

BEIJA OVERVIEW

The Beija brief concept and outcome focuses on producing a holistic campaign that evolves Beija's creative approach to become more fluid and inclusive, while preserving and adding to their present consumer base. We as a group have fluctuated in and out of concepts throughout this brief, but we have been guided by a non-binary and inclusive approach to design and what the market requires. We delved into the fundamental notions of inclusion and learned how to see it in a fresh perspective. Beyond gender and skin colour, diversity and inclusivity have numerous facets. It is also about age, locality, career, sexuality, and a variety of other micro demographic factors.

The inclusiveness movement has become a macro trend in the fashion industry, and brands are frequently swayed by tokenistic gestures. During Pride Month, we typically see a slew of firms release commercials featuring a varied cast of body-positive models or a rainbow filter, signalling their inclusiveness. While promoting diversity is beneficial and contributes to a more progressive society, brands have a social obligation to provide true and sincere support to underrepresented communities which doesn't solely focus on profits. Beija's current positioning is undeniably gendered, with a concentration on catering to a female audience. Our goal was to challenge the brand's static binaries that are currently being projected. The goal is for Beija to commit and push the boundaries of inclusivity.



RESEARCH

Direction for the Project

Our approach was simply showing stories of people from different origins and walks of life that an assortment of diverse audiences can relate to, this campaign and creative direction strives to promote naturalness, vulnerability, sense of comfort, and diversity. This campaign isn't just about attempting to overcome clichés; it's also about reflecting or embracing real people in the real world.

A report by visual content engine developer Stackla that surveyed 2,000 adults in the UK, US and Australia found that 86% of consumers say that authenticity is important when deciding which brands to support. In the same survey, Stackla discovered that 57% of consumers believe that less than half of brands create content that resonates as authentic. Diversity and inclusion done well is less about checking a box, and more about recognizing that diverse people are complex, relatable human beings. The scale of these statistics suggests that diversity isn't just a tokenistic box-ticking exercise to appeal to minorities, but an imperative for addressing the changing attitudes of society as a whole.

The words "diversity" & "inclusion," while similar, don't have the exact same meaning. As acclaimed diversity advocate Vernā Myers puts it, "Diversity is being invited to the party. Inclusion is being asked to dance"



But it is no longer enough to state a purpose anymore. With internet penetration constantly on the rise and an ever-more vocal consumer base, companies need to think about moving towards true equity. This must come as part of a dual approach: in external marketing and communications but also in internal organisational structure and work culture. The most effective way to promote diversity and inclusion is to be it.

Some brands have the ability to contribute in terms of inclusivity and diversity through their products and services, but it shouldn't be a barrier for other brands to not support them if they are not able to contribute to it directly. This campaign focuses on the people and the stories they have got to share and how the brand stands up for them through their ideals and adapting their principles and products for a gender-less future.

TARGET AUDIENCE

It's very important to understand the non-binary/trans community. LGBTQ+ consumer base has a very Gen z mindset even if they don't belong to that generation. This means they are over the "lifestyle brand" campaigns that sell emotional stories. They are disillusioned by traditional marketing and campaigns as it's easy to see the

discrepancies in what's being presented with no actual follow-through. The community is looking to make an actual change and engage with brands that understand the importance of the community's representation. For our proposal, we have considered three specific set of audience for whom the campaigns will be targeted towards.



- LGBTQ+ Community: In 2019, an estimated 1.4 million people aged 16 and up in the United Kingdom (2.7% of the population) identify as lesbian, gay, or bisexual (LGB). The global value of LGBTQ+ consumers is estimated at \$3.6 trillion¹ making them equivalent to the 5th biggest country in the world by GDP². The audience is in fact rapidly ceasing to be a minority, a 2018 YouGov survey found 56% of 18-24 year olds in the UK no longer identified as 100% heterosexual. This is a community already attuned to spot tokenism and they speak with their wallets. Increasing corporate involvement in global Pride events and LGBTQ+ storytelling has been broadly well received, but we need to be cautious of shallow attempts at 'pinkwashing' and focus on authentic story-telling.

