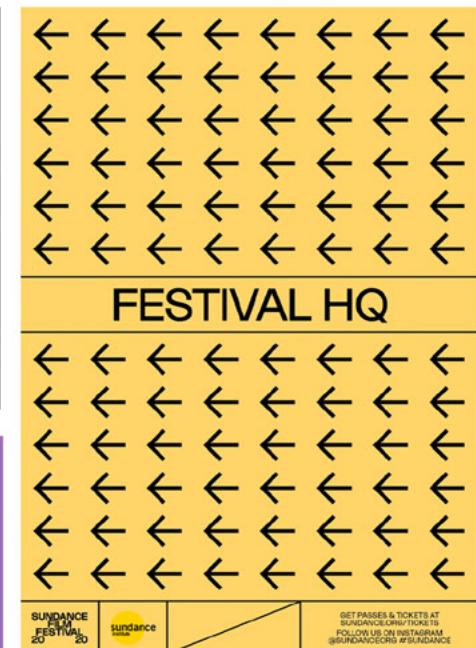
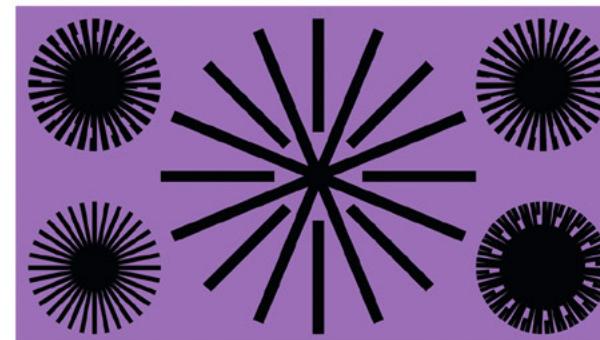
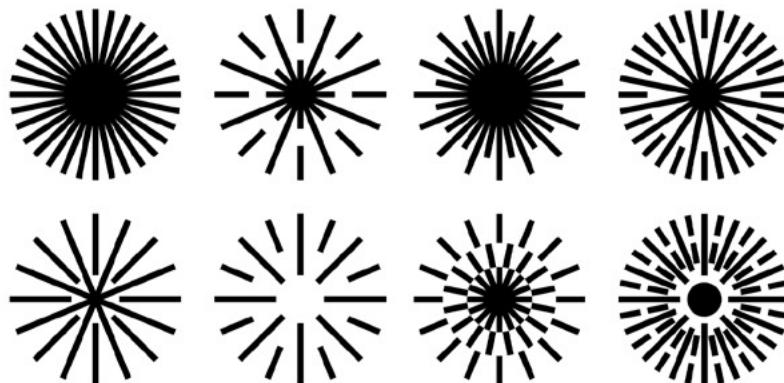
Length of Film Festivals, in days



SUNDANCE FILM FESTIVAL

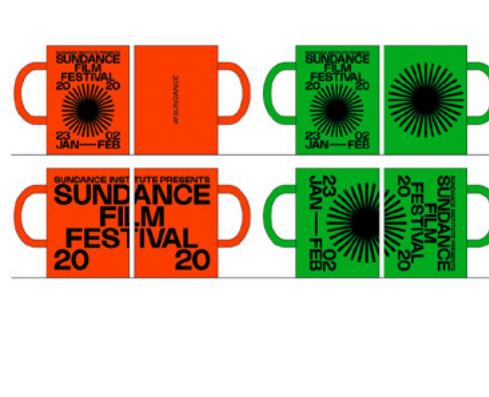
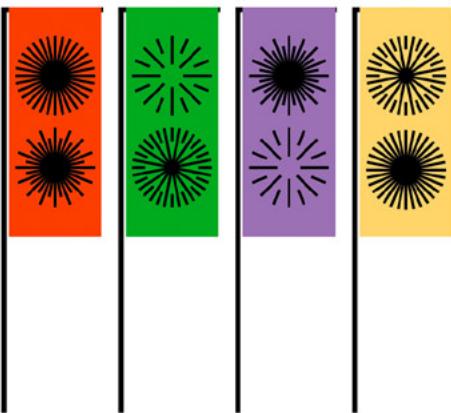
"[Sundance is] a platform, to show films and artworks from around the world that are pushing the limits and boundaries of storytelling."

Lois Farfán

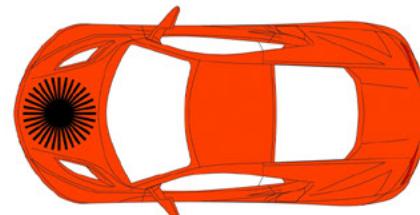
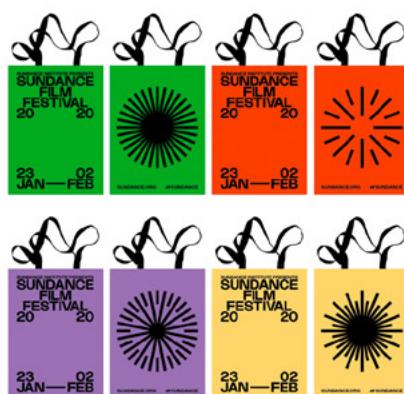
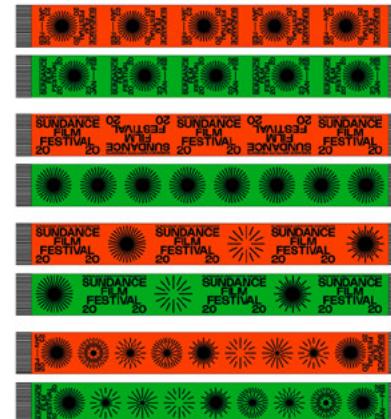


The concept for this year's identity centres on a series of symbols which represent the beam of light from a film projector, the way your eye reacts to light, and the Sun.

SUNDANCE FILM FESTIVAL



Good example of brand continuity.



Love the idea of branding vehicles for the festival

ITALIAN BAROQUE + RUSSIAN FUTURISM

Looking at art movements from other countries to inspire my work.



Italian Baroque is a stylistic period in Italian history and art that spanned from the late 16th century to the early 18th century.

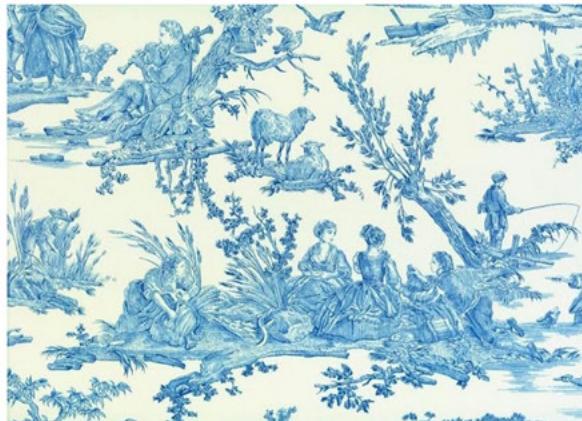
https://en.wikipedia.org/wiki/Italian_Baroque

<https://en.wikipedia.org/wiki/V>

Russian Futurism is the broad term for a movement of Russian poets and artists who adopted the principles of Filippo Marinetti's "Manifesto of Futurism," which espoused the rejection of the past, and a celebration of speed, machinery, violence, youth, industry, destruction of academies, museums, and urbanism, also advocated the modernization and cultural rejuvenation.

FRENCH TOILE DE JOUY + MARINIÈRE

Looking at art movements from other countries to inspire my work.



Traditionally, toile de Jouy is a decorative pattern that features a repeated scene printed in a single color (usually blue, black or red) on a white background. Toile means fabric in french.



<https://en.wikipedia.org/wiki/Marini%C3%A8re>

A marinière, is a cotton long-sleeved shirt with horizontal blue and white stripes. Characteristically worn by quartermasters and seamen in the French Navy, it has become a staple in civilian French fashion and, especially outside France, this kind of striped garment is often part of the stereotypical image of a French person.

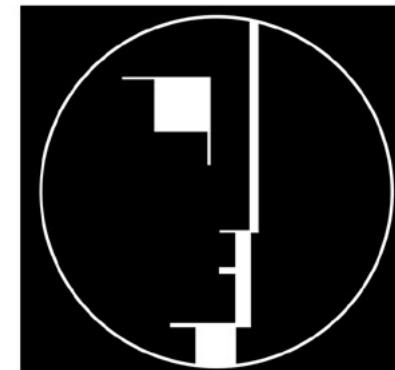
UKIO E + BAUHAUS

Looking at art movements from other countries to inspire my work.



Ukiyo-e is a genre of Japanese art which flourished from the 17th through 19th centuries. Its artists produced woodblock prints and paintings of such subjects as female beauties

<https://en.wikipedia.org/wiki/Ukiyo-e>



<https://en.wikipedia.org/wiki/Bauhaus>

Bauhaus, was a German art school operational from 1919 to 1933 that combined crafts and the fine arts. The school became famous for its approach to design, which attempted to unify the principles of mass production with individual artistic vision and strove to combine aesthetics with everyday function.

LYRICAL ABSTRACTION + AUSTRALIAN TONALISM

Looking at art movements from other countries to inspire my work.



European Abstraction Lyrique born in Paris, the French art critic Jean José Marchand being credited with coining its name in 1947, considered as a component of the Tachisme movement when the name of this movement was coined in 1951 by Pierre Guéguen and Charles Estienne

https://en.wikipedia.org/wiki/Lyrical_abstraction



Australian tonalism was an art movement that emerged in Melbourne during the 1910s. Known at the time as tonal realism or Meldrumism

https://en.wikipedia.org/wiki/Australian_tonalism

DESIGNING MY OWN TOILE DE JOUY

I used a handful of iconic French films to design this toile de jouy. I thought it would be a fun idea to combine foreign cinema with designs from the same country. This example features a handful of French films in the style of toile de joy fabric. I really like how it turned out, and could use something like this for my project. Here are the films used: La Haine, The Passion of Joan the Arc, La Regle Du Jeu, Le Enfants Du Paradis, Les Vampires, Un Chien Andalou, Mon Oncle, Amelie.







DESIGNING MY OWN TOILE DE JOUY



Could be printed on walls at festival, cars?

MARINIERE



Amelie



La Haine

Implementing Marinier stripe into iconic French movies, seeing what it would look like if they were wearing the iconic pattern. I could make patterns like this a part of branding, having it appear in different places around the festival, editing movie scenes to include the pattern etc.

ICONIC GERMAN MOVIES IN BAUHAUS STYLE

Quick mockup of some classic German movies in the style of Bauhaus. I'm doing this for experimentation, think it's interesting to combine 2 different cultural aspects of the country. It could be used to inform my final outcome. Combining movies and design. I haven't copied Bauhaus style exactly but used similar colours and abstract shapes to give a similar feeling.



Metropolis(1927)
Nosferatu(1922)



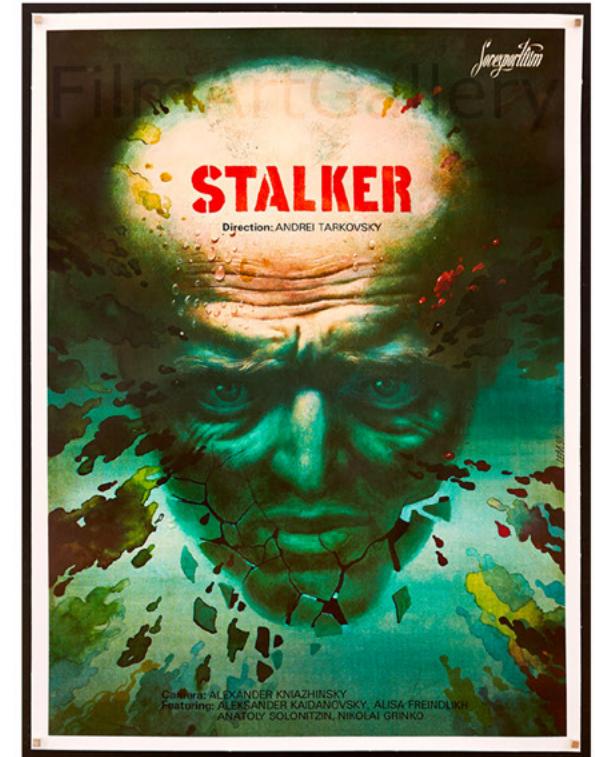
Screen grabs that inspired the posters.

STALKER (1979) POSTER IN RUSSIAN FUTURISM STYLE

I made a poster for the Russian movie 'Stalker(1979)' in the style of Russian futurism. I did this by hand but then added effects and colour on Photoshop to give it a messy hand printed feel.



My sketch

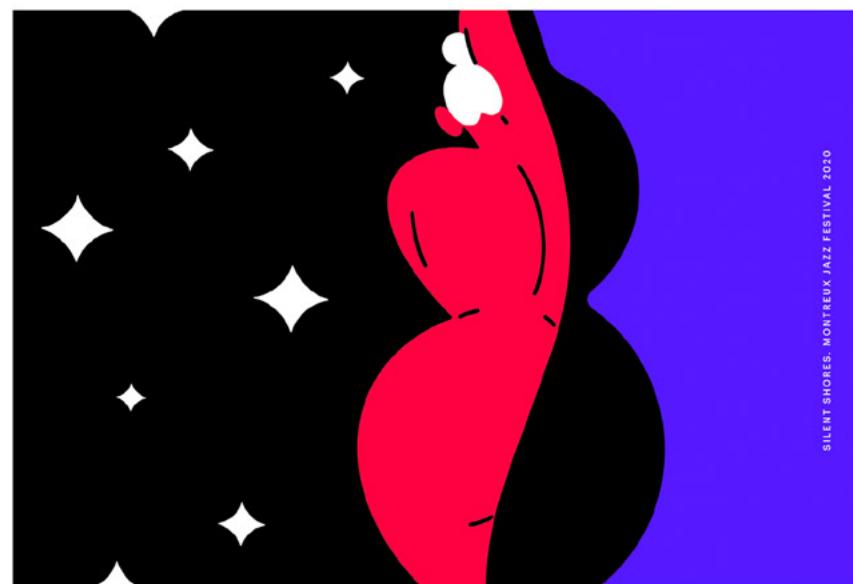
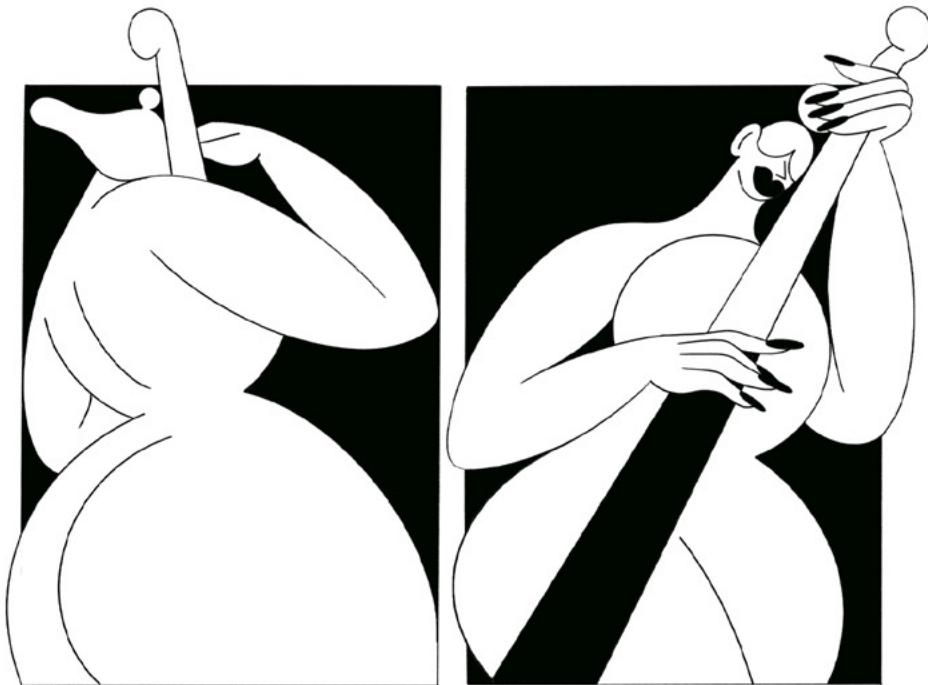


Original movie poster



Screen grabs that inspired my poster

MONTREUX JAZZ FESTIVAL



Marylou Faure takes on poster design for Montreux Jazz Festival following the likes of Andy Warhol and Malika Favre. The French illustrator is the latest in a long line of artistic elites taking on the poster for the historic jazz festival.
<https://www.itsnicethat.com/news/marylou-faure-montreux-jazz-festival-poster-illustration-041220>

READING FESTIVAL BRANDING

Branding for reading/Leeds festival. Edgy, aimed at young adults and teens, robust, simple, can be scaled, memorable, easy to replicate on lots of different mediums, iconic colour scheme.

ITC Avant Garde (bold)



Light Red
HEX: #ed1c24
CMYK: 0, 100, 100, 0
RGB: 237, 28, 36

Light Yellow
HEX: #ffff200
CMYK: 0, 0, 100, 0
RGB: 255, 242, 0

Dark Red
HEX: #c4161c
CMYK: 20, 100, 100, 0
RGB: 196, 22, 28

Dark Yellow
HEX: #ffcb05
CMYK: 0, 20, 100, 0
RGB: 255, 203, 5

FRINGE FESTIVAL BRANDING

Fringe festival, Edinburgh is one of the biggest comedy festivals in the world. Here's some examples of their branding and tone of voice, wacky and fun, it seems to change completely each year but somehow keeps the same tone.



AKBANK SHORT FILM FESTIVAL

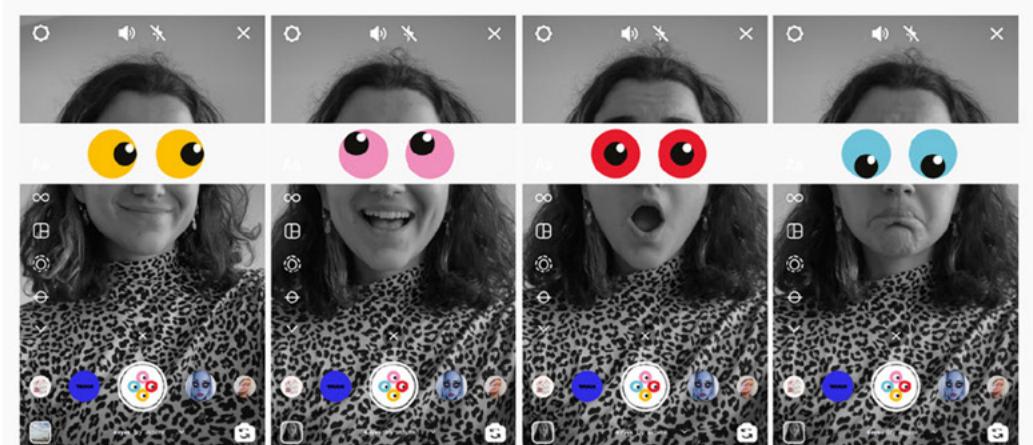
The brand targets university students who are identified as Gen Z. Studies define Gen Z as Digital Natives since they were born into technology. Too much screen time can compound feelings of isolation and lead to underdeveloped social skills, therefore Gen Z is considered as the "loneliest generation".

The most important feature of this audience is that they are in a digital sociality but they feel the physical loneliness. So, we have set our brand purpose to reduce the physical loneliness felt by Gen Z.

We have determined the feeling of UNITY/TOGETHERNESS as the key element of our brand identity. If we consider the metaphor of watching alone as two eyes, we have made watching together symbol by using 4-eye icon. We have positioned our brand not only as a film screening festival, but as a social brand that strives to eliminate GEN Z's physical loneliness. For this reason, we preferred channels and applications that will touch the target audience 365 days, not just at the time of the show.



Fun film festival branding aimed at a young audience, trying to demonstrate the feeling of unity and togetherness. The idea of 4 eyes instead of 2 watching the film. Watching films should be a social etc.

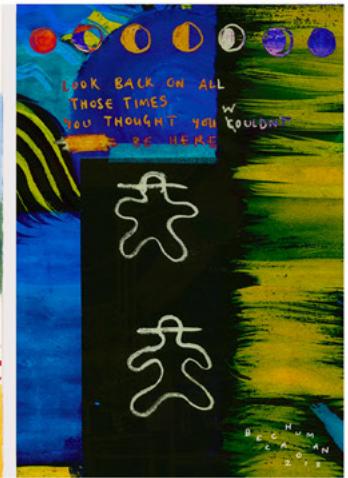
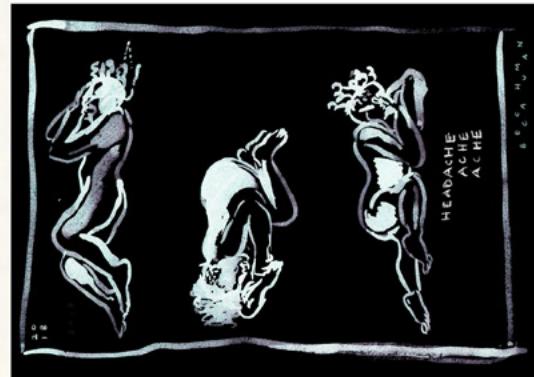


BECKA HUMAN ILLUSTRATIONS

Illustrations and paintings done by Becca Human to inspire her filmmaking.