- Trans-woman, non-binary and gender-neutral people: A J. Walter Thompson Intelligence study found that 54% of British audience believe that depicting transgender and gender-nonconforming people in advertising is appropriately reflecting the nature of modern society, and 65% of respondents agreed that 'brands that show transgender people in ads are brave'. Advertising is well-placed to normalise trans identities in society at large and win the workplace.

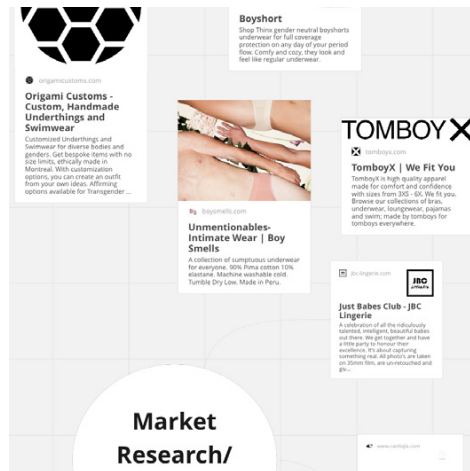


- Women over 50: A group often neglected by diversity initiatives is older adults. People live, work, and play longer than ever before, but advertisers often neglect to portray a group with such powerful spending power in a positive light. The AARP study found that 28% of advertising portrayals of people over 50 were negative, compared to 4% of portrayals of those under 50. J. Walter Thompson Intelligence reported in 2018 that British people over 50 outspent their younger counterparts for the first time in 2015, yet 67% of their panel stated that advertisers only care about young people. It is baffling that advertising often neglects this group.

COMPETITOR'S ANALYSIS

We conducted primary research by studying existing brands that make gender-fluid clothes and also conducted informal surveys with people around us who had different backgrounds.

The competitor's analysis was done in the context of product offerings and aesthetic approach of similar brands. The existing aesthetics of gender fluid clothing in the market use random everyday motifs as patterns – such as fruits, animals, etc. Either that or solid colours. These were a common theme in collections launched by TomboyX, BoySmells or Lucky Skivvies. We wanted to explore what gender neutral aesthetic truly meant.



Market
Research/

INDUSTRY STATUS



In 2022, inclusive marketing is a no-brainer since it reflects the real world, not a fictional world populated with unrealistically ideal models. Diversity by its very definition cannot just be one thing. It's not just about gender, race or ethnicity. It's about all of them and more. As an industry we often talk about 'diversity and inclusion' as if they are one thing. But while we continue to focus on making our work and creative more diverse, it is past time to look inward and truthfully examine whether the company culture offers an inclusive product-line and whether our brand mission accurately reflect our customers.

There is no one-size-fits-all solution and that is what makes engaging more deeply with these issues difficult, exciting and critical. After all, our brands exist to make people's lives better. Let's make sure we continue to live up to that.



Origami Customs



Lucky Skivvies

EXECUTION

Ideation for the outcome

After thorough research and brainstorming, we decided to produce the following outcomes that will help our brief in a tangible, expressive and practical way.

1. Rebranding of logo and website : In order to make the brand more inclusive, the logo had to evolve to encompass the true sense of inclusivity. The current Beija symbol is designed specifically for a female audience, consisting of a triangle with a line in the middle meant to depict a vulva. Change was essential to attract more and diverse audience for the brand. The new design has to reflect the true philosophies and ethos of the organisation. The website also required a revamp in order to suit the aesthetic requirement and accommodation of new audience that we intend to attract.
2. New Inclusive product-line : When we see brand marketing and product design going wrong in terms of inclusivity, it is usually because of the lack of a truly diverse product offerings that can attract diverse audience. When designing for a particular community or audience, it is essential to have designers, and advisors from these communities who can bring the first-person experience to the process. Using someone as a consultant as an afterthought for a particular is not enough. They have to be part of the process and products the brand has got to offer. We decided to propose a new line of
- undergarments to their existing ones that would cater to larger audience, with an aim to reposition Beija as a faithful name in a fast-growing gender-fluid landscape.
3. Social Media Stills Campaign : It is essential for the brand to give space and voice to the people of diverse background that it intends to target. The approach for this was by promoting inspiring stories of people from these communities, emphasising and embrace on the emotion of self-confidence, comfort, self-esteem and self-appreciation that the brand stands for and promotes.
4. Video Campaign : The video campaign is designed to introduce Beija's new product-line. We intended to promote the line with the help of a performer/actual individual from the targeted audience through a performative piece, focusing on self-expression as the basis for their actions in the performance.

Resourcing

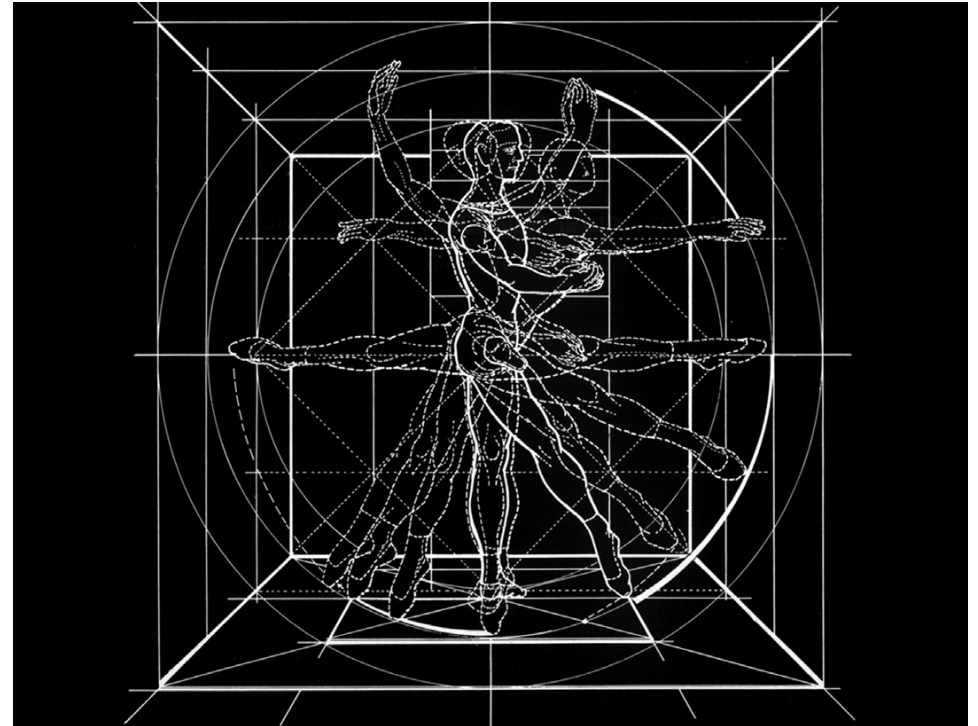
We had to research and explore new garments for the new product line proposal for the brand. We found a few brands that are catering to a wider inclusive customer-base and tried to understand the product development and considerations. We used garments sourced from ASOS in the Mia campaign shoot. We also took this opportunity to use the facilities and resources made available by the university. We rented out lighting equipment and projectors for the execution of the campaign videos. We also used the 3D working space to create pebbles that we initially wanted to use as props in the campaign but later decided not to. This brief also gave us the opportunity to take surveys from the demographic we wanted to target and it was essential for us to develop the correct and well-structured questionnaire for the surveys and helped us develop our research approach to such interactions.

Individual Contribution

- Aditi Srivastava - Narrative for the Mia Campaign, New Product-line, Mia campaign Survey, Outreach Social Media stills, resourcing
- Elena Videva - Website, Rebranding Strategy, New Productline prototyping, Beija Shoot BTS Documentation of the project
- Lilli Mathod- Mia Campaign direction, videography, Inclusivity Pledge, Model Co-ordination, Market Research
- Piyush Patil - Mia Campaign research, Social Media Campaign, Presentation Layout, Management, Planning and Organization for the project
- Yasemin Nergiz - Customer Journey, Market Research, New productline designing, Demographics Survey
- Mia Schmidt - model for shoot campaign
- Rajjedhe - Trial shoot assistant

DEVELOPEMENT

The initial idea for the executions of the brief, we had planned a moving imagery look-book and social media content series that use a ritualistic/community-based approach with inclusivity as a core value throughout the campaign. Our aim was to focus on the concept of a safe space through standard performance acts inspired by a physical theatre which involved reconnecting with our bodies while transitioning between changing outfits. Throughout these performative acts, we wanted to redefine what the triangle represents within their logo. We had made some triangular pebbles (representing their logo) which we wanted to include in the performance. Ritualistically speaking, we wanted to show how they could represent not necessarily the brand but their role in the community/performance, or even their relationship with being in this space of transition.