Interesting to see how film makers get inspired.

Good use of colour and pattern, like how she uses colours freely and then uses black to outline her illustrations around it. Could be interesting to try illustration for my project.

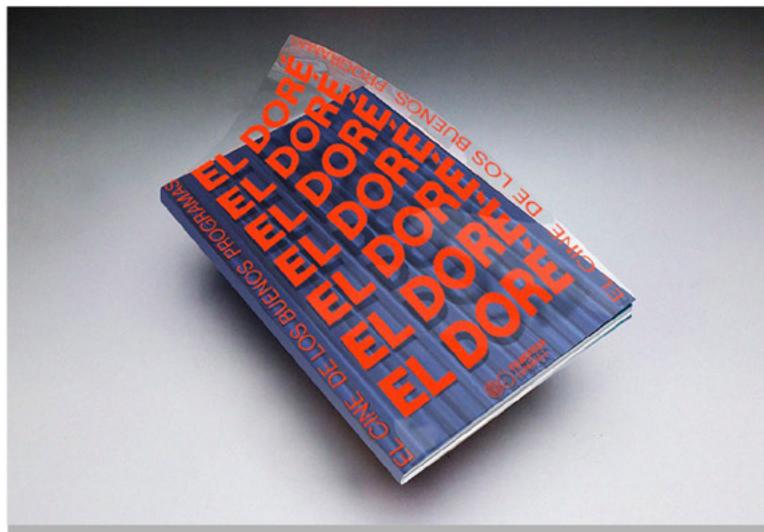


SPANISH FILM INSTITUTION REBRAND



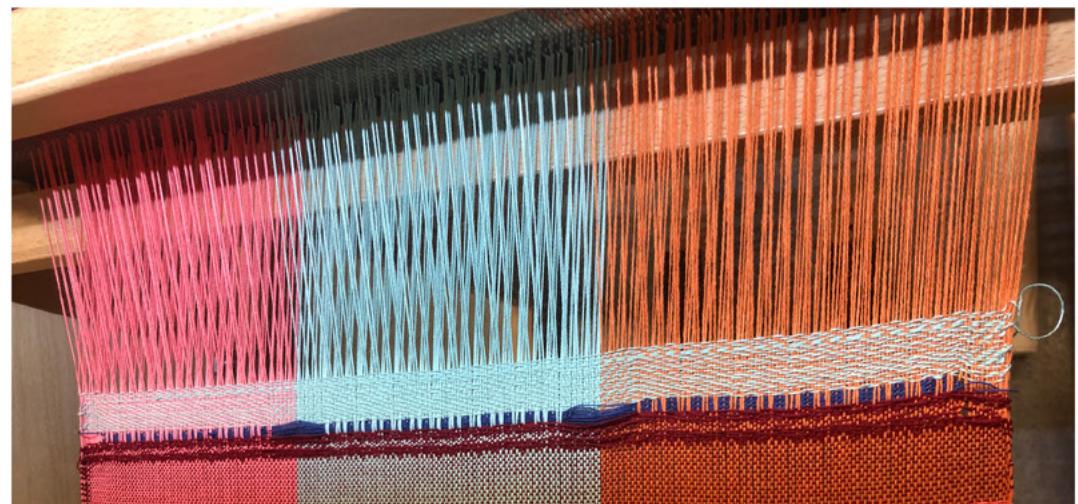
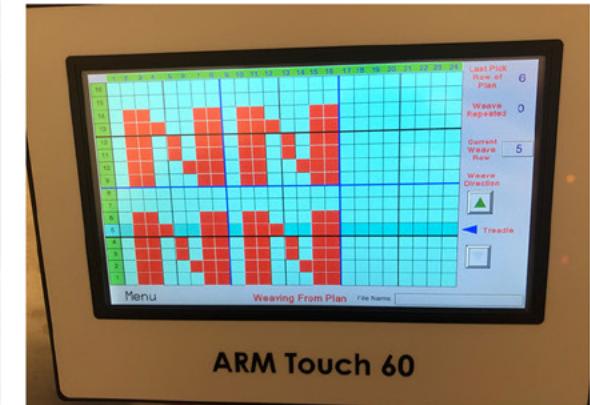
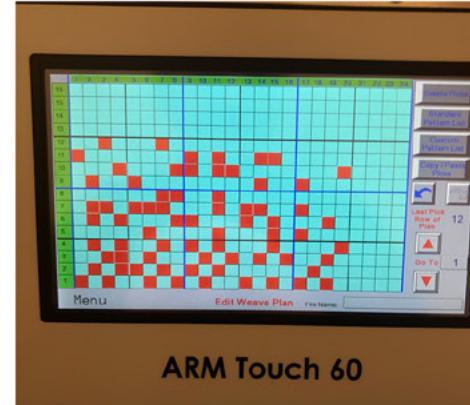
Knom rebrands a Spanish film institution in order to stay relevant to the new generation

The Madrid-based design agency wanted to create “a graphic identity that had a strong typographic character but without neglecting the richness and qualities of the cinematographic imagination.”



WEAVE

Had a go at weaving and found it really fun. I used the arm loom which lets you input a digital design and then weave by hand. I tried a random pattern at first, and then tried to make the letter 'N' for Netflix. The N didn't really show up but I still think it made a cool pattern that I could develop, edit, and use in my project. It could be used for wristbands, lanyards, or just a pattern within the brand. I didn't get a choice of colour, just had to use what was already setup on the machine.



WORLD CINEMA/ CINEMA CLIP ART/ IMAGERY

Looking at imagery that is always used to represent film and cinema, popcorn, camera, film, stars etc. allows me to stay away from this sort of imagery and think outside of the box.

It also can help inspire me if I think I can adapt or play on these images in a new creative way.

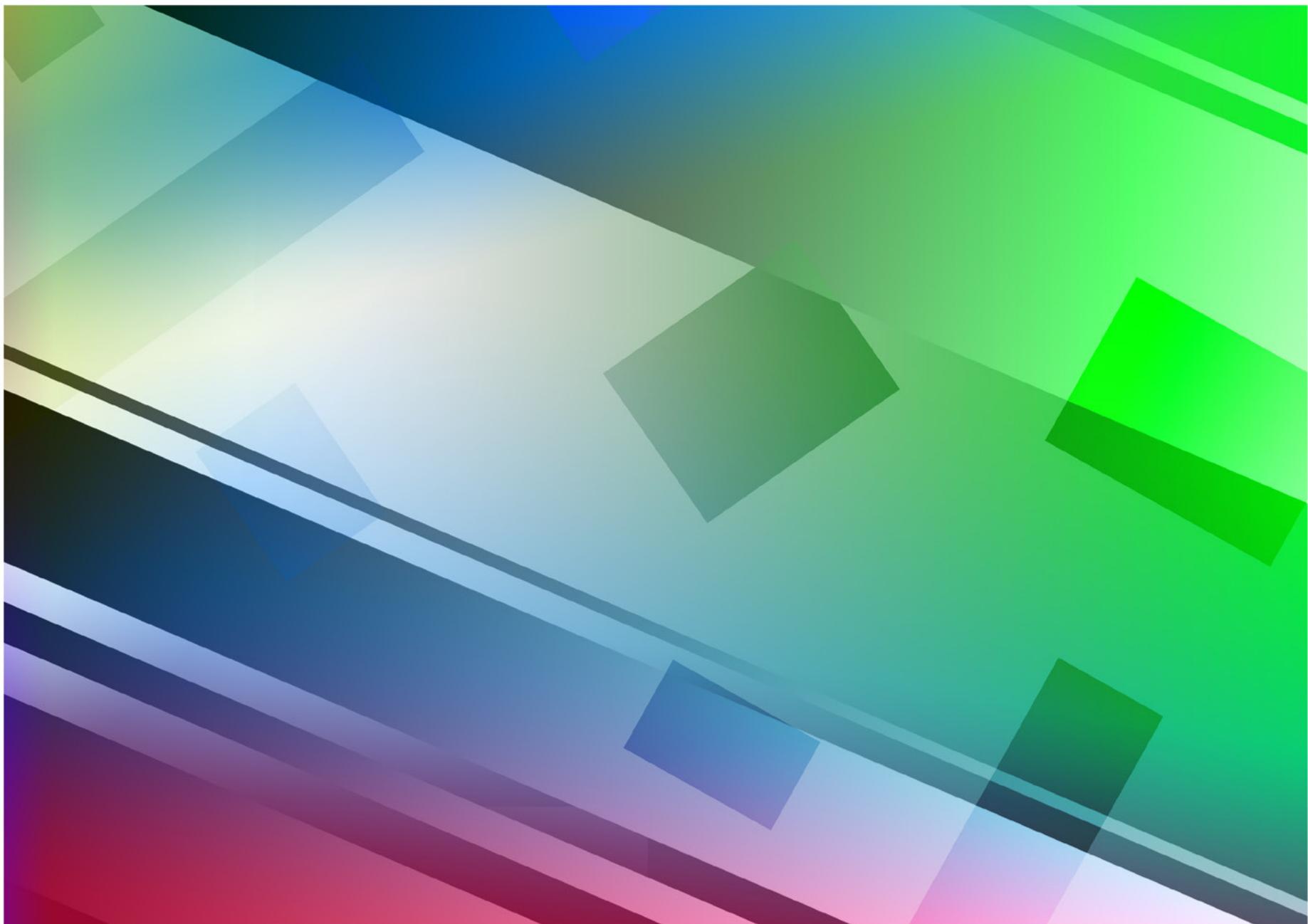


CINEMA IMAGERY



GRADIENT PATTERN

Gradient pattern I made, thought it was cool and could link to Netflix, films and movies.





NETFLIX

World Cinema
FESTIVAL



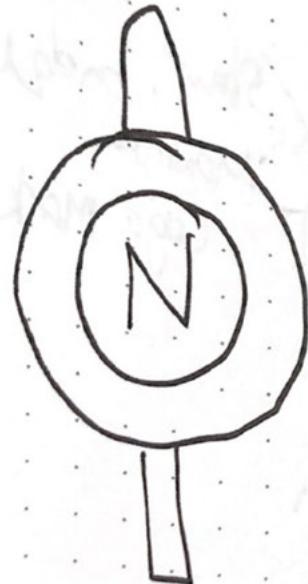
I want the
original Netflix
logo in the
festival word.



Stair, bridge
Monogram
Logo mark



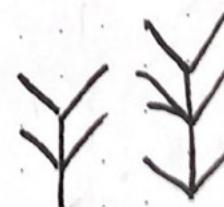
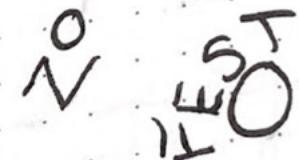
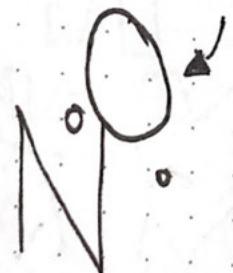
2 separate
logos
joined



Play with
circles,
lens flare.



Lens flare?



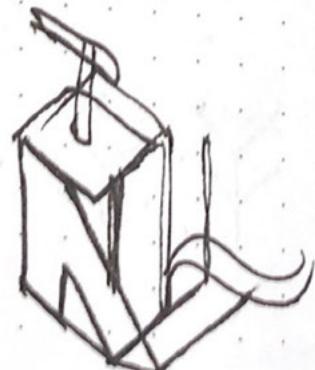
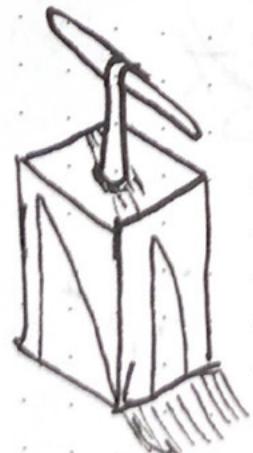
N|FEST
ON FEST

FEST

FEST

FEST

Tree something TNT
 something (classic movie prop)

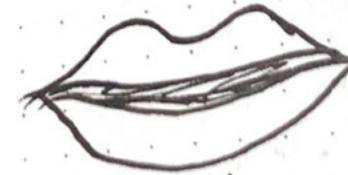


FEST

Fest
 with
 reflecting

Turn lettering
 into iconic
 MOVIE things.

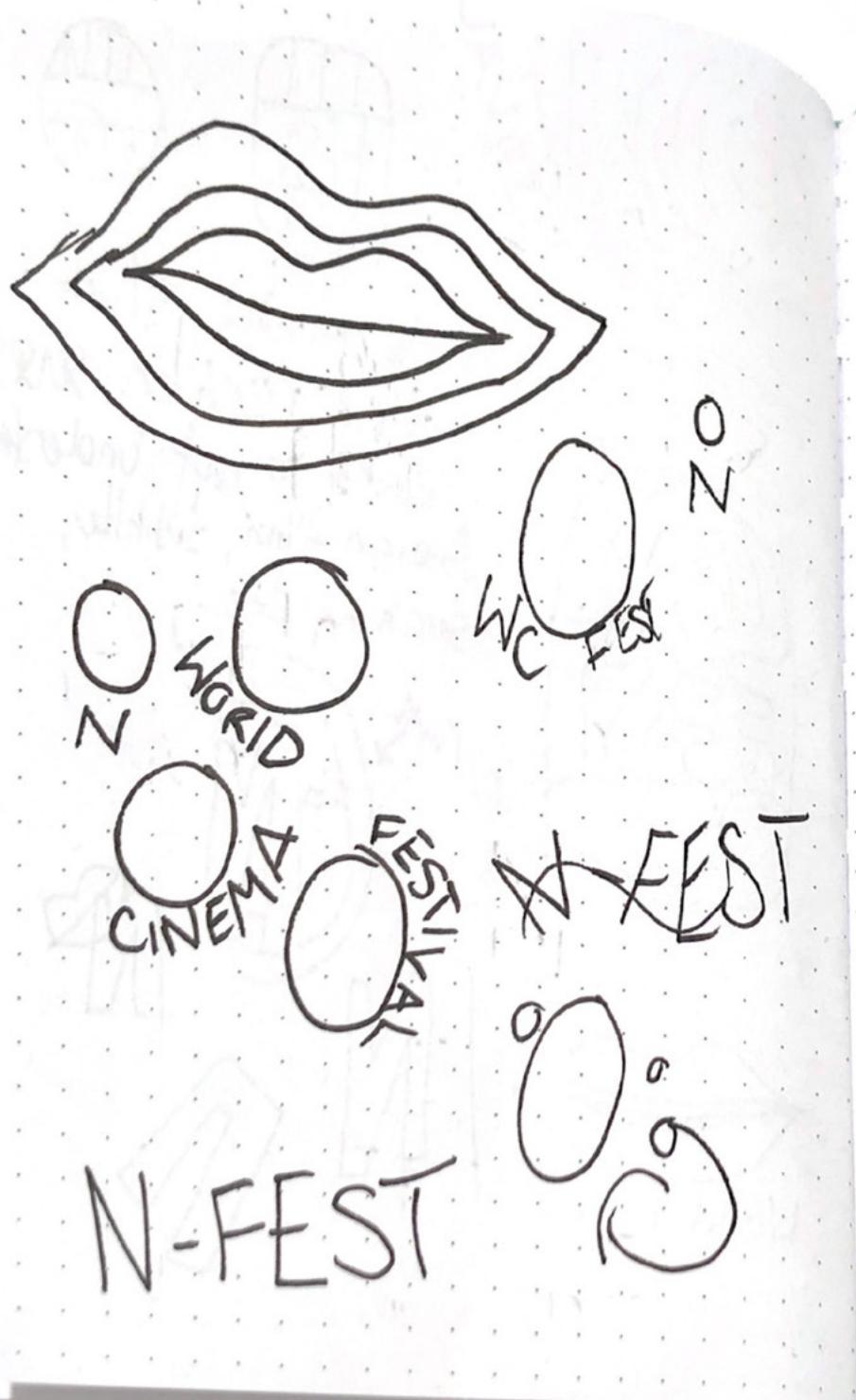
(C)ON FESTIVAL



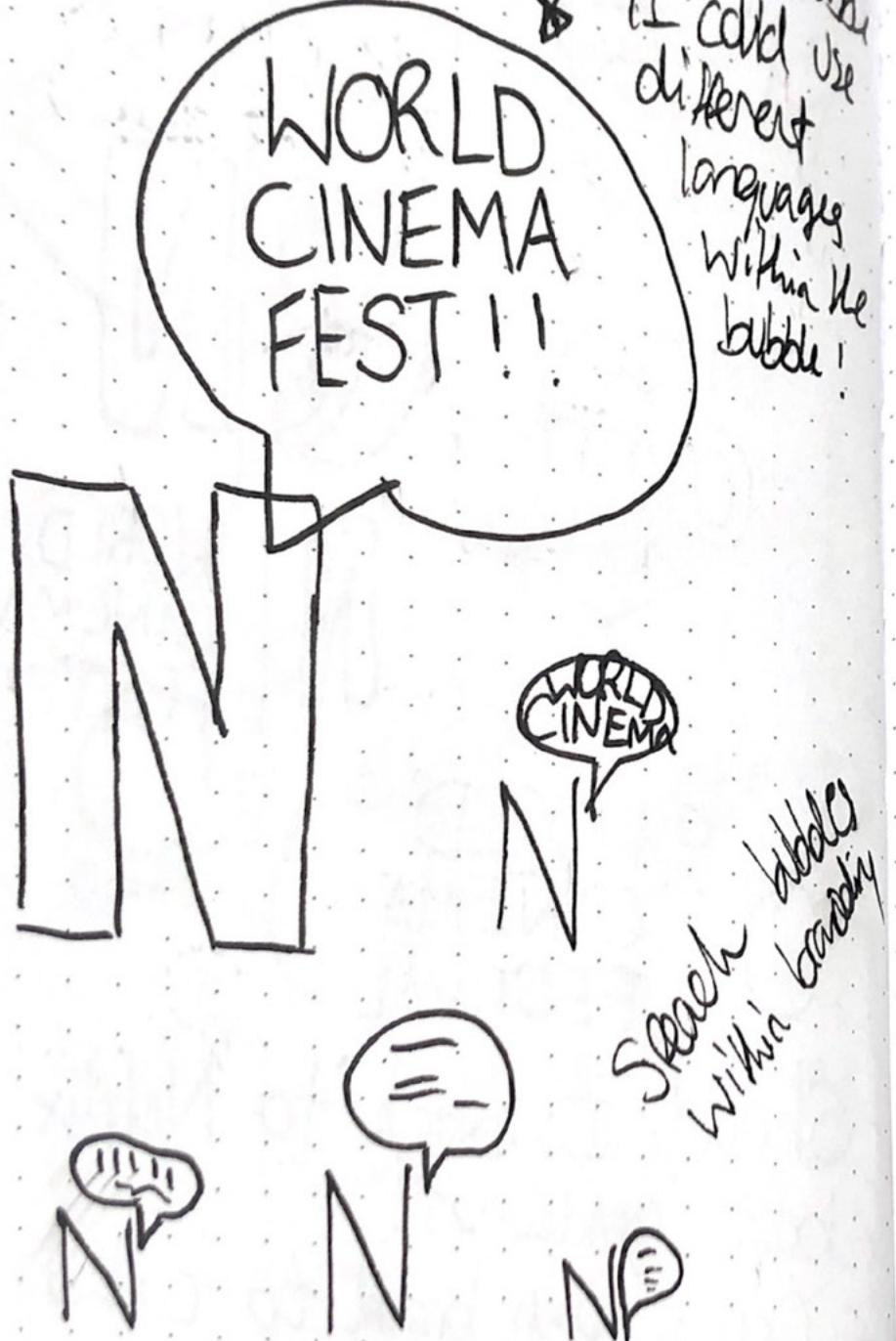
World Cinema

Wide Mouth, Shake,
 movie reaction, SENSES
 , relates to not understanding
 foreign film, Subtitle,
 seeking etc.





- Should I stick to Netflix brand guidelines?
- Create own brand to collab with Netflix.



- I like the idea of playing with the math, speech etc.
- Plays on the one thing that's stopping a lot of people from watching foreign TV.
- Could have all branding in another language with subtitles.
- make the brand require subtitles.

N | festival mondial
de Cine
'world Film festival'





- e.g. toilet sign, will be in different language with 'toilet' underneath.
- More immersive
- Gets people used to subtitles.

- Use different languages, always with English Subtitles.
- Plays heavily on Subtitles, it's fun and comedic.





Subtitles and Dubbing

Subtitles & dubbing - there are some preceptions that subtitles can be hard to read and follow, or that mouths not matching the dialogue can be off-putting. Netflix doesn't push people in a subbed direction or a dubbed direction - they want to be the home of choice - there's no right or wrong option - as long as people are watching



Extract from the brief. I want to play on this idea of subtitles, maybe in a satirical way, making it a big theme in my project.



ASKING MYSELF QUESTIONS ABOUT THE FESTIVAL.

Where will the festival take place?

It'll be indoors, somewhere in London.

There will be multiple festival locations around England (much like the Reading + Leeds festival target 2 separate parts of the country). This is aimed at everyone and not just big film fans so running the festival in big cities like London as well as smaller towns and cities is essential.

How long will the festival last?