Though this idea had a tactile and tangible prop which was an interesting intermediary metaphorical medium for the brand, it fringed upon a cult vibe that would've been counter-productive for the brand image. It also ran a risk of cultural appropriation of a particular ritual which might even come off as insensitive. This led us to scrap the ritualistic approach for the video campaign and focus on the artistic form of self-expression through performative movement which was inspired by Kinesphere. This sphere is Rudolf Laban's model for the space adjacent to the mover's body. The centre of gravity of the body is also the centre of the kinesphere, which extends equally in all directions, establishing a boundary based on the areas of space that can be reached without taking a step. According to Laban, "all points of the kinesphere can be reached by simple movements, such as bending, stretching, and twisting, or by a combination of these."

We also decided to move away from the triangular logo as it had a gendered undertone since its inception. It helped us clarify our understanding and approach as well as it helped us remove the unnecessary complexity that we had added into the narrative.

This change during the development of the project was an essential realization as which added positive value as well as learning experience about the considerations during developing an authentic narrative.

OUTCOME

Logo Rebranding Strategy

When we discussed inclusivity, we understood we needed to start from scratch and adapt the logo to our philosophy of inclusivity. The current Beija symbol is designed specifically for a female audience, consisting of a triangle with a line in the middle meant to depict a vulva. We opted to omit the usage of any symbol after extensive research and brainstorming since we wanted the branding to reflect the fluid and inclusive culture we

were establishing. By excluding any shape and instead using the brand's name as its emblem, the logo becomes more fluid and open to interpretation.

The finalised typeface is called Dahlia. The irregularity of the characters, which include a combination of capital and lowercase letters, represents fluidity and inclusivity for all.

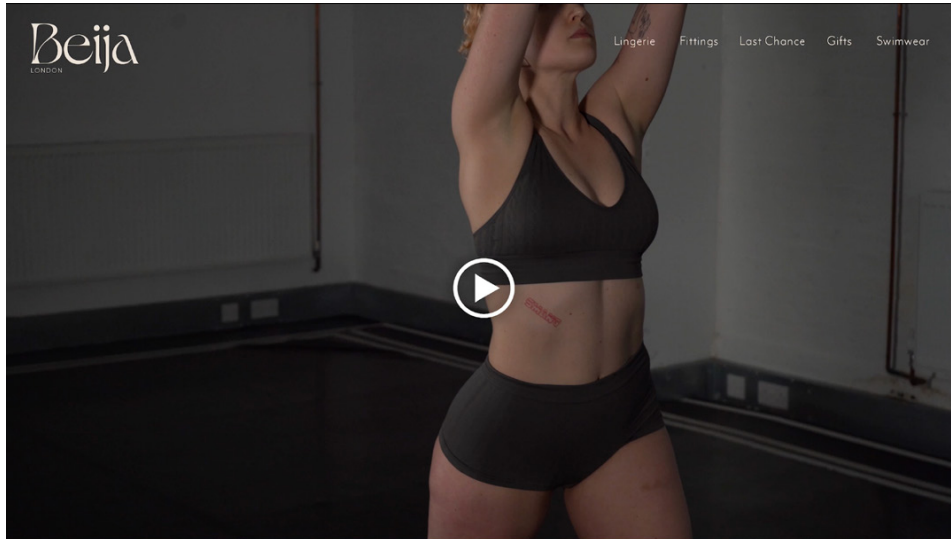


Beija
LONDON

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WEBSITE



We reimagined the website as well – simple with a more creative aesthetic, while also focusing on more interactive components

like moving image & campaigns, rather than it having a commercially static feel.