The festival will take place over a week. This gives enough time for a lot of people to attend, and makes it a bigger event, that can show more movies, have more activities etc.

How much will the Festival cost?

The festival will be free but only available to buy if you are already signed up for Netflix. We want to target people who already watch Netflix but maybe haven't watched foreign film. This would be a perfect way for them to gain interest in it. Having it free through the Netflix site will also drive membership sales up as people who haven't already signed up for Netflix will think about joining.

All these ideas are probably going to change as the project develops but it's what I'll keep in mind for the moment.

MAGAZINES FROM LIBRARY

I want to design a zine for the festival so I went to the library and looked at some of the magazines. I was trying to get a sense of grids used, layout, font sizes, image sizes, how the pages related to each other etc. I can relate back to these when designing it



LOGO WORK

WORLD FILM FESTIVAL

NETFLIX

NETFLIX

WORLD
FILM
FESTIVAL

WORLD
FILM
FESTIVAL



WORLD
FILM
FESTIVAL

world
festival
of film



NETFLIX

Global Film Festival

WORLD FILM FESTIVAL

NETFLIX

NETFLIX

W O R L D
F I S T I V A L
F E S T I V A L

NETFLIX

Global Film Festival

NETFLIX

FESTIVAL
BOTËROR
I FILMIT
world film festival



FESTIVAL
BOTËROR
I FILMIT
world film festival

Exploring using different languages and subtitles within the branding

world
film
fest
NETFLIX



FESTIVAL
BOTËROR
I FILMIT
world film festival



Global Film Festival

Wanted to use Helvetica because it's the most similar I could find to what Netflix uses. I struggled balancing a new fun logo with keeping it consistent with Netflix's brand. I'm unsure whether to do something different and just use the Netflix logo with it or keep continuity with everything else Netflix does. I will try and do both to some extent.

NETFLIX WORLD FILM FESTIVAL

NETFLIX WORLD FILM FESTIVAL

LOGO WORK

FESTIVAL
I

world film festival

BOTËROR
FILMIT

Come up name
we are one
unite
explore
etc.

Use colours from netflix intro
pan out
3d
use gradients

NETFLIX

FESTIVAL
I

world film festival

BOTËROR
FILMIT

World
film
fest
NETFLIX

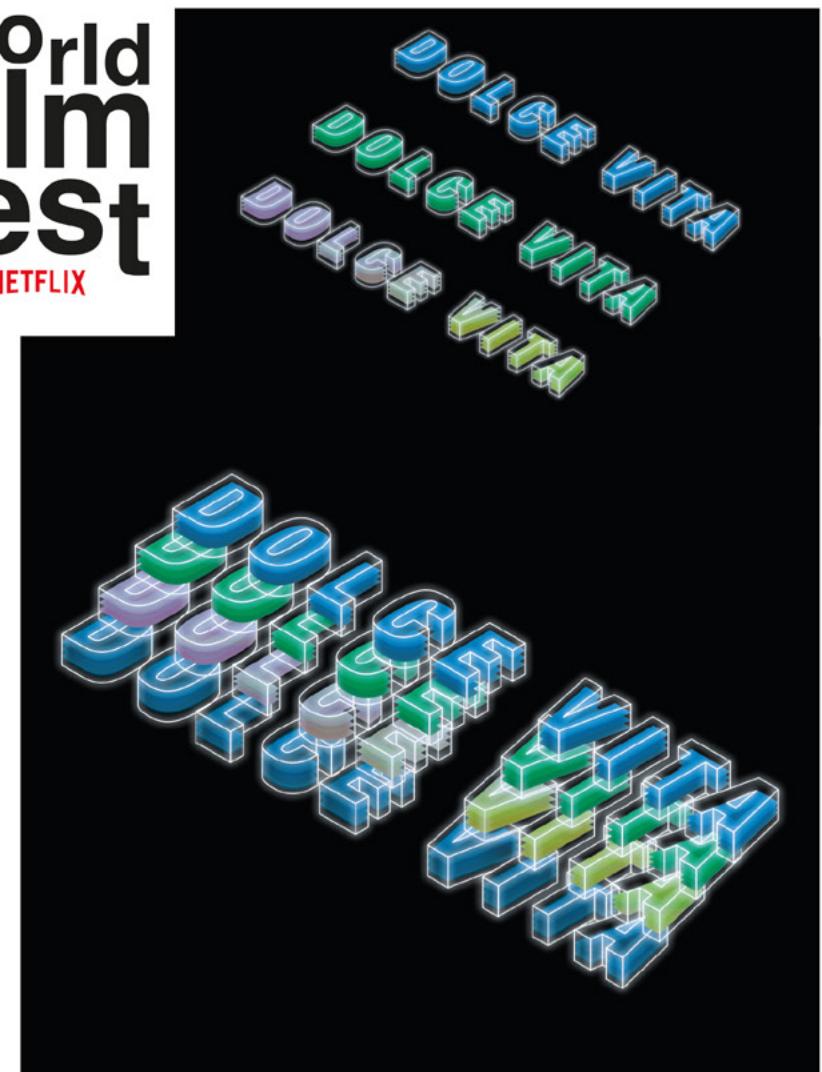
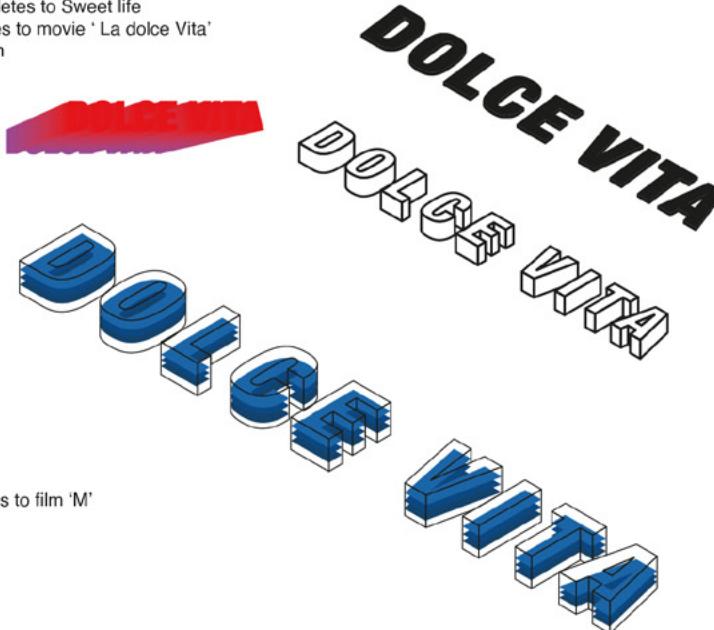
DOLCE VITA

translates to Sweet life
relates to movie 'La dolce Vita'
Italian

N
world
film
fest

M

Relates to film 'M'



LOGO WORK

Developments
of previous
work, playing
with size, form,
illustration(eyes
from O), layout.

World
film
fest
NETFLIX

LOGO WORK

Thinking of how I can bring this text alive, joining together, 3D, stretching and using negative space.

World
film
fest

NETFLIX

LOGO WORK

Having Netflix in the branding already shows that it's about film.

- Do I even need to include the word 'film'.?

Don't really want to use Helvetica, can be more out there.



LOGO WORK



Lighting coming through letters, lighting from projector?



NETFLIX



Shape at bottom meant to look like cinema, walls closing in to the square screen at the end. Reminds me of fangs.



NETFLIX

Long text falling could represent a piece of film, long run time, the bar at the bottom of Netflix while watching.



I like the word 'world', it not only represent foreign film bringing people together through film etc. but almost sounds like an amusement park, 'Netflix World'. The film festival is gonna take you to another world. And movies do take you to other worlds. This logo looks like the Hollywood sign though.



Slant for cinema seats?
Shortened to WRLD, looks stylish, shorter, more compact, text slang, targeting younger audience?



Fun
Less Netflix more festival
Could fit nicely on a wristband
Nice to have a separate brand look to combine with Netflix.



I don't like it, reminds me a godfather.

NETFLIX

WORLD WORLD

NETFLIX

World

NETFLIX

World

NETFLIX

WORLD WORLD

NETFLIX

WORLD

'world'

Seeing how it
would look with
a gradient back-
ground.

NETFLIX

World

More warping.
Looks messy.

NETFLIX

WORLD

NETFLIX

WORLD

WORLD

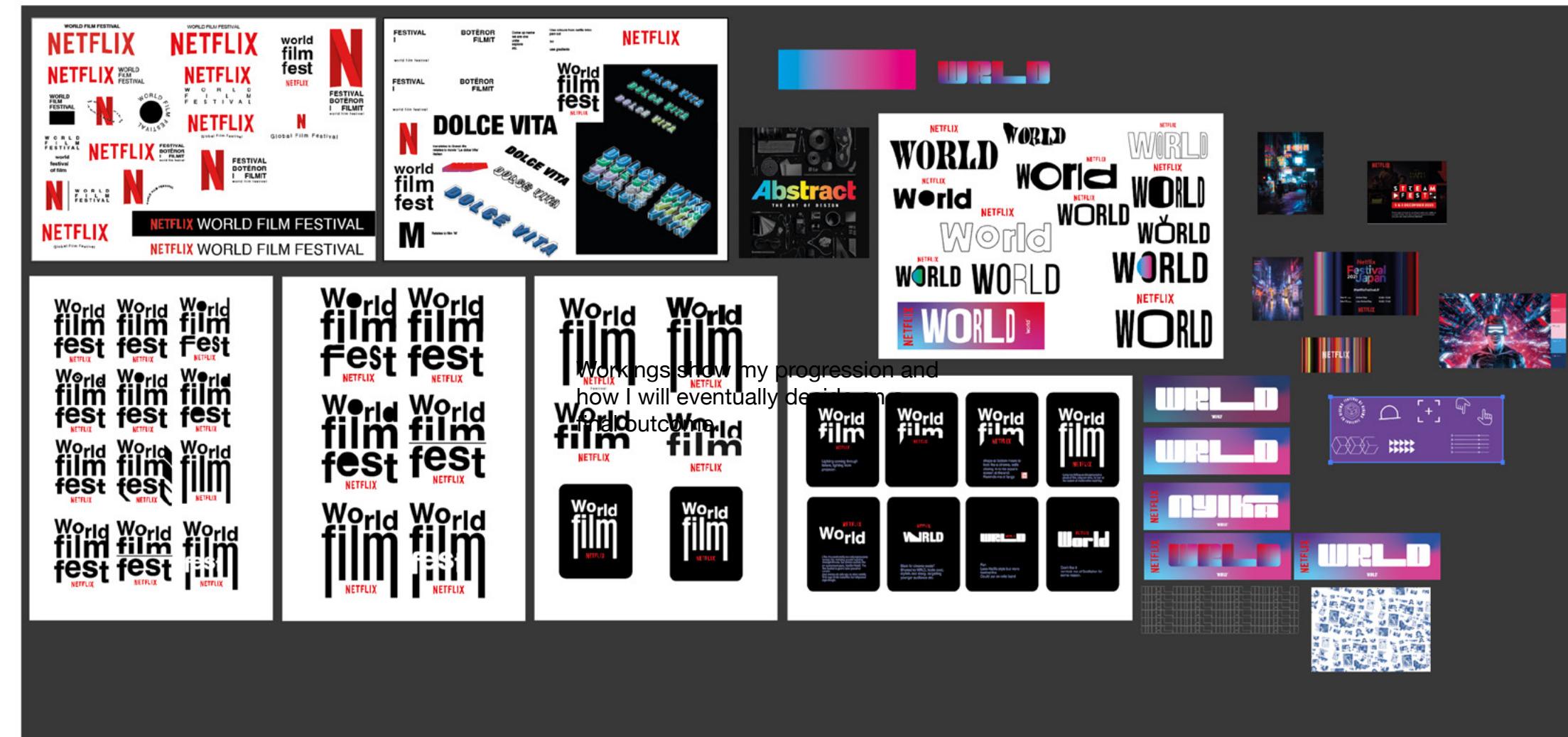
Gradient that
looks like the
world coming
out of the 'O'.
Futurists, sea?
Doesn't really fit
brand or mean
much.

NETFLIX

WORLD

Playing with 'O'
. Making it in the
shape of TV

WORKINGS IN ILLUSTRATOR

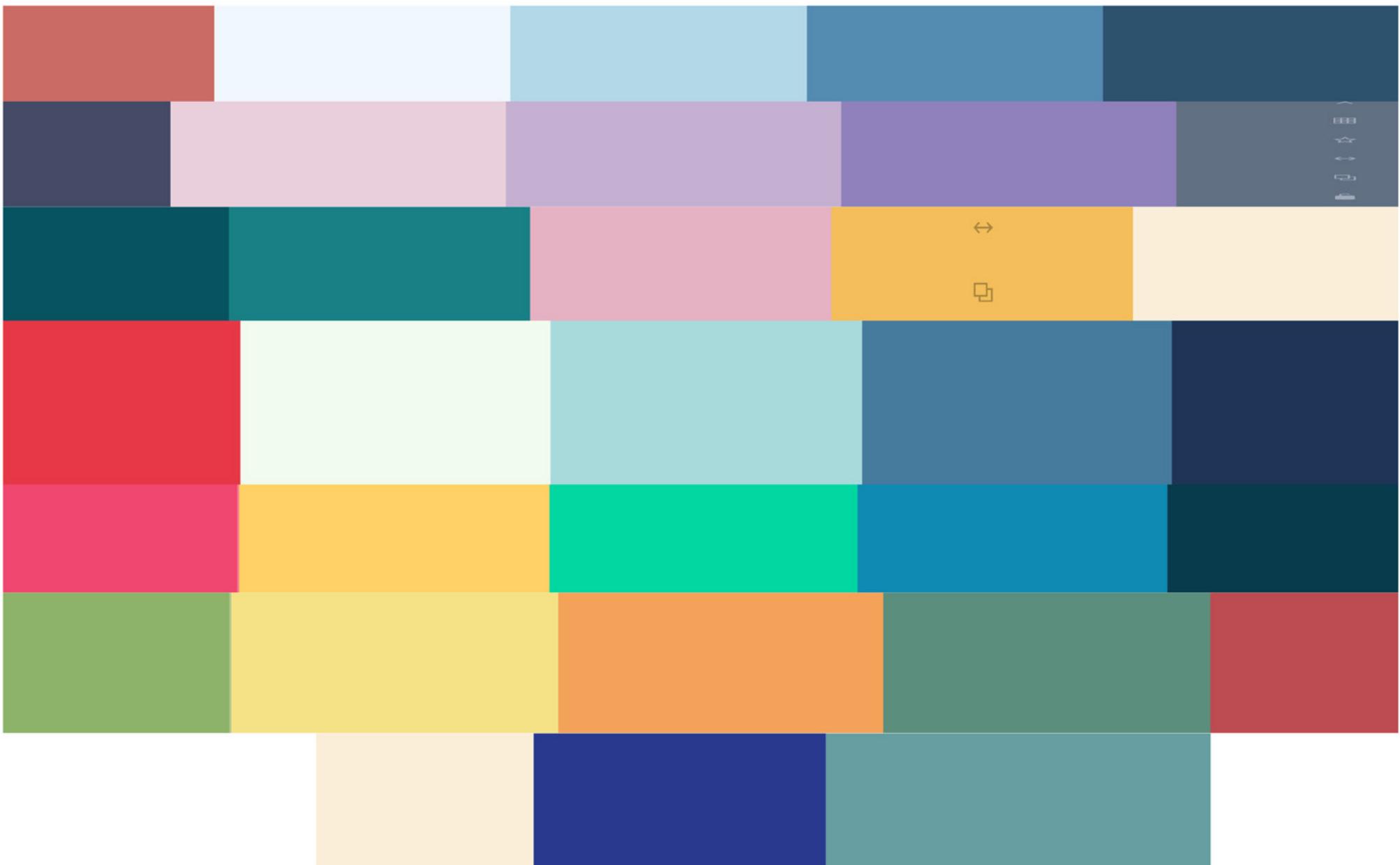


Like this style in the bottom left, I think it can be developed a lot and used in different ways.

COLOURS

Colour schemes i'm looking at right now.

Fun and playful, but also using darker shades
of blue for cinema, dark room, cosy etc.



TESTING COLOURS

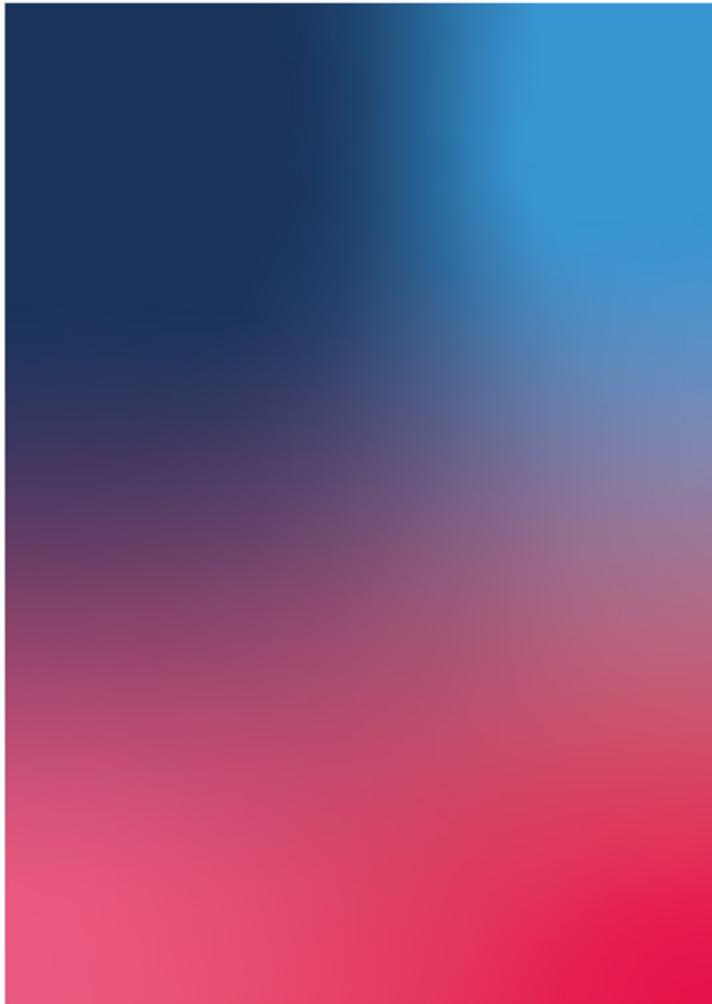


Designed a rough poster with the style that i liked so far, this helped me decide on colours.

Decided to go back to previous logo used because I feel I can develop it further. I like the idea of putting subtitles under the title(or any branding) because it plays on the idea of people not wanting to read subtitles, and forces them to do it. Would be nice to use movie screen shots in the branding.

3D GLASSES

A staple of classic cinema

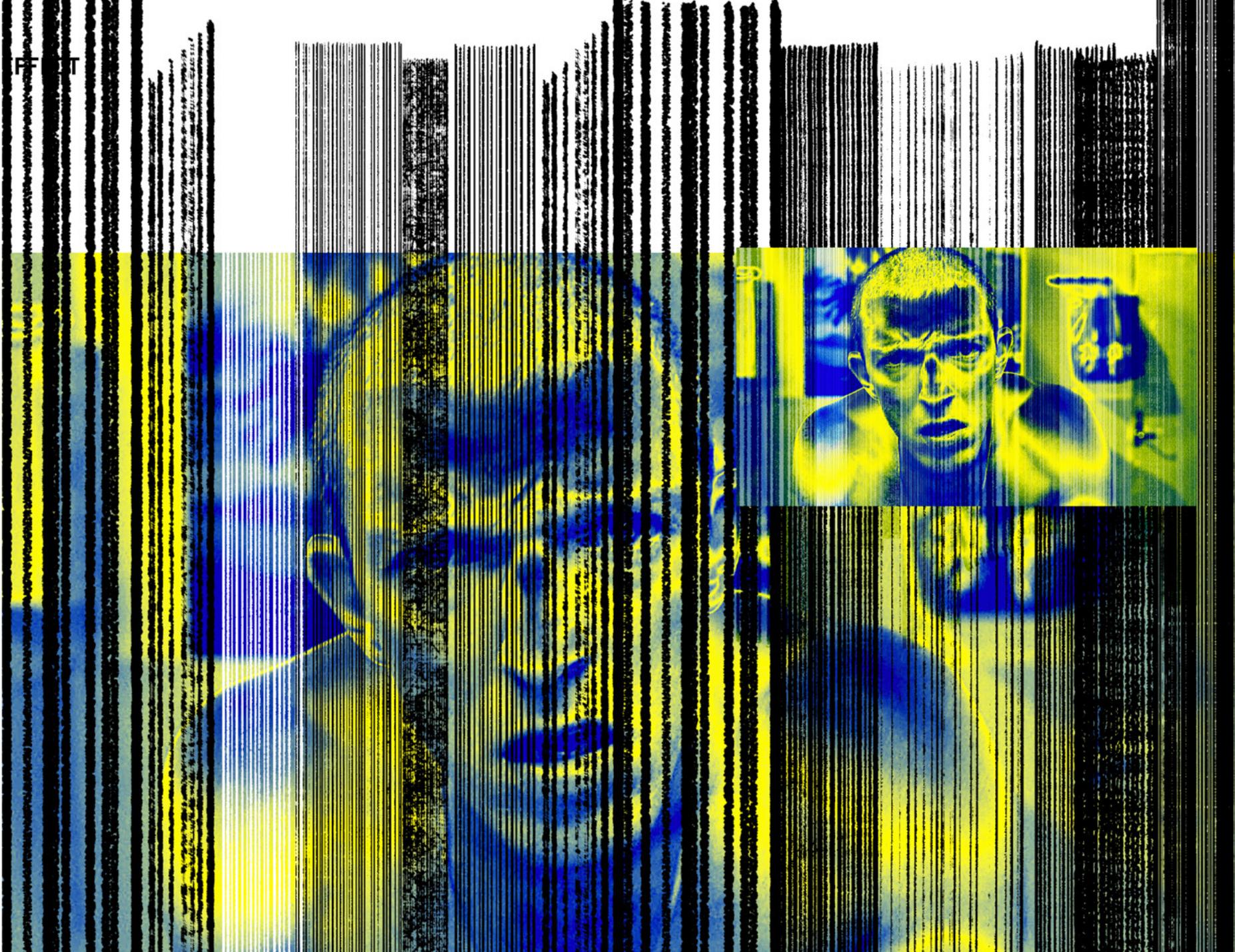


Gradient I made that could be included in my branding.

RAKE EFFECT

Exploring
new
brushes
and
effects.

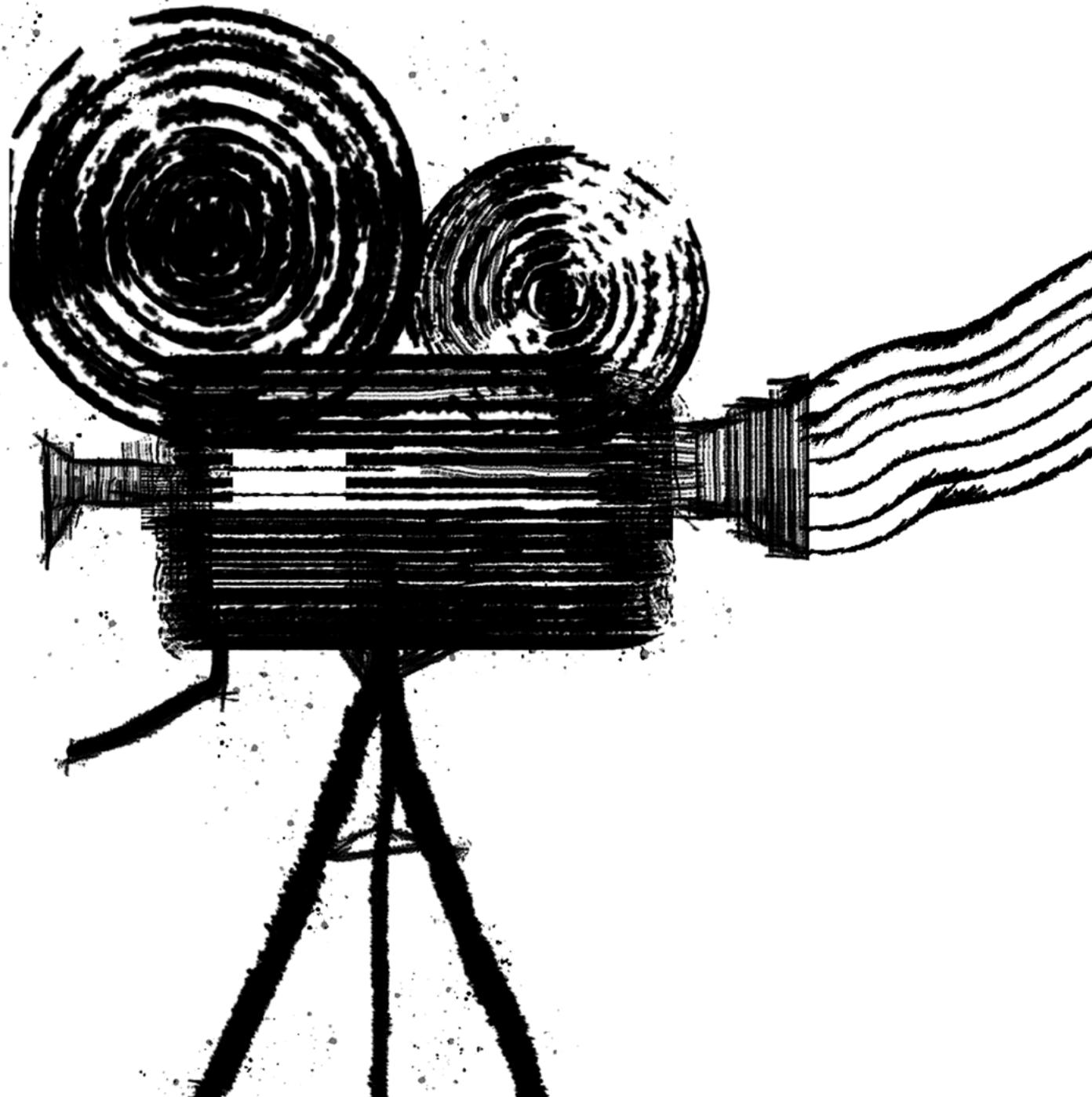
Overlay-
ing on 'La
Haine' film
scene.



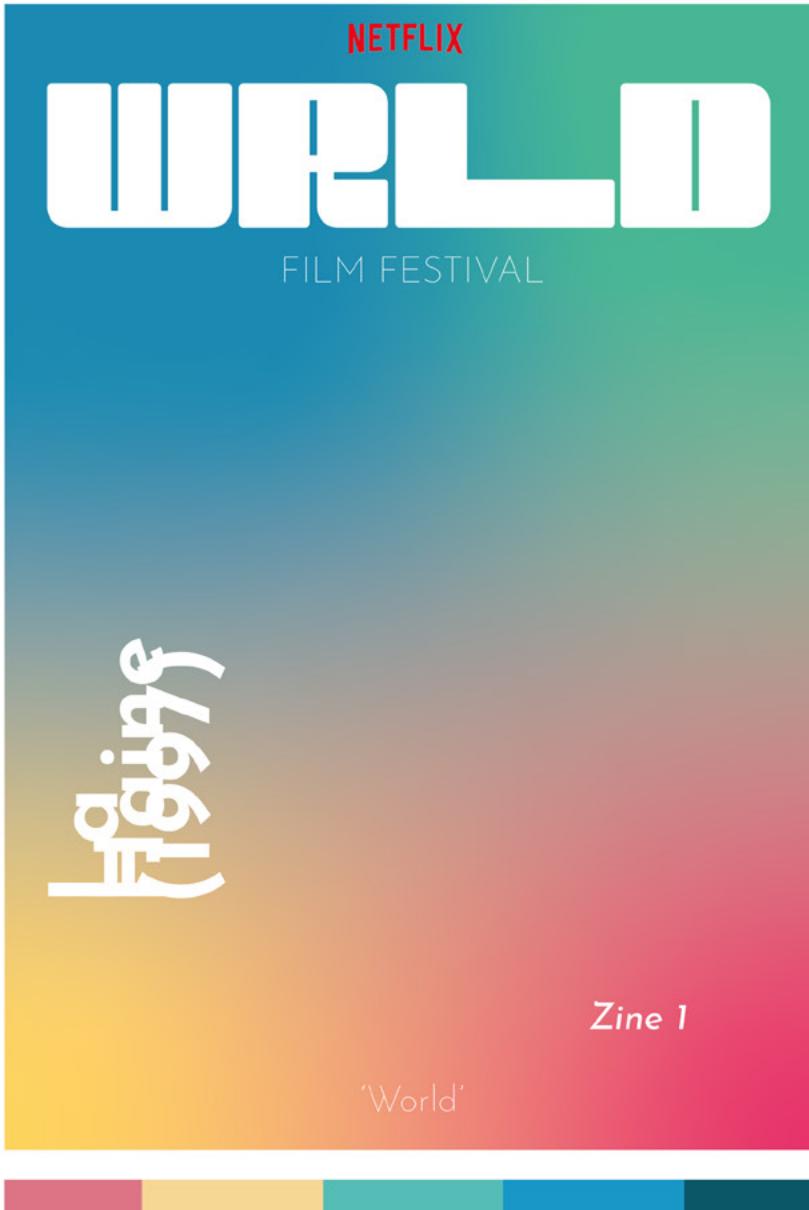
RAKE EFFECT

Exploring
new
brushes
and
effects.

Illustration of
old film camera
I drew. Could I
take this style
further?



COLOUR



Bright, loud and fun, looks more like a festival would appeal to younger audience. Do multi coloured make people think of LGBT?



3D glasses colour, classic cinema, suits netflix, looks more sophisticated. Fun enough to target a younger audience? Not very 'festivity'.

FONTS

Muscle

WORLD

Fonts that i'm looking to use at the moment but not final. Just testing how they look together.

Josefin Sans

Lorem ipsum

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis.

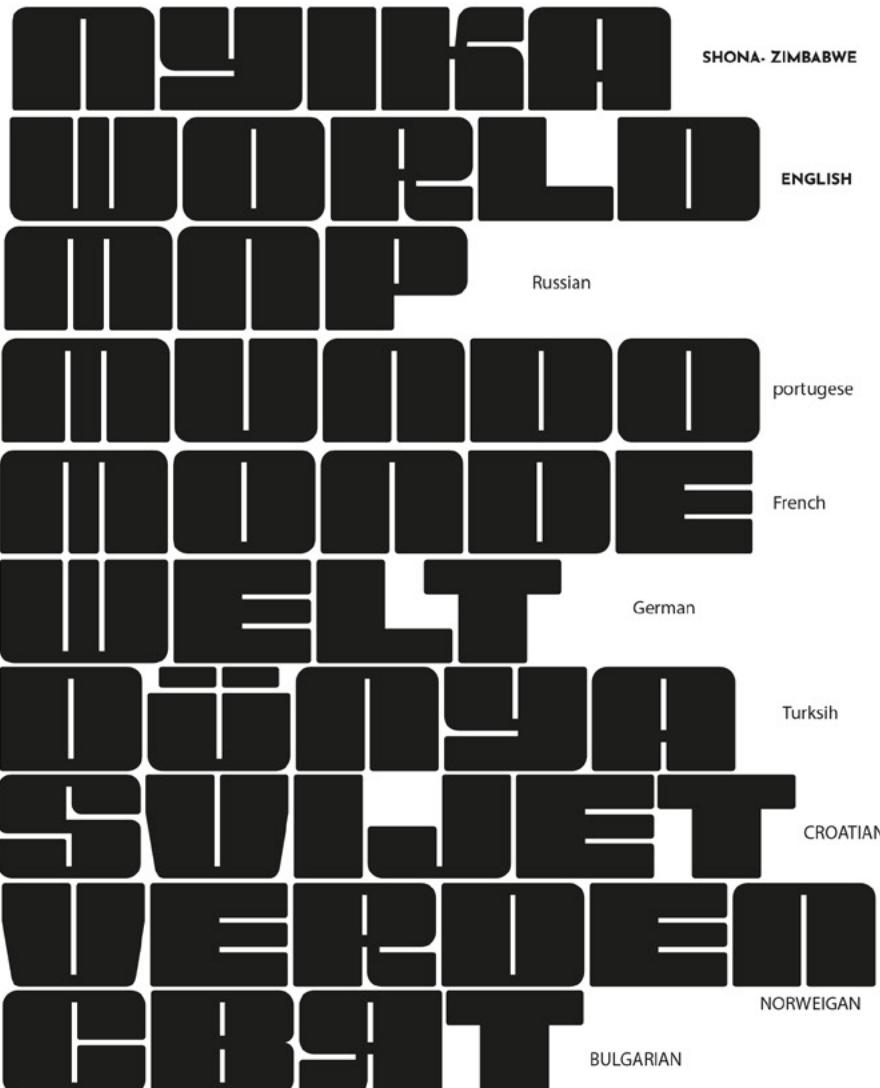
 Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis.

 Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis.

 Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis.

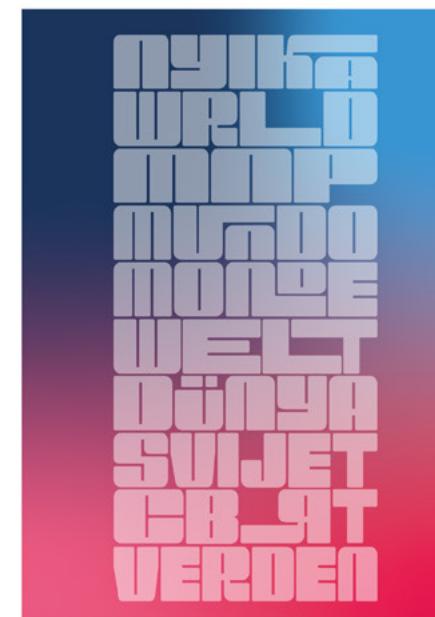
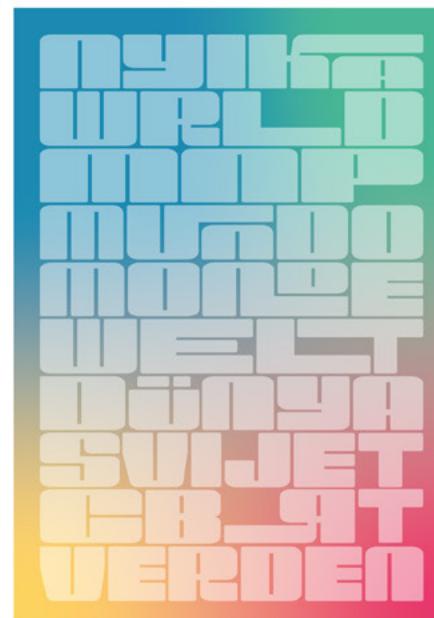
TYPE + CONCEPT

I'm going to use different languages in the branding. The festival is called 'World' and each title will say that in a different language with a subtitle underneath, this plays on the idea of subtitles, and how people can't always be bothered to read them, it forces people to acknowledge them and get more comfortable with the idea of watching subbed films. It also makes the festival more inclusive as everyone can read it, not just english speakers.



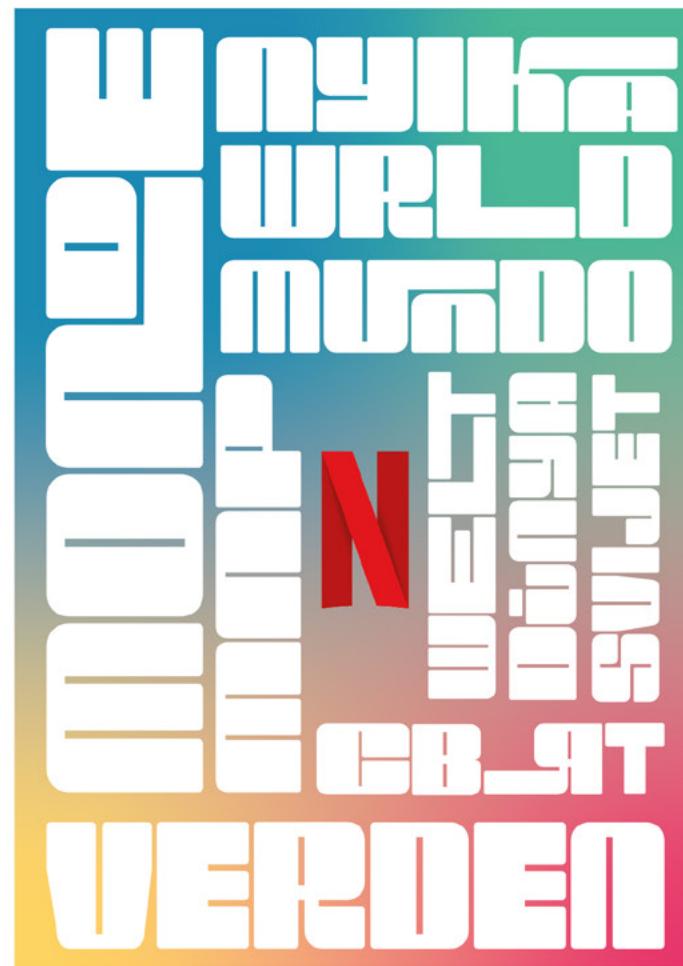
Left is the typeface 'MUSCLE'. On the right is the edited typeface I did to align them.

TYPE + CONCEPT



Over, laying on different gradients to see what
compliments each other,
should I be using all
these words at once?

MULTI COLOURED



This looks too messy, there's a lot going on with different sizes and random alignments. The Netflix logo looks completely out of place on the gradient background.

I liked this layout for my zine cover + The branding in general but I think with the people kissing (scene from foreign film ‘ Pierrot Le Fou.’) it may look like it’s trying to relate to the LGBT movement, which it isn’t. I might have to change the colour scheme or the images I use.

DEVELOPMENTS



Branding could be in black and white, play on old/ arty films. could use other ways to make it stand out.

Want the festival to be more mainstream though.



DEVELOPMENTS



Different style I could potentially use. Round gradient almost looks like a 'world'. planets etc. experimenting with just using stroke and having different colours fill it. Stripes could relate to Saturn's rings? rainbow? Maybe it's too spacey.

I want to do a zine, so I'm using the cover as a way to discover how my brand will look.

DEVELOPMENTS



Closed the gap between the lines and now it looks a bit like static on the TV. Old retro colours, reminds me of 80s?

Static lines in the shape of a circle looks like earth? With the core being orange, outer core etc. then ocean on the outside.
This could also be used as a good stamp as well, for entry?

DEVELOPMENTS



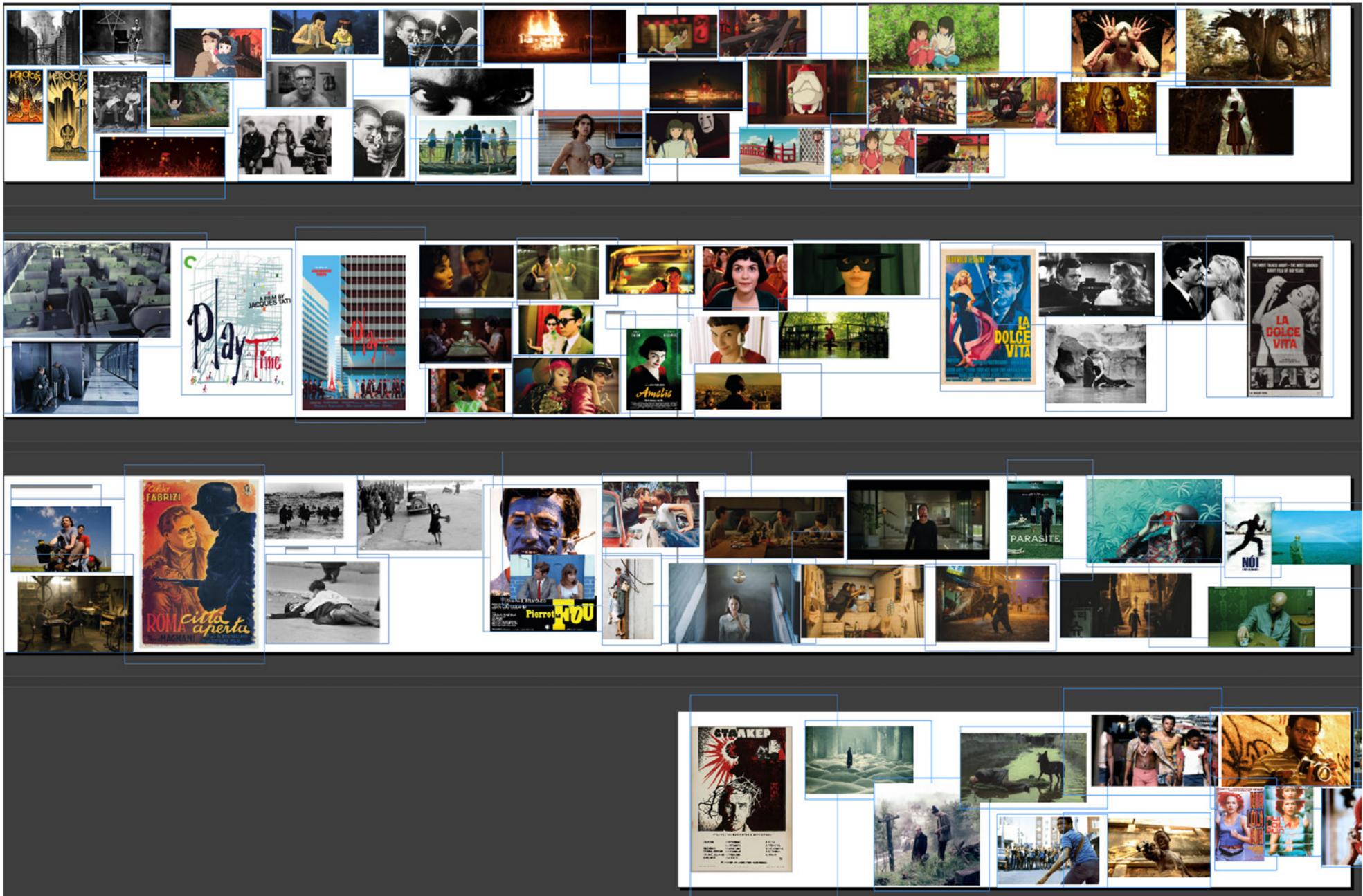
Developments on previous idea with lines.
Playing with weight, colour and composition.