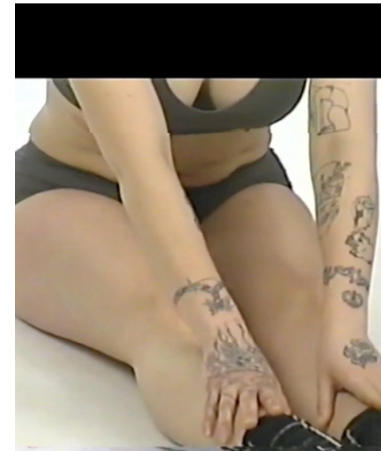


Underwear is fundamental to how we feel, how we see ourselves, and how we'd like others to see us - not conforming to beauty standards which have been set in stone for generations.

The lingerie world is an undoubtably gendered one, filled with frills and lace and discomfort for many that wish to escape it. When we challenge these binaries we open your doors to exciting change in a world which welcomes all.

Our future is fluid - we see a world where we shop together feeling celebrated, loved, and supported.

We believe expression is freedom, and we are committed to nurturing this vibrant and diverse environment in all we do.



The website also showcases a new addition to the already existing sustainability statement – an inclusivity pledge. Click [here](#) to visit the

INCLUSIVITY PLEDGE



We make underwear to empower, to protect, to support, and to celebrate the diversity of our community. Our underwear is made for all of us - it doesn't fit in a box, but is instead wrapped up and cushioned in an inclusive embrace.

Inclusion and diversity is at the core of what we do. Our mission is to create a space of belonging and comfort both in-store and online. We believe in celebrating each and every member of our community through the lingerie we design and representation we create.

Our mission is to set the world in motion by moving through the static frameworks of binary ideals on a new fluid plane of culture and expression.

We believe inclusivity is not something to just speak passionately about but realised. We believe in igniting change within our brand in order to support the diverse range of bodies and needs.

We are ageless, neutral and non conforming.
We are passionate, excited, diverse and fun.
We are nurturing, supporting, welcoming and safe.

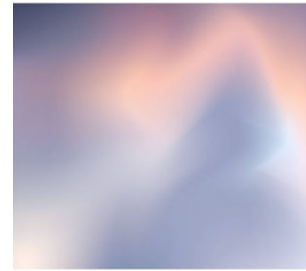
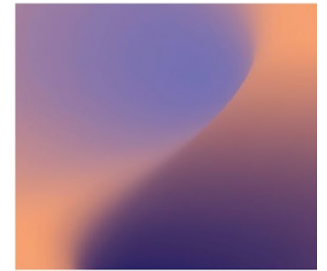
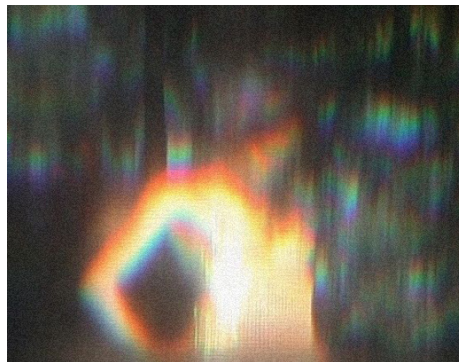
Change is on the horizon, and we are passionate and committed to be a part of it.



Website. Click [here](#) to visit the Inclusivity pledge webpage.

NEW PRODUCT LINE

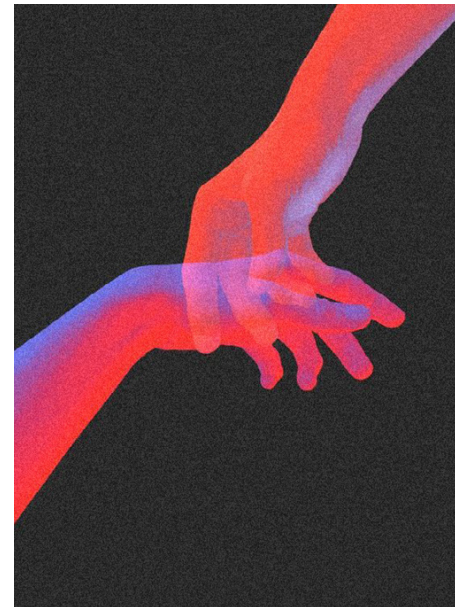
We decided to design undergarments that would cater to a larger audience, with the aim to reposition Beija as a faithful name in a fast-growing gender-fluid landscape. It was important to understand what people from the community wish to wear on the daily and what they look for when buying undergarments. From silhouettes, fits, and size, to fabrics, feel, and aesthetics.