The only way the netflix logo looks good is on a black background or overlay on a picture.
Everyone's too familiar with the logo and it just doesn't look right using it anywhere else.
I think I'll have to use black backgrounds a lot in my branding.

Don't like this beige colour.

MOVIE SCREENSHOTS

Compiled a lot of movie screenshots and imagery to use in my zine and branding



MOVIE SCREENSHOTS

Started combining images and text to make magazine layouts.

The image displays two screenshots of Adobe InDesign 2022 interface, illustrating the creation of magazine layouts.

Top Screenshot: This screenshot shows the layout for a page featuring the movie "LA Haine". The title "LA Haine" is prominently displayed in large, stylized letters with a gradient from red to blue. Above the title is the year "1995". Below the title is a black and white photograph of two men. A vertical column of text on the left side of the page contains placeholder text: "Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ut risus gravida, ut odio. Sed ut perspiciatis unde omnis iste natus error sit voluptatis accusamus et iusto odio dignissimos qui blanditiis praesentium voluptatum deliciae facilius. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ut risus gravida, ut odio. Sed ut perspiciatis unde omnis iste natus error sit voluptatis accusamus et iusto odio dignissimos qui blanditiis praesentium voluptatum deliciae facilius." The layout includes a grid overlay and various InDesign tools and panels.

Bottom Screenshot: This screenshot shows the layout for a page featuring the movie "ALBINOI NOI NOI". On the right side of the page, the title "ALBINOI NOI NOI" is displayed in large, bold, white letters. To the left of the title is a black and white photograph of a person's head and shoulders, looking through a red camera viewfinder. A vertical column of text on the right side of the page contains placeholder text: "Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ut risus gravida, ut odio. Sed ut perspiciatis unde omnis iste natus error sit voluptatis accusamus et iusto odio dignissimos qui blanditiis praesentium voluptatum deliciae facilius. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ut risus gravida, ut odio. Sed ut perspiciatis unde omnis iste natus error sit voluptatis accusamus et iusto odio dignissimos qui blanditiis praesentium voluptatum deliciae facilius." The layout includes a grid overlay and various InDesign tools and panels.

COLOURIZING BLACK AND WHITE MOVIE SHOTS

Could be an interesting idea? using the colourize effect on Photoshop to make older movie stills look more modern or visually stand out. The effect doesn't work that well though.



UNKNOWN CLOTHING BRAND POP-UP

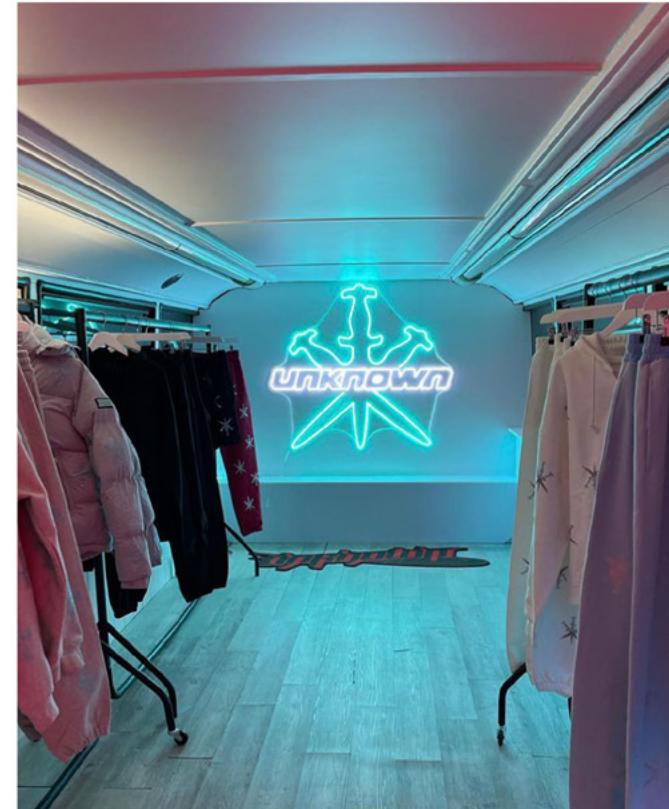
I saw this pop up in Nottingham Market Square. It's for the clothing brand 'Unknown'.

It's a great marketing strategy, they have a store inside a bus, and drive this bus to locations all around the UK to sell their clothes.

It's inspired me and I would like to do something similar for this festival.

A cinema inside big trucks that drive around the UK and pop-up in lots of locations at once. This would create more of a buzz, be widely accessible and reach more people. It's also a bit more unique and enjoyable than having a standard static festival go up .

These photos are from the companies instagram,



ASKING MYSELF QUESTIONS ABOUT THE FESTIVAL.

Where will the festival take place?

The festival will take place up and down the UK. This will happen via trucks driving round and setting up in different areas for a couple of days, then moving on. The trucks will act as mobile cinemas that will be used to show the foreign films during the festival. There will of course be market stalls, entertainment, food stalls etc. The festival can pop up in city squares, parks, fields. This makes it very accessible to all sorts of audiences, including those who wouldn't usually consider foreign film.

It will be similar to a travelling circus, a series of pop up festivals coming to all major areas in the UK. I took inspiration from the clothing brand 'Unknown' as well as the Coca Cola truck.

How long will the festival last?

Each pop up festival will last around 5 days. This gives enough time for a lot of people to attend, and makes it a bigger event, that can show more movies, have more activities etc. The actual time the festival will be active around the UK could be months with all the locations it will go to.

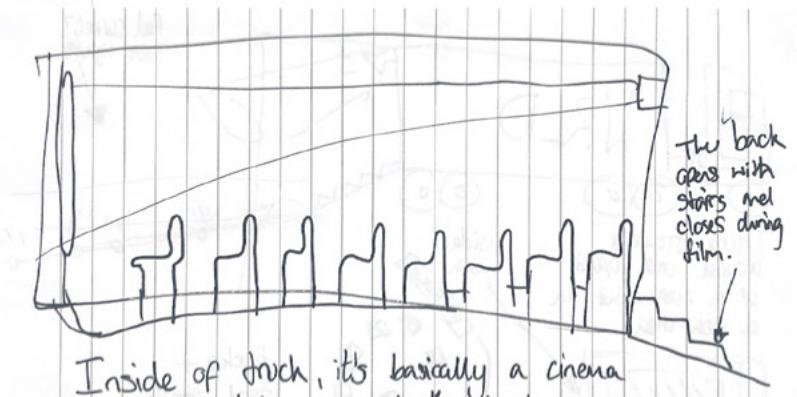
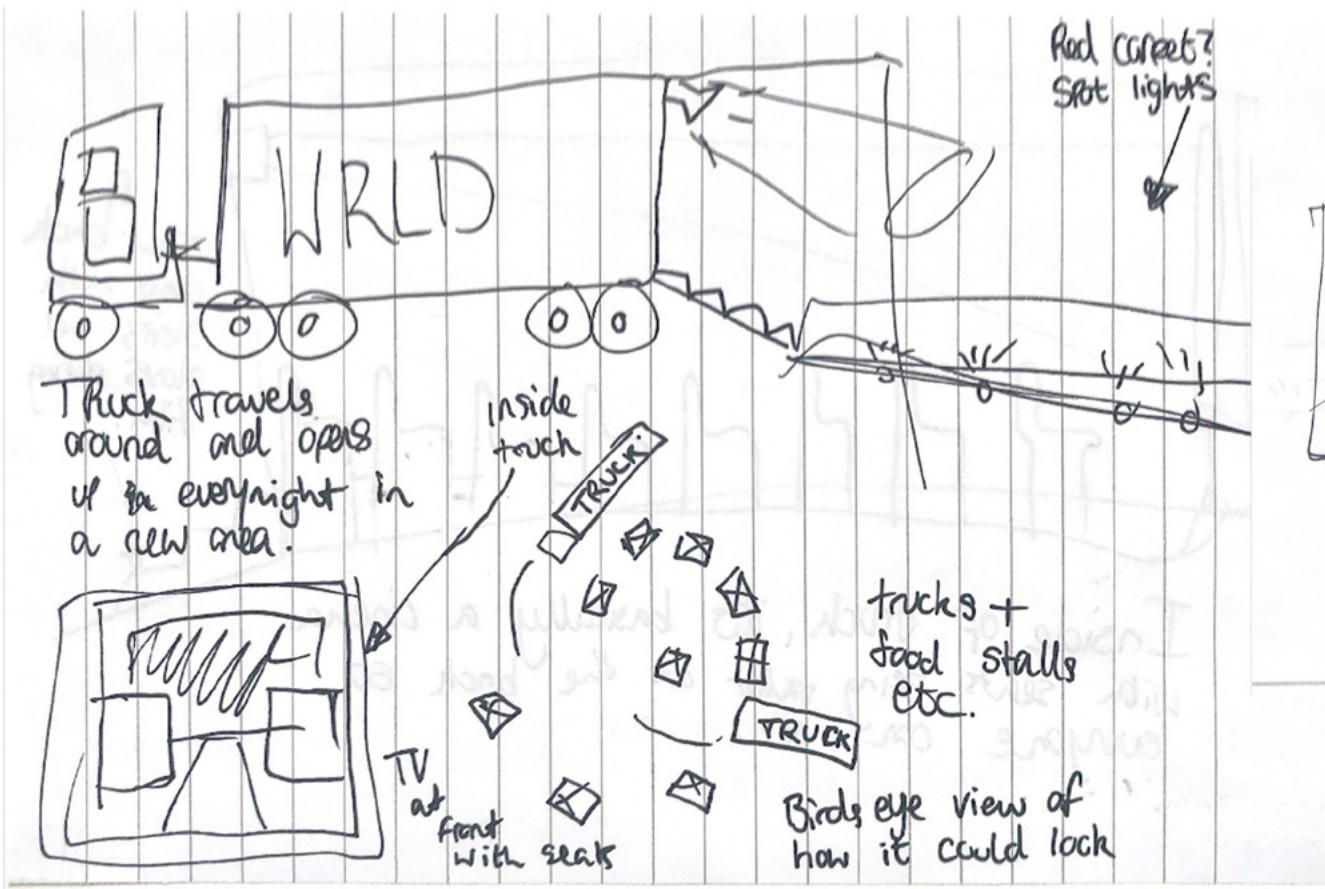
How much will the Festival cost?

The festival will be free but only available to buy if you are already signed up for Netflix. We want to target people who already watch Netflix but maybe haven't watched foreign film. This would be a perfect way for them to gain interest in it. Having it free through the Netflix site will also drive membership sales up as people who haven't already signed up for Netflix will think about joining.

All these ideas are probably going to change as the project develops but it's what I'll keep in mind for the moment.

VISUALISING THE FESTIVAL

Sketches for how I want the festival to look. The trucks will be the main part of the festival, with them opening up to have mini cinemas inside. It will also have multiple stalls and shops around them on the day. Maybe different foreign foods?



FONT CHANGE

Logo - Muscle

WORLD

Titles - Bebas Neue

WORLD

Font - Montserrat /ALTERNATE

ZINE

Pages 3/4/5/6

1995

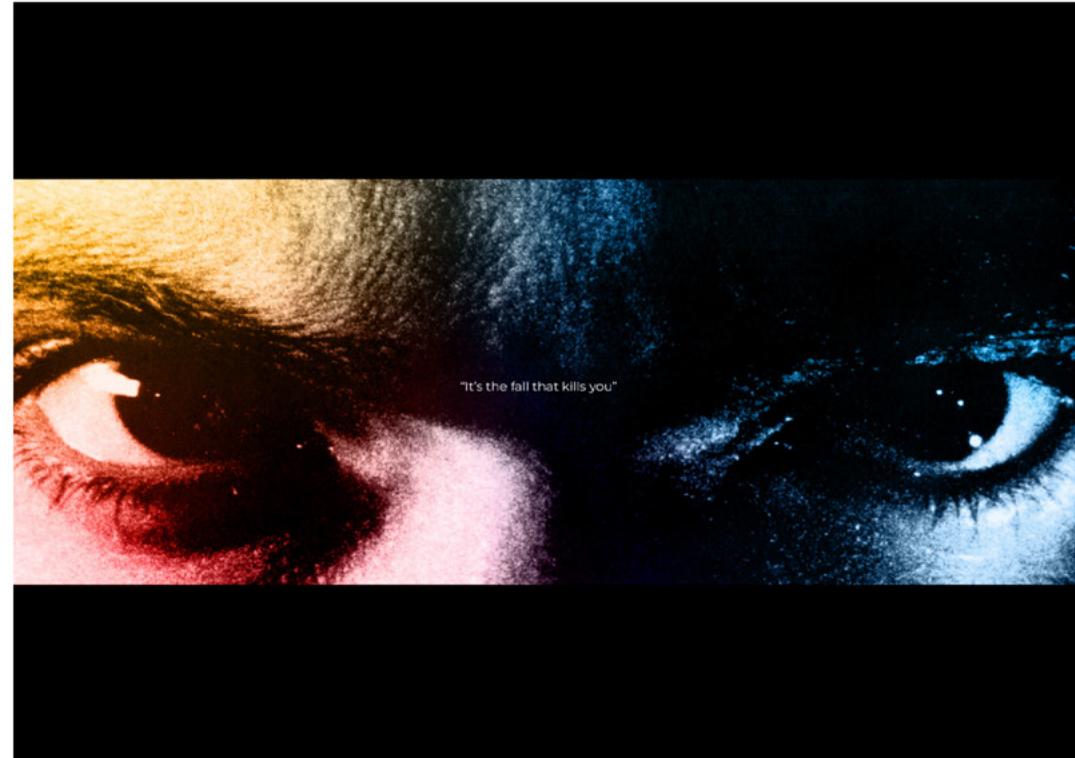
LA HAINÉ

La Haine opens with a montage of news footage of urban riots in a banlieue in the commune of Chanteloup-les-Vignes near Paris. A local man, Abdel Ichaha, is in intensive care having been gravely injured in police custody. In the ensuing riots the local police station is besieged, and a police officer loses his revolver.



Pages talking about the films that will be shown at the festival, it'll act as a festival guide .

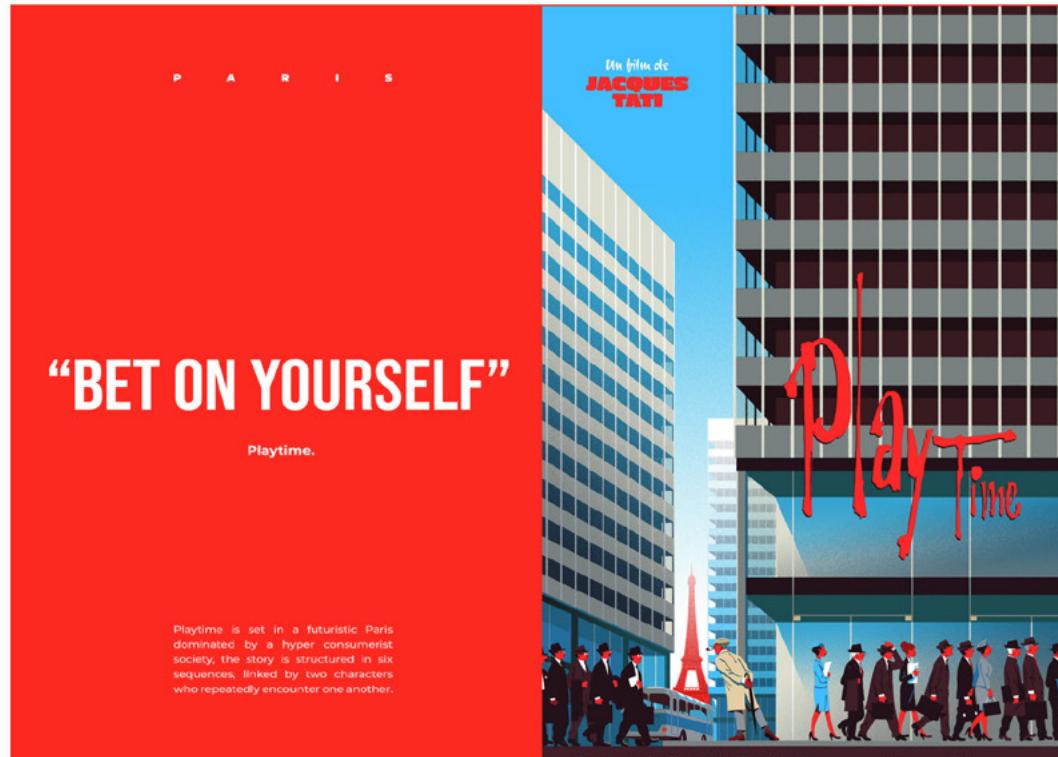
Want the pages to be simple but nicely laid out, using the same fonts and sizing to give it continuity. With these pages I used Bebas Neave for the bold title then overlay with a cut out from the movie. The text used is just from : https://en.wikipedia.org/wiki/La_Haine



Quote from film placed on famous film image with a gradient colour burn overlayed.

ZINE

Pages 7/8/9/10



Quote from the movie 'Bet on yourself'.
Again laid out nicely and simplistically,
easy to read but still visually interesting.
Text is from :
<https://en.wikipedia.org/wiki/Playtime>



Wanted to use single images with symmetry to fill whole double page spreads.
Very bold and striking when flicking through a zine.

ZINE

Pages 11/12/13/14

"YOU SPEAK TO ME IN WORDS AND
I LOOK AT YOU WITH FEELINGS."



Jean-Luc Godard

1965



Ferdinand Griffon is unhappily married and has been recently fired from his job at a TV broadcasting company.



2008

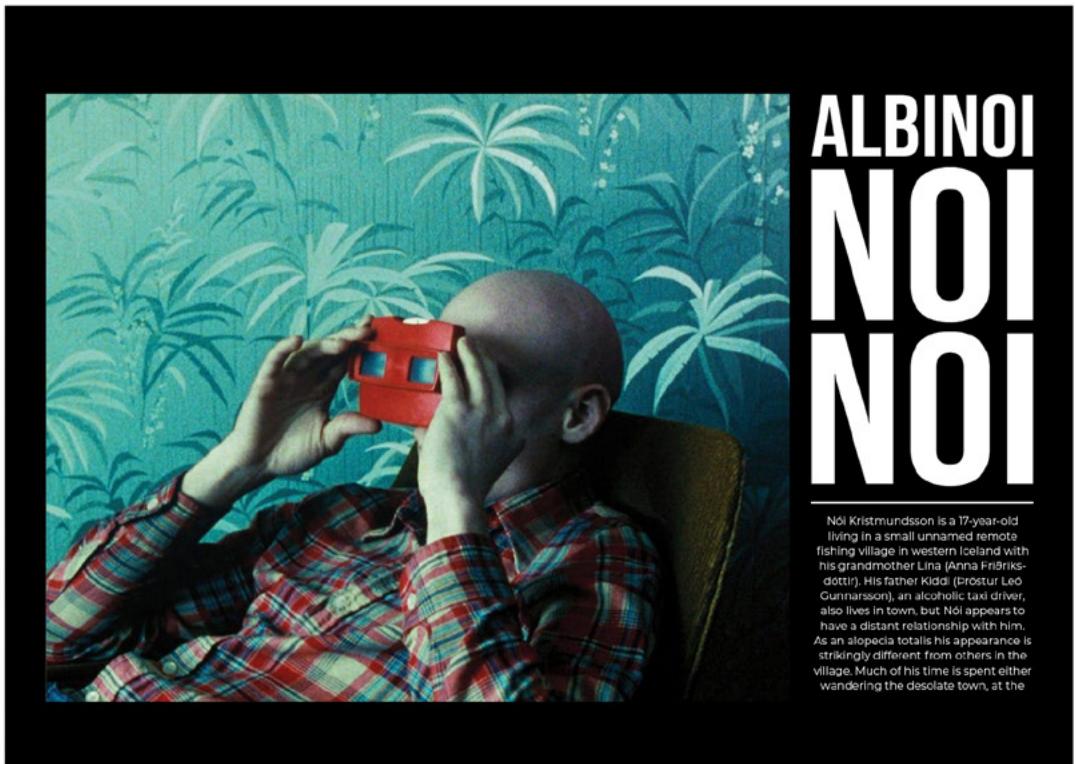
Text is from :

https://en.wikipedia.org/wiki/Pierrot_le_Fou

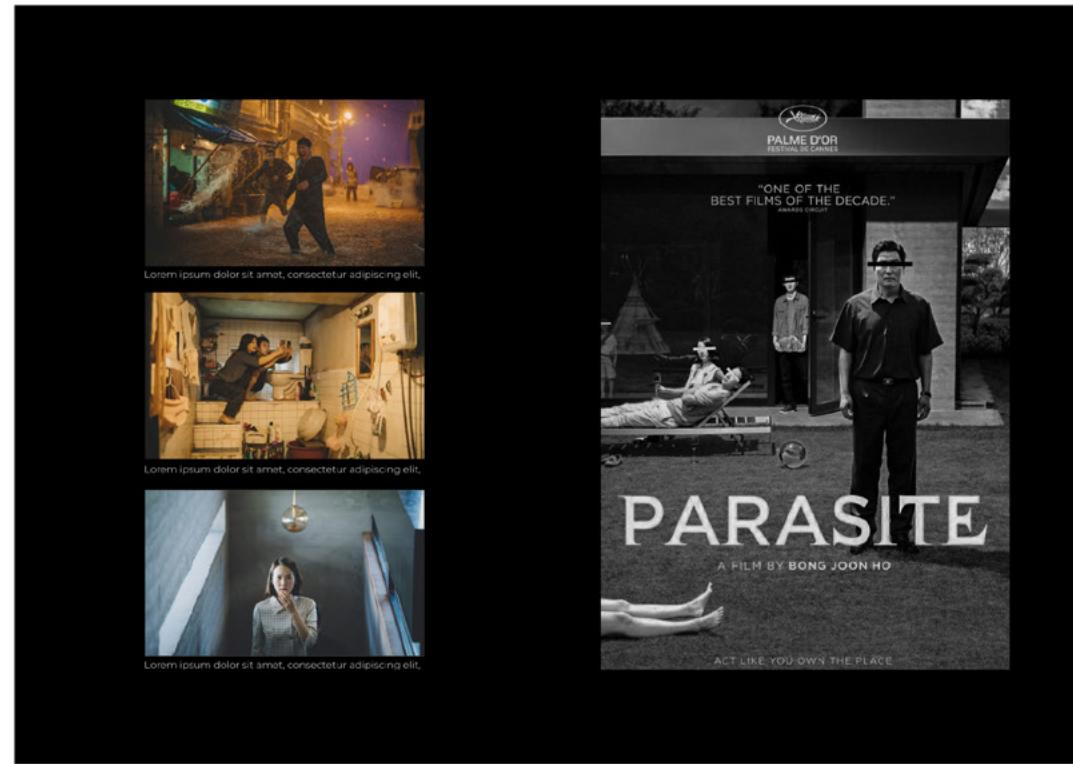
Again playing with full page spread, but adding type along the bottom. I've just been playing around with different layouts, to guide the reader through the guide in a easy to follow stylish way.

ZINE

Pages 11/12/13/14



Nóli Kristmundsson is a 17-year-old living in a small unnamed remote fishing village in western Iceland with his grandmother Lina (Anna Fríðriksdóttir). His father Kidd (Brostur Leo Gunnarsson), an alcoholic taxi driver, also lives in town, but Nóli appears to have a distant relationship with him. As an alopecia totals his appearance is strikingly different from others in the village. Much of his time is spent either wandering the desolate town, at the



Bringing back the use of bold titles. Relying on interesting images as well.

Text is from :

https://en.wikipedia.org/wiki/Noi_the_Albino

ZINE

Pages 15/16/17/18

RUN LOLA RUN

Lola receives a frantic phone call from her boyfriend Manni, a bagman responsible for delivering 100,000 Deutschmarks. Over the phone, Manni explains that he was riding the subway to the drop-off location of the money and panicked upon seeing ticket inspectors, exiting the train before realizing that he had left the money bag behind; he saw a homeless man examining it as the train pulled away. Manni is meeting his boss Ronnie in 20 minutes, who will kill him unless he has the money, so he is preparing to rob a nearby supermarket to replace the funds.

Lola implores Manni to wait for her and decides

to ask her father, a bank manager, for help.

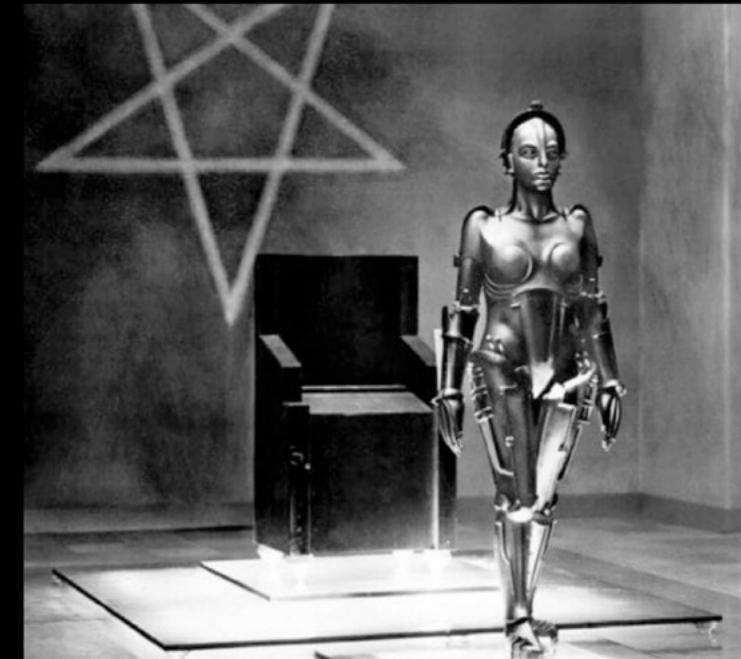
Lola hangs up and runs down the staircase of her apartment building past a man with a dog. At the bank, her father is having a conversation with his mistress, who informs him that she is pregnant. When Lola arrives, her conversation with her father turns into an argument. He tells her that he is leaving her mother and that Lola is not his biological daughter. Lola runs to meet Manni, but

arrives too late and sees him enter the supermarket with a gun. She helps him rob the supermarket of 100,000 marks, but on leaving, they find it surrounded by police. Surrendering, Manni throws the money bag into the air, which staffles a police officer who accidentally shoots Lola dead.

Events restart from the moment Lola leaves the house. This time, she trips over the man with the dog and now runs with a limp, so she subsequently arrives late to the bank, allowing her father's mistress to add that he is not the father of her unborn child. A furious Lola overhears the conversation, grabs a security guard's gun, holds her father hostage, and robs the bank of 100,000 marks. When police mistake her for a bystander, she is able to leave and meet with Manni in time, but a speeding ambulance that Lola had distracted moments earlier runs him over and kills him.



FLAING



Metropolis (1927)

Played with the red colour scheme for this page, made text italic as well to create more movement within the page. Text looks like it's trying to 'run'. Think I should add more text to fill out the right side, it looks uneven.
https://en.wikipedia.org/wiki/Run_Lola_Run

Same gradient being used for this title.

ZINE

Pages 15/16/17/18

AMELIE



More symmetry being used on this double page spread.

SPIRITED AWAY

Ten-year-old Chihiro Ogino and her parents are traveling to their new home when her father decides to take a shortcut. The family's car stops in front of a tunnel leading to what appears to be an abandoned amusement park which Chihiro's father insists on exploring, despite his daughter's protest. They find a seemingly empty restaurant still stocked with food, which Chihiro's parents immediately begin to eat. While exploring further, Chihiro reaches an enormous bathhouse and meets a boy named Haku, who warns her to return across the riverbed before sunset. However, Chihiro discovers too late that her parents have metamorphosed into pigs.



Took the dark image and tried to make it the whole page, using the darker areas to add text. Tried to make the title visually interesting with the flag warp making it look like its floating and gliding through the sky (a strong bit of imagery relating to the movie)
https://en.wikipedia.org/wiki/Spirited_Away

ZINE

Pages 19/19/20/21



Symmetry being used on this double page spread.



Symmetry being used on this double page spread.
In the Mood For Love (2000)

ZINE

Pages 22/23/24/25

WONG KOR WAI

Wong Kar-wai BBS (born 17 July 1958) is a Hong Kong film director, screenwriter, and producer. His films are characterised by nonlinear narratives, atmospheric music, and vivid cinematography involving bold, saturated colours. A pivotal figure of Hong Kong cinema.



Chungking Express (1994)



In the Mood For Love (2000)



Closing page uses the 'Toille le jouy' pattern I made at the beginning of this project. I added the same gradient to it .

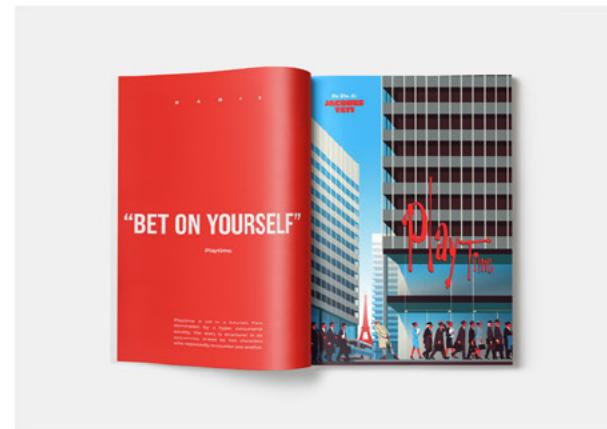
ZINE

Front and Back Cover



ZINE MOCKUP + LAYOUT

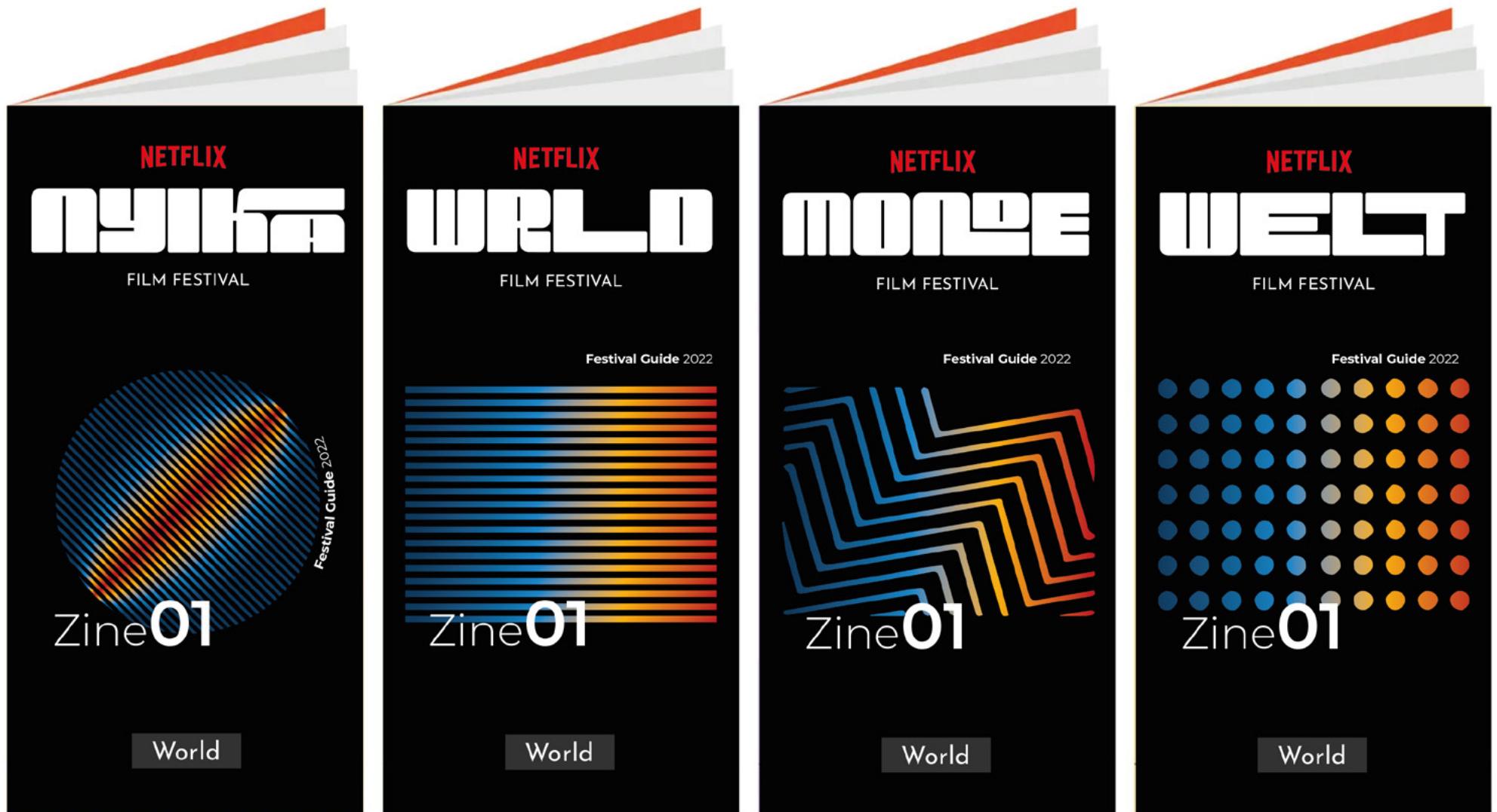
Mocking pages up like this allows me to see how the reader will view it. I can play around with layout this way and see what works best.



ZINE MOCKUP + LAYOUT



ZINE FRONT/BACK MOCKUPS



Wanted to add more patterns than just the circle. These patterns can be used randomly in the branding and add a bit of fun to it. The circle alone could look quite mysterious, Sci-fi.

FINAL BOOKLET/ZINE MOCKUPS (PAGE SIZE MAY DIFFER)

FRONT

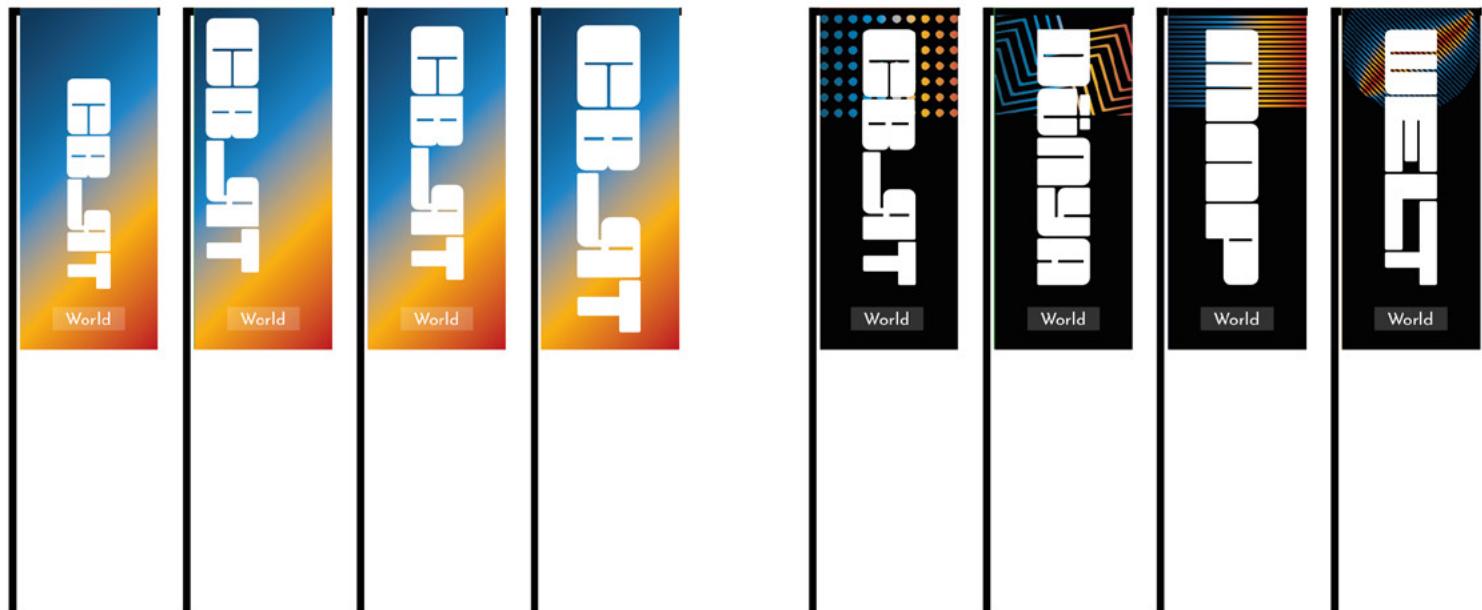


BACK

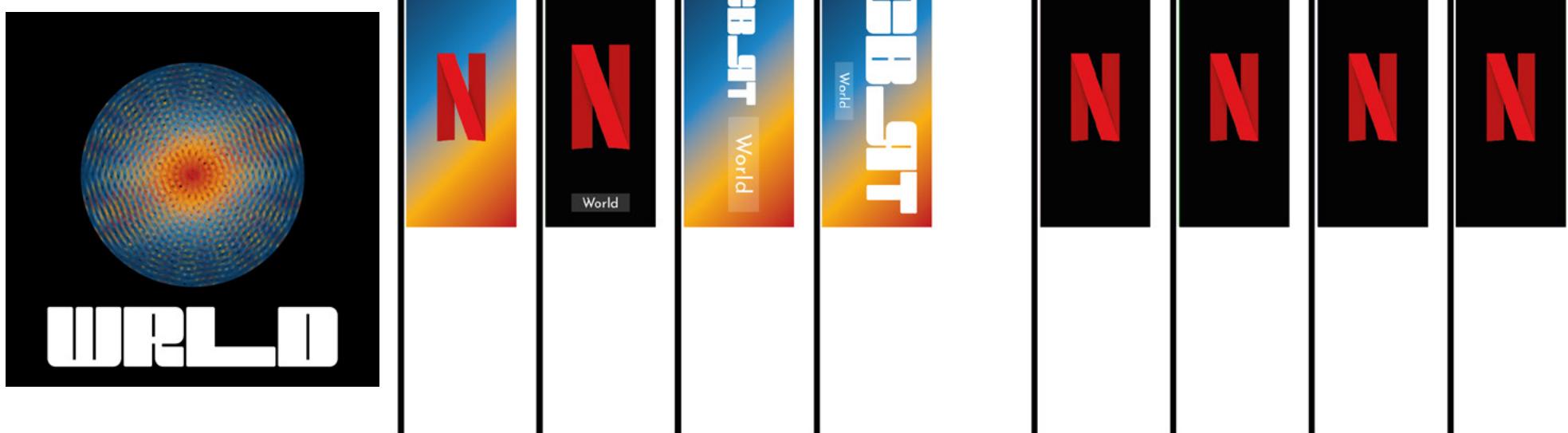


BANNER MOCKUPS

Banners to be hung around the festival as well as to be used for advertising outside the festival.