MOVE

The aesthetics of the new line, MOVE, were inspired from documenting body interactions via a thermal lens. If the tangible trace forms created by our bodily movements and the ones created through interactions with others could be viewed through a thermal lens, the areas which would show interaction of body parts would be warmer than ones where there once was a movement happening. Such a view could be represented by a thermal gradient.

The meanings assigned to colours vary based on perception and they are gendered. Colour gradients at their core, can stand to denote transition and fluidity. In order to redesign the visual language for BEIJA, we incorporated gradients to depict the concept of non binary landscapes.



FABRICS & SILHOUETTES

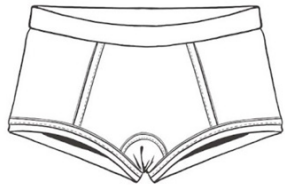


Adjustable Strap Binder



Raceback Mild Compression Binder

BINDERS : (For trans men or anyone with breasts wanting a masculine flatter cheat look). Made from the power-mesh fabric that doubles in the front for a more flatter fit. The fabric is strategically chosen to offer low to medium compression with just enough stretch to allow your full range of motion and not restrict breathing. We've added adjustable straps at the shoulders to switch up the fit and avoid the dreaded armpit chafe which comes with regular side open binders. This is a more comfortable alternative to the traditional binder.

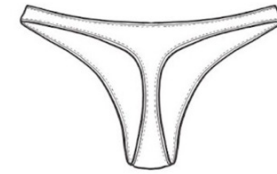


Boy Short



Trunk

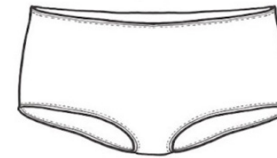
GENDER NEUTRAL UNDERWEAR: without the middle inseam to avoid wedgies or riding up with full bum coverage.



Thong Gaff



High Waisted Gaff



Hipster Gaff



Cheeky Gaff

GAFF : (For trans women or anyone with a penis wanting a feminine cut undie). Again, all made with power mesh fabrics for compression and it is doubled in the front for a flatter look. All silhouettes have a wider middle section rather than traditional undies for a more secure fit.



Classic Brief



Fly Packer Boxer

FTM PACKER UNDERWEAR : (For trans men) featuring a deep pocket to securely and comfortably accommodate a soft FTM packer. Made from stretchable bamboo fabric for a snug look

SOCIAL MEDIA STILLS CAMPAIGN



Outreach Stills

We see this campaign to not only introduce the new line but reposition Beija's creative strategy. For Beija to promote inclusivity, there is a need to fully incorporate the term 'inclusivity' into their business model. Instead of non-committal gestures and tokenistic strategies, Beija should use its platform to promote and showcase talents, creatives and activists from the queer community.

Beija can provide a space for creatives to talk about their practice, their works, and allow them to explore relevant topics such as body hair, menstruating, transitioning, etc. Not only does this allow the brand to give back to the community, it also adds value to their social media pages and increases audience engagement.



Testimonial Stills

It is in a testimonial format including one-line captions/quotes taken from the existing customer base with pictures in carousel or series. It is a balanced blend between commercial and homely appeal of the brand.

- Focusing on the everyday ritual one goes through every morning while getting ready for the day. Exploring naturalistic and candid movement of clothing oneself. Finding the natural moment and poses one finds themselves every morning when getting ready and choosing clothes. Exploring on the vulnerable moment you have with yourself when getting ready in your safe space.
- Focusing on the 'feel good' and self-appreciative moment you have with yourself in the morning, looking in the mirror and preparing yourself for the day. Focus on the naturality of where one

might enjoy their garment on a comfort-level and visually (keeping away from the usual sex- appeal that is associated with it).