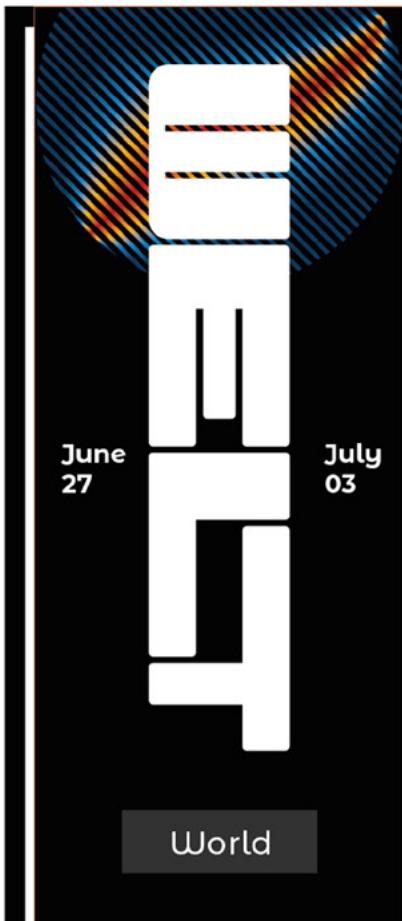


Kaleidoscope

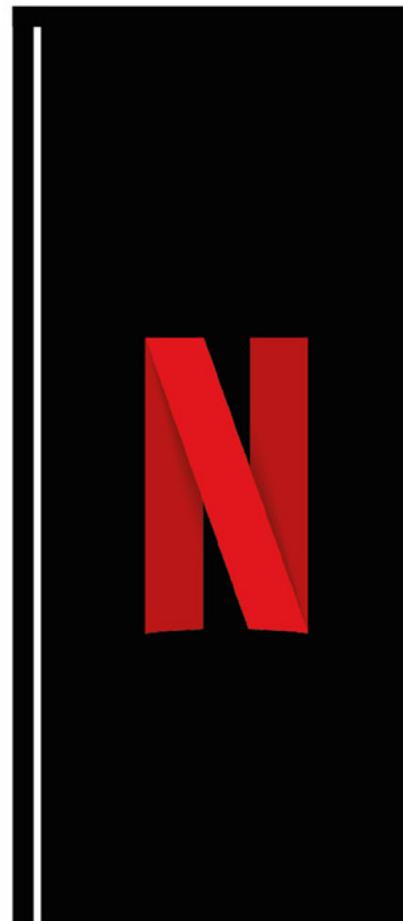


FINAL BANNER MOCKUPS

FRONT



BACK

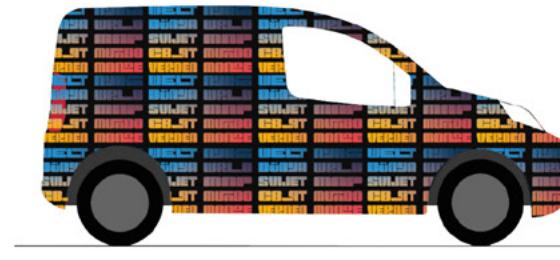
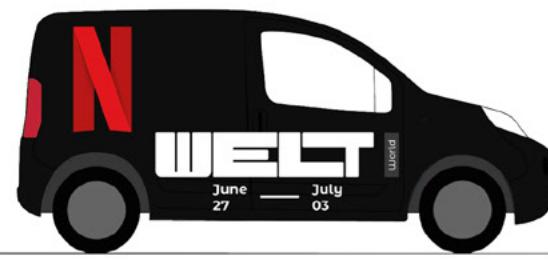
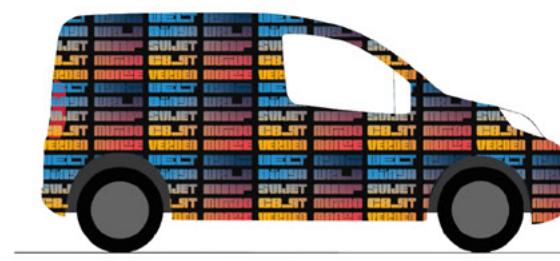
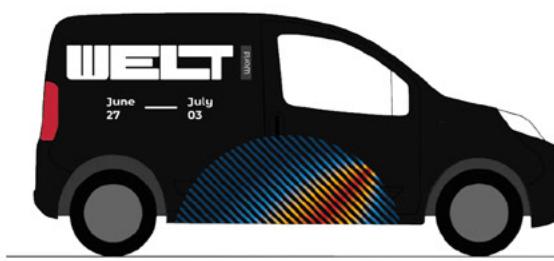
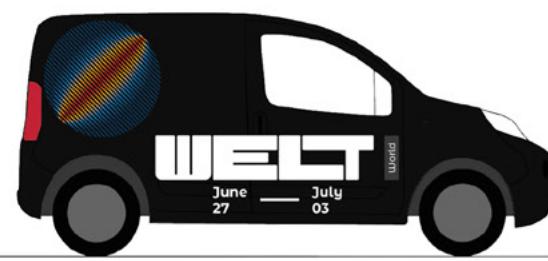
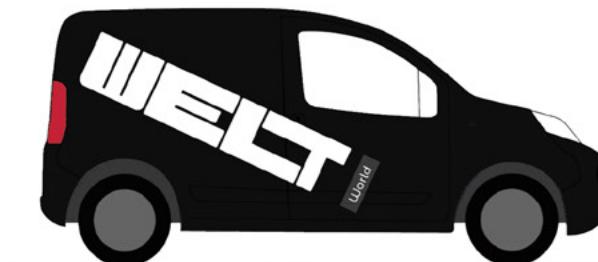
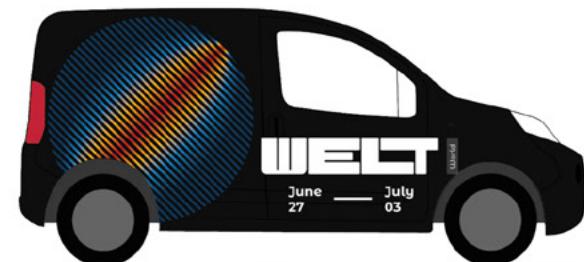
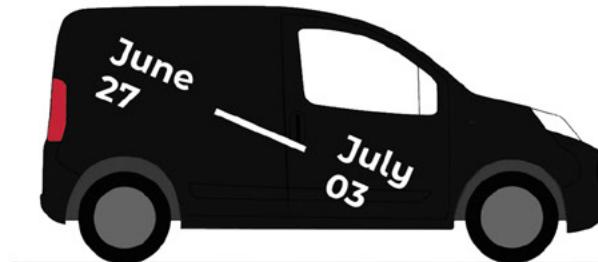
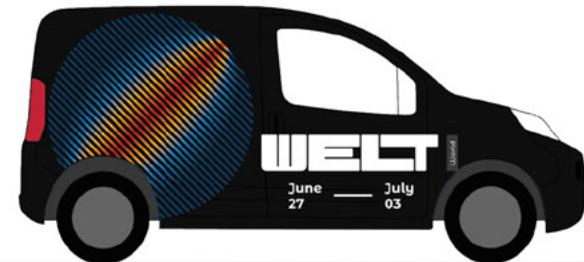


WRISTBAND MOCKUPS

Wristbands will be worn at the festival. Which wristband you get will depend on what ticket you have, what day it is etc.



WRISTBAND MOCKUPS

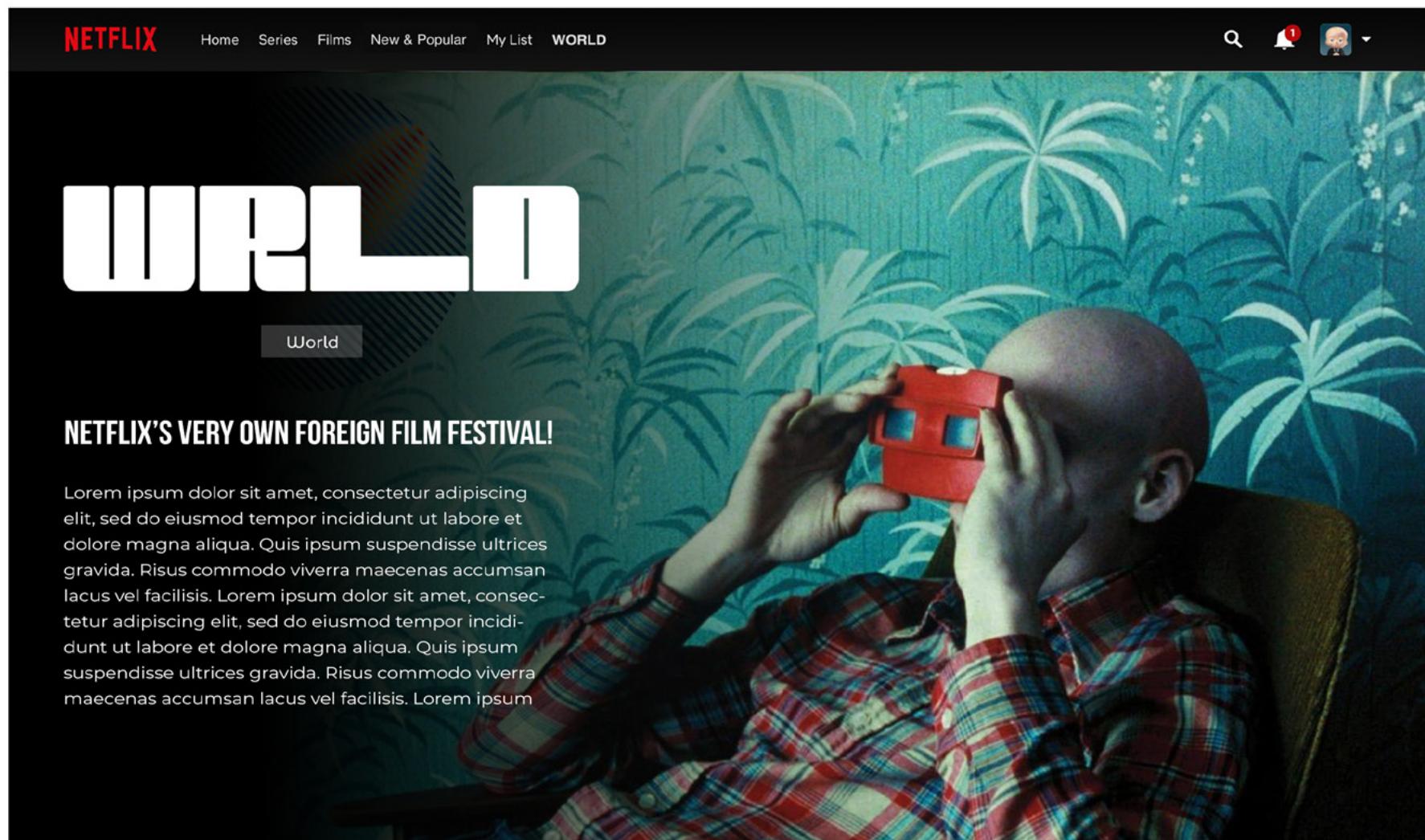
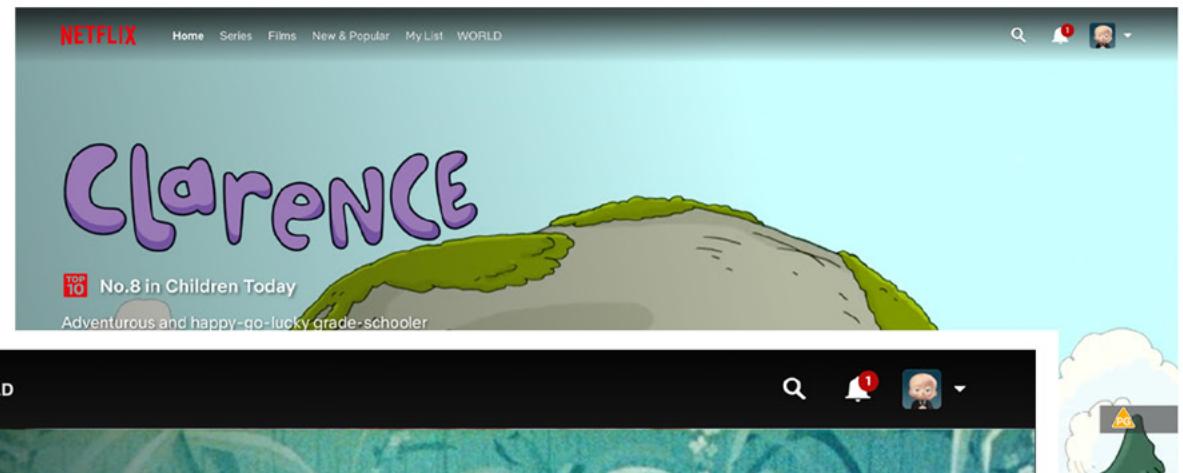


T-SHIRT MOCKUPS



WEBPAGE MOCKUP

Information about the festival can be found on the netflix web page. Here's a mock-up of what it would look like.



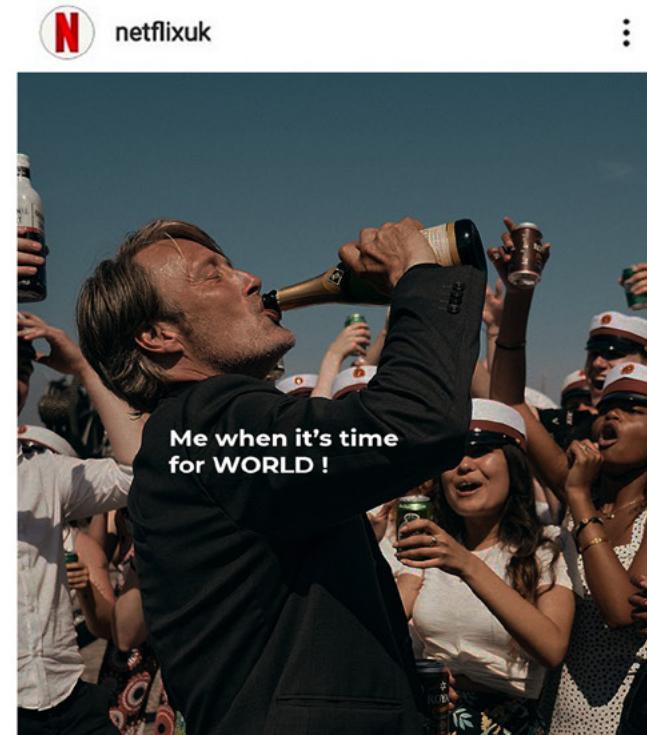
SOCIAL MEDIA

Netflix always use social media as a tool for marketing, they rely on humour to build connections with their fans. Here are some examples of how the festival could be marketed on Instagram.



25,855 likes

netflixuk Are you this excited?
WORLD festival, free tickets available now!
[View All 137 Comments](#)



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WORLD festival, free tickets available now!
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SOCIAL MEDIA



25,855 likes

netflixuk Are you this excited? #NETFLIXWORLD
WORLD festival, free tickets available now!

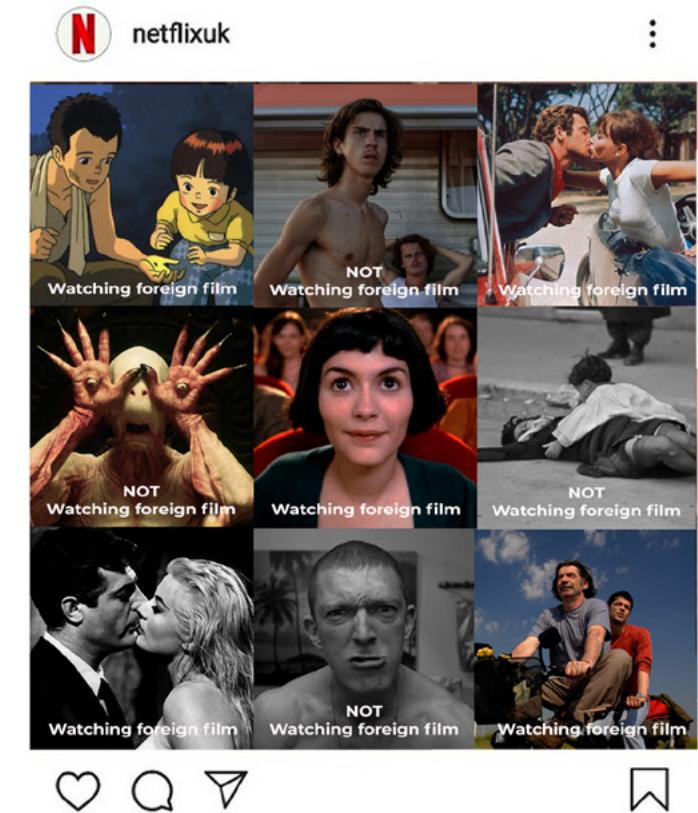
[View All 137 Comments](#)



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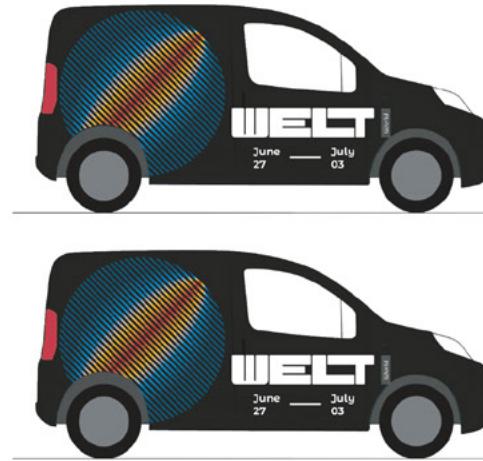
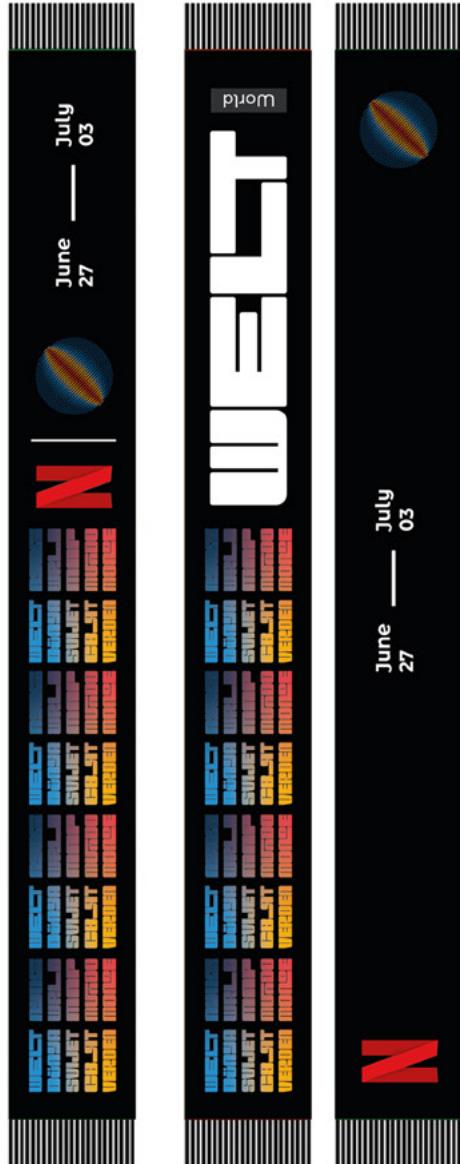
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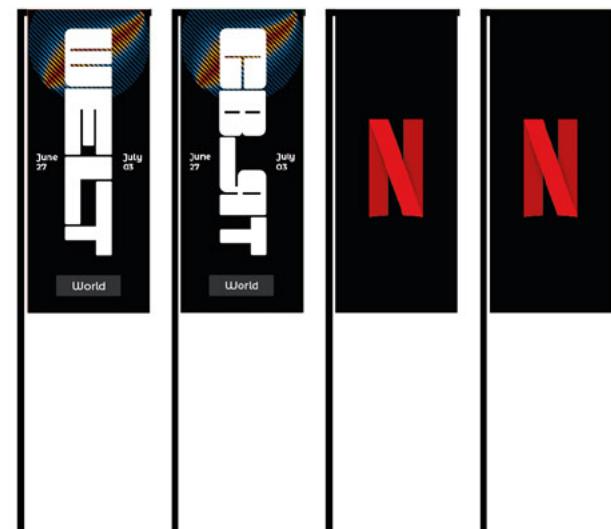
TESTING CONTINUITY

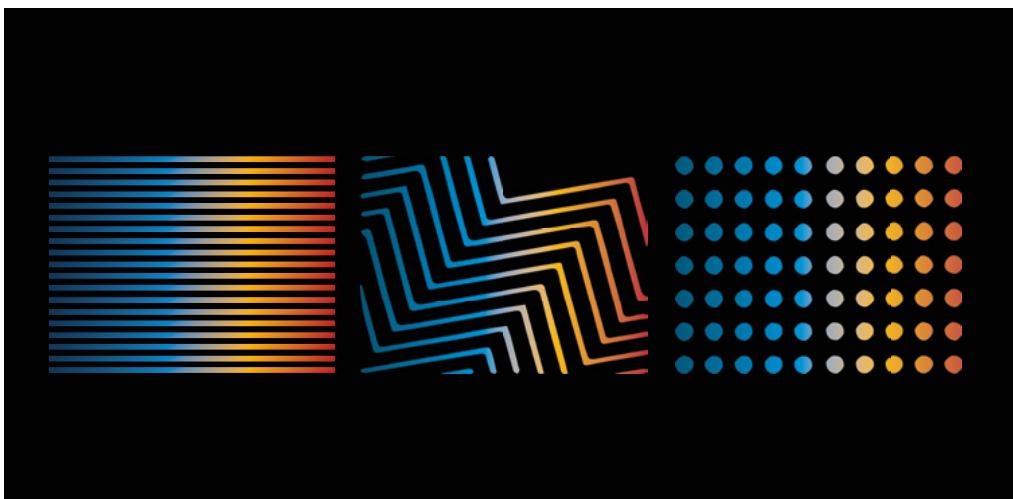
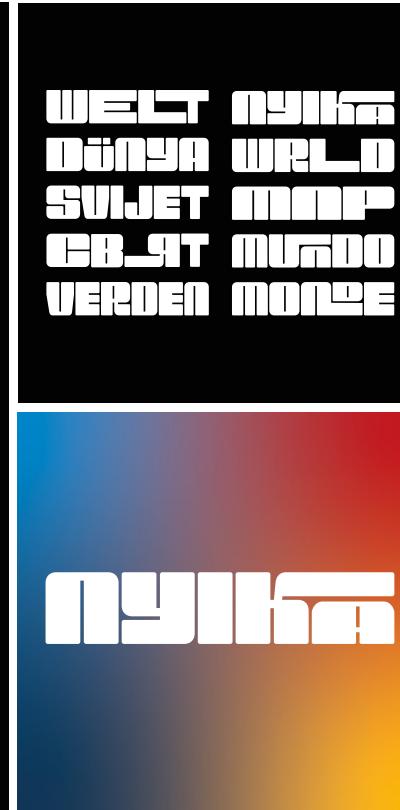
All the branding needs to look similar and be instantly recognisable as 'WORLD festival'.