- Emphasise on the emotion of self-confidence, comfort, self-esteem and self-appreciation that the brand is enabling you to experience.
- Tell stories of people from different walks of life and ultimately focus on the self-care and self-appreciative moment of people creating an emotional appeal.

In order to give an in-depth analysis for the social media campaign, I printed out a physical proposal deck to present it to the client. Click [here](#) to access the digital copy of that proposal deck.

VIDEO CAMPAIGN

When we dismantle, we create.

This is a campaign for Beija's proposed new line of underwear. Catering to a more fluid individuals. Clips from the film are intended to be dispersed across all Beija's online platforms, as well as to be shown in store.

This campaign proposal focusses on movement and self expression, to disrupt the static binary structures which the lingerie world is known for. This campaign aims to push what a campaign could be, by presenting the real and authentic self-expressive performance. Our aim with our 'MIA' campaign for Beija's new product-line 'MOVE' is to present the beauty in fluidity to allow audiences to explore their own identities when we take gender out of the conversation.

This campaign and new product line aims to draw in a new audience that looks for comfort and flexibility when shopping for underwear. This is not intended to express the struggle of the non conforming genders but more to explore and celebrate the freedom in fluidity.

This campaign was guided by Mia: a movement artist who's practice takes on various forms such as aerial arts, boxing, yoga and video making all driven by her passion for the medium. We wanted to showcase Mia's movements and her ideas. We proposed questions such as: What does

inclusivity mean to you?, What do you think a gender fluid world would look like?, What makes you feel empowered?, etc.

Our aim with the direction was for Mia to explore the answers to these questions through expressions of movement. This pushes the idea into new territory, as we navigate the dialogue through movement and the power that comfort encourages.

This short film captures various improvised moments which were directed by us and Mia herself. This is a creatively driven short film, which showcases a person who is happy and at peace with their identity. We believe Mia is someone to look up to not only for her talent, but her positive energy, ease of being herself and comfortable in her body - this is something to celebrate! This campaign not only invites new audiences, but expresses the essentials of how we want and need to feel when stripped down and vulnerable. This is a very important discussion, and we wanted to express this meaningfully and creatively through Mia's improvisation.

Click [here](#) to view the video campaign



Future scope of the Video Campaign



We see this campaign to not only introduce the new line but reposition Beija's creative strategy. For Beija to promote inclusivity, there is a need to fully incorporate the term 'inclusivity' into their business model. Instead of non-committal gestures and tokenistic strategies, Beija should use its platform to promote and showcase talents, creatives and activists from diverse communities. Beija can provide a space for creative to talk about their practice. Not only does this allow Beija to give back to these communities, but it also adds value to their social media pages and increases audience engagement.

Our approach to this challenging brief has undoubtedly been fluid; we have jumped in and out of concepts, and we have been directed by the community and their needs. We've evolved and transformed this project into something we're all really proud of and passionate about. We've been upfront and honest, and that's how we've learned. We feel that our final outcome and proposal for Beija's inclusivity brief is strong, and the ideas explored and research acquired should not be underestimated. We delved into the fundamental notions of inclusion and learned how to see it in a fresh perspective.

FEEDBACK & REFLECTION

This brief was an interesting experience for me personally. It gave me an opportunity to work with a brand and an industry which I have no proactive connection to considering a man working for a Lingerie brand. It gave me good experience on how to work with a demographic of which I'm not an active consumer. I had to be considerate while sharing my insights throughout the project so as to not actively induce unnecessary masculine intervention in the thought process. But, my inputs were genuine enough to consider while repositioning the brand in the gender-fluid and inclusive future. The brief was thought provoking as we needed to define inclusivity for the project we used this opportunities to interact with the people of LGBTQ+ community and actively help in creating products which are inclusive. Thorough consideration and deliberation was required throughout the process so as to not offend anyone or any community. I, personally found it very challenging to find the balance between genuine inclusivity and commercial interest of the brand. I had to make a genuine and authentic case for the proposal that didn't come off as a PR opportunity to feed off the market trend of superficial inclusivity. Overall, the breif was challenging and helped me explore and learn the parts of the job as an art director and helped me grow as an individual and as a professional.