FRONT

BACK





BEBAS NEAUE

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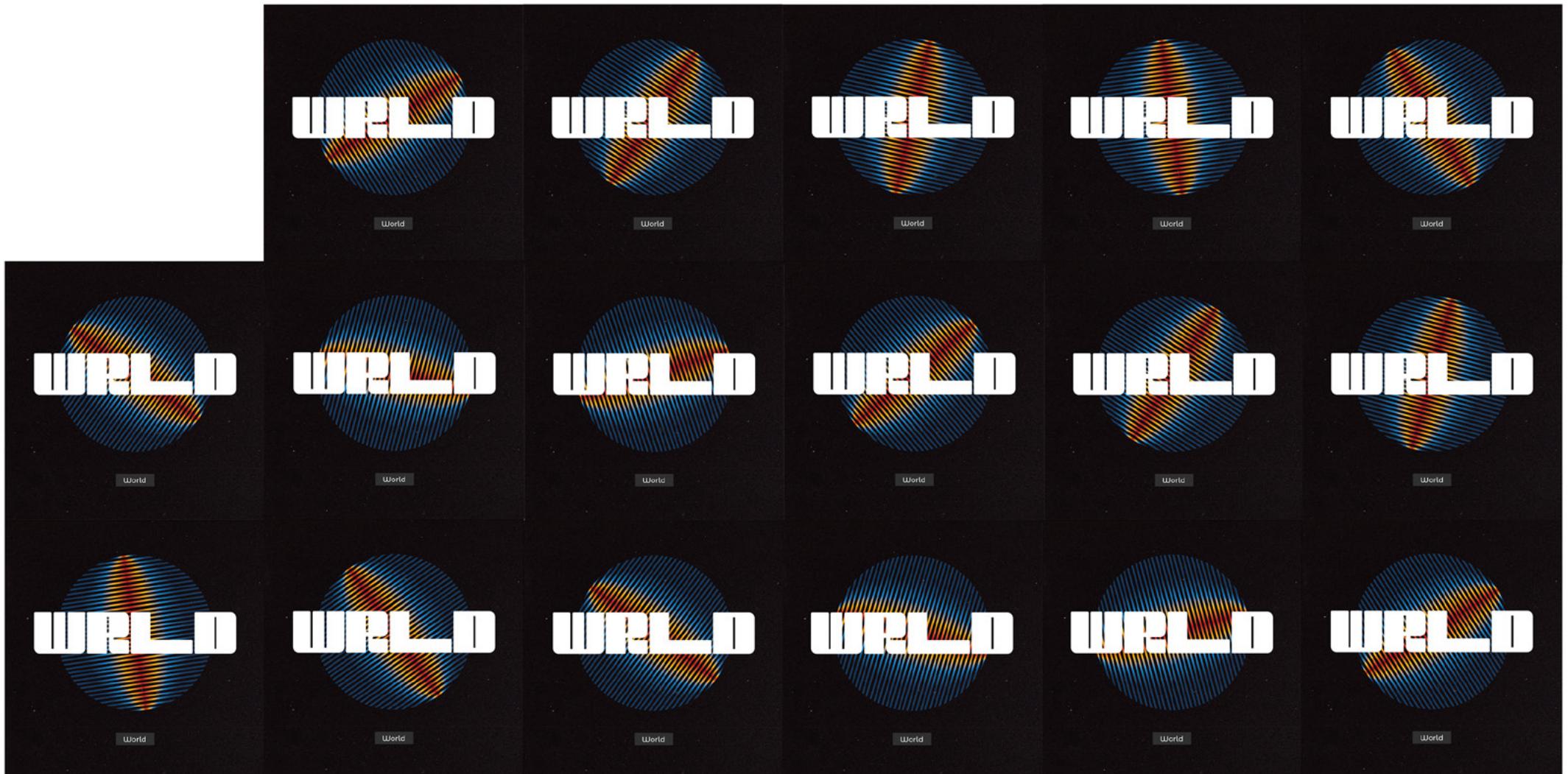
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LOGO ANIMATION

Decided to make a GIF of the logo. It features the typeface and the image of the world slowly spinning around. It almost looks like a clock spinning and counting down to the festival. This would be placed on digital billboards, social media, underground stations, cinema screens. Anywhere that would reach a wide audience. I like the mystery of it and it would make a mainstream audience want to look further.

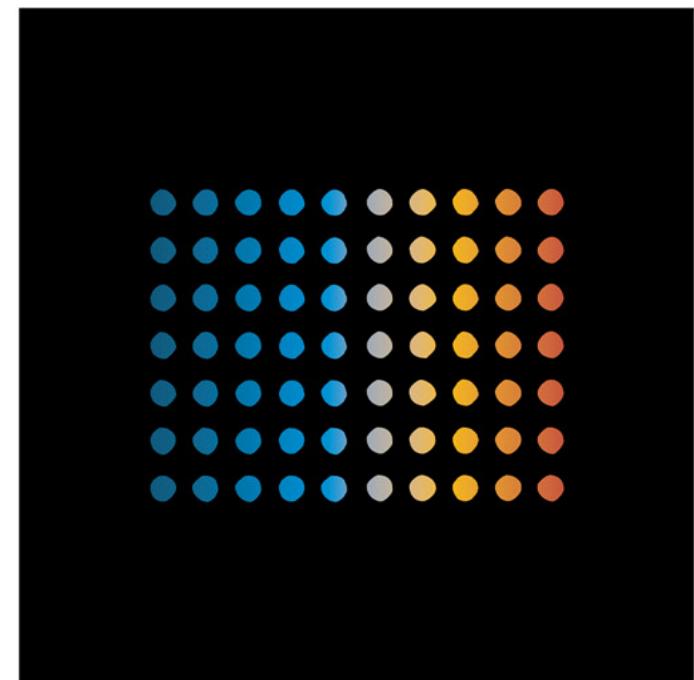
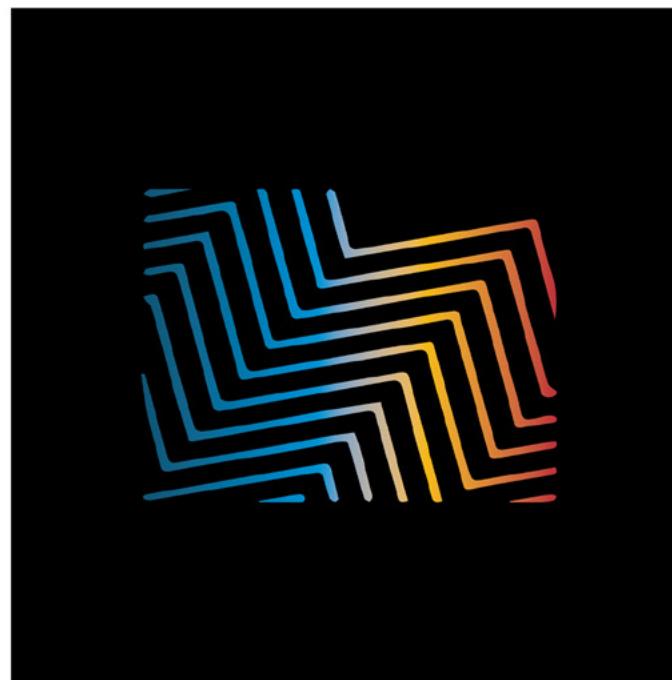


ANIMATION 2

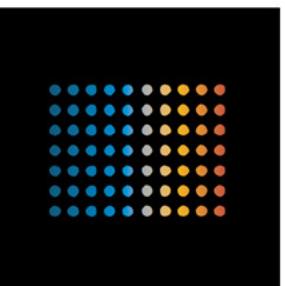
This GIF features the Netflix logo so would have a lot more a mainstream appeal. The world logo slides out from underneath the netflix logo and then all the different titles used in my brand come out onto the screen. Hints at it being a foreign film festival.



BRANDING PATTERNS + ANIMATION

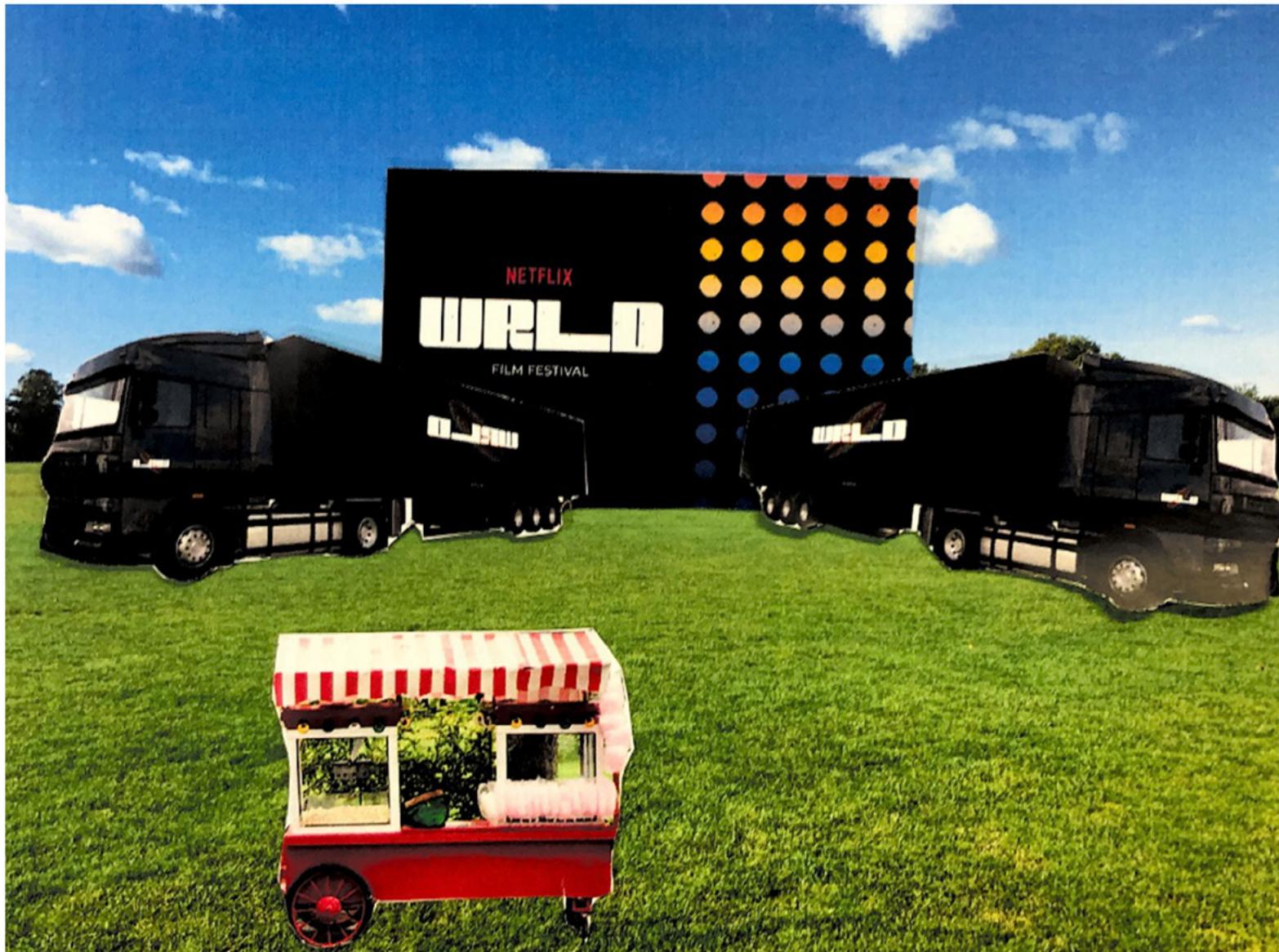


Patterns and logo flashing. Again mysterious in an effort to get people talking who otherwise wouldn't be interested in movie watching.

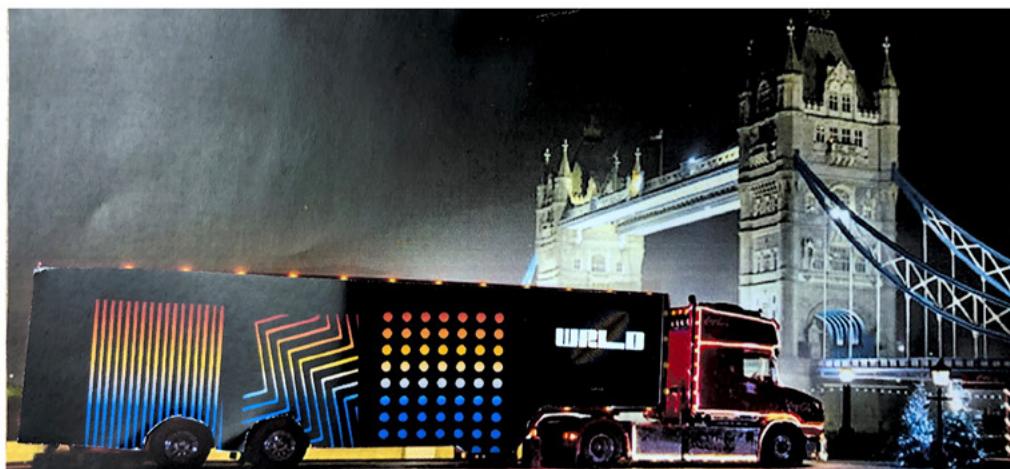
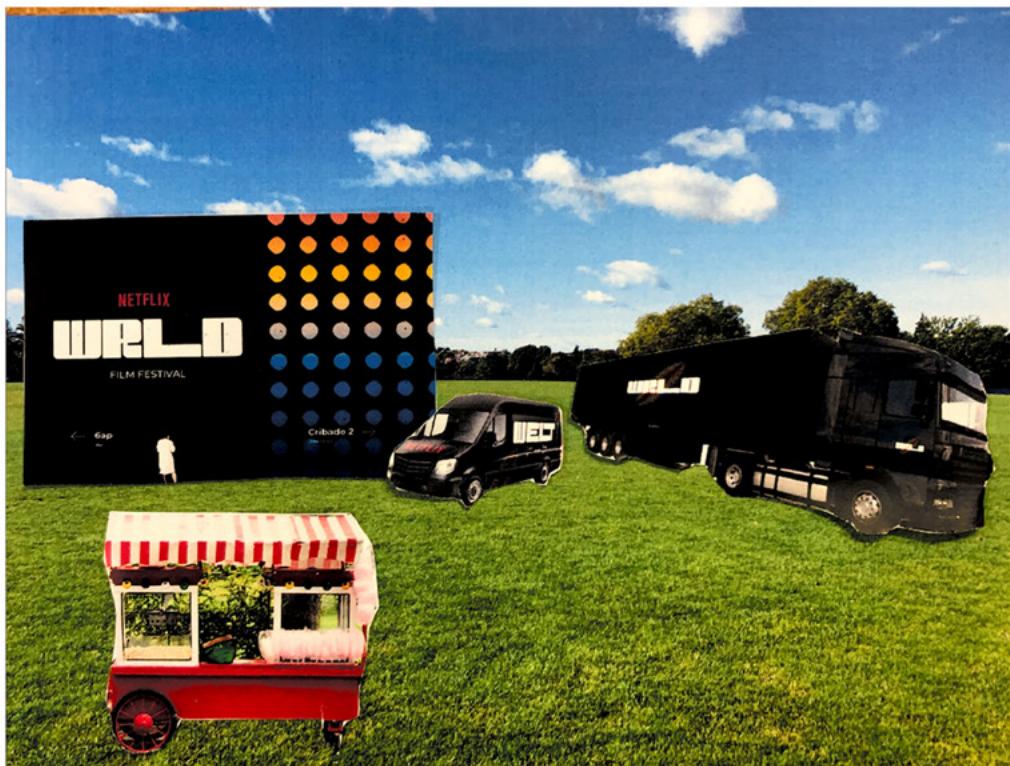


FESTIVAL MOCKUPS

Did some collages to try and visualise how the festival will look.



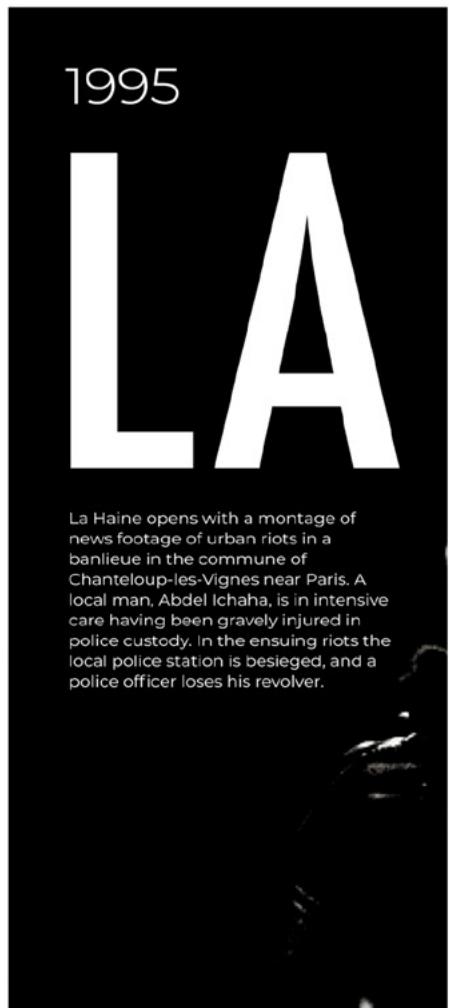
FESTIVAL MOCKUPS



cinema in the back of the trucks.

ZINE EDITS

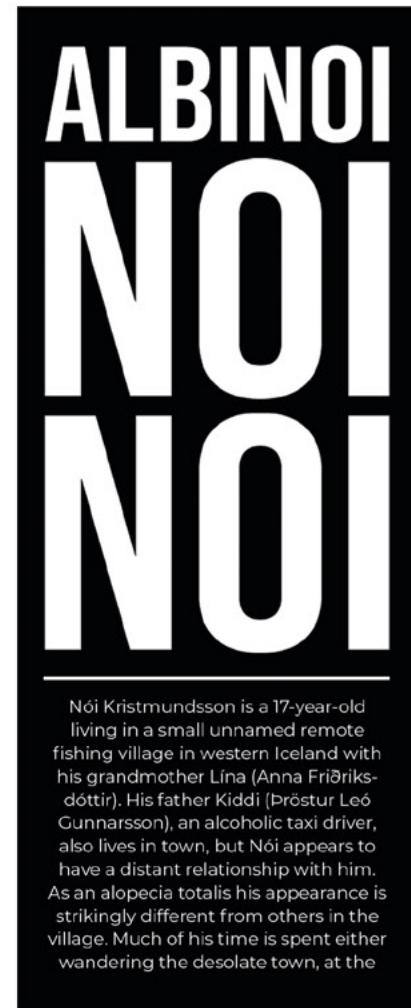
making a few edits to my zine. After a tutorial, I realised I have overlooked a few mistakes, mostly regarding text alignment.



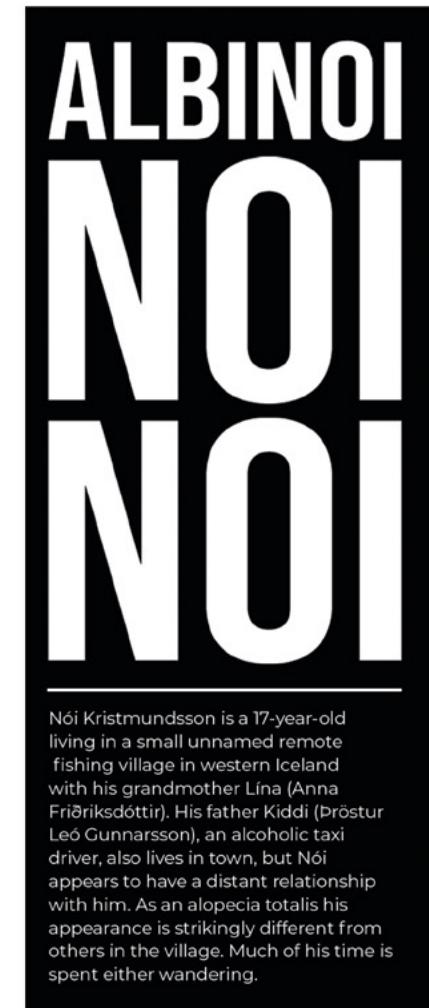
Before



After



Before



After

ZINE EDITS

Want the whole zine to be consistent with how the text lines up.

RUN LOLA RUN

Lola receives a frantic phone call from her boyfriend Manni, a bagman responsible for delivering 100,000 Deutschmarks. Over the phone, Manni explains that he was riding the subway to the drop-off location of the money and panicked upon seeing ticket inspectors, exiting the train before realizing that he had left the money bag behind; he saw a homeless man examining it as the train pulled away. Manni is meeting his boss Ronnie in 20 minutes, who will kill him unless he has the money, so he is preparing to rob a nearby supermarket to replace the funds. Lola implores Manni to wait for her and decides



to ask her father, a bank manager, for help. Lola hangs up and runs down the staircase of her apartment building past a man with a dog. At the bank, her father is having a conversation with his mistress, who informs him that she is pregnant. When Lola arrives, her conversation with her father turns into an argument. He tells her that he is leaving her mother and that Lola is not his biological daughter. Lola runs to meet Manni, but

arrives too late and sees him enter the supermarket with a gun. She helps him rob the supermarket of 100,000 marks, but on leaving, they find it surrounded by police. Surrendering, Manni throws the money bag into the air, which startles a police officer who accidentally shoots Lola dead. Events restart from the moment Lola leaves the house. This time, she trips over the man with the dog and now runs with a limp, so

she subsequently arrives late to the bank, allowing her father's mistress to add that he is not the father of her unborn child. A furious Lola overhears the

conversation, grabs a security guard's gun, holds her father hostage, and robs the bank of 100,000 marks. When police mistake her for a bystander, she is able to leave and meet with Manni in time, but a speeding ambulance that Lola had distracted moments earlier runs him over and kills him. A furious Lola overhears the conversation, grabs a security guard's gun, holds her father hostage, and robs the bank.

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Before

After

SPIRITED AWAY

Ten-year-old Chihiro Ogino and her parents are traveling to their new home when her father decides to take a shortcut. The family's car stops in front of a tunnel leading to what appears to be an abandoned amusement park which Chihiro's father insists on exploring, despite his daughter's protest. They find a seemingly empty restaurant still stocked with food, which Chihiro's parents immediately begin to eat. While exploring further, Chihiro reaches an enormous bathhouse and meets a boy named Haku, who warns her to return across the riverbed before sunset. However, Chihiro discovers too late that her parents have metamorphosed into pigs.

Before

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