

# Supporting Material

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BA Fashion Public Relations and Communication

# Content

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Fig. 1. Millie on the rocks (2025)



## Introduction

The tactic I am realising is a politically charged, stylised social media campaign dramatically designed to introduce NetZero Swimwear to its audience. On focus with our key themes of visual storytelling and activism, community engagement and abstract design, this shoot creates the foundation for a three-month social media campaign across our Instagram and TikTok.

As our USP is the net that forms the swimwear fabric and its statement outer layer, inspired by marine conservation and the damage of ghost gear, the creative direction takes our rescued abandoned fishing nets and transforms them into a symbolic visual to raise awareness. This tactic perfectly aligns with my aim:



## O b j e c t i v e s

To grow the ocean conservation community by tapping into a wide theme range from emotional to stylised content and to allow this space to showcase oceanic knowledge and experience

Raise awareness of ghost fishing nets by achieving over 10,000 impressions on the campaign's abstract shoot visuals within the first month.

To gain external recognition for the campaign by having at least one feature or mention in an online fashion or ethical publication within 6 weeks of launch.

Fig. 2. Costume on the tree (2025)  
Fig. 3. haenyeo-by-jose-jeuland. (n.d.)

# WEEK 1

Exploring

Research

Hand in the Business Plan for the previous unit

Decide on which tactic I want to develop

Reach out to potential collaborators

Confirm tactic with tutor Rusel Stone



# WEEK 5-6

Tactical Outcome and Presentation

Collaborate with the graphic designer, editing the shoot pics and BTS content

Finish tactical outcome, amplification

Presentation curation and practice

# WEEK 2

Further Research and Planning

Tutorials with Allon Kaye: inspiration for the shoot

Moodboard for shoot aesthetic

Confirm and book a date with collaborators for the shoot

# WEEK 4

Finale Production and Styling Plan

Styling and Shots plan (list of things I need)

Production plan

Fitting with models (hair makeup)

Allon Kaye tutorial

Shoot day

# Timeline

# Plan

# WEEK 3

Production/Collab plans begin

Photography (production plan) call with Fin

Roles for each collaborator

Styling workshop with Matt King

Follow-up tutorial with Allon Kaye

Tutorial with Russell, progress check in further advice

Fig. 4. Photographer Kim Bo Sung shoots "SEA" for Vogue Korea (n.d.)

# Research and Inspiration

NetZero Swimwear’s abstract identity meant my campaign needed to visually disrupt traditional swimwear marketing. Still, to align with competitors, I’ve introduced the product via lifestyle beach content.

In week two, I met Allon Kaye, who suggested drawing inspiration from Gunter Sachs (Licht 1980), (see figure 5,6). ‘Hussein Chalayan - Gravity Fatigue,’ ‘Christy Lee Rogers – “Reckless Unbound”’ and ‘Mandy Barker’, whose use of dramatic, surreal textures helped me to style the models entangled within real ghost fishing nets. I further developed this exploration from the works by Maison Margiela (Artisanal Collections), Photographer Andres Franke ‘Plastic Ocean,’ and photographer Fabrice Monerio, which helped conceptualise my shot ideas.



Following a tutorial with Russell Stone, he urged me to examine how Stella McCartney delivers activist messages, inspiring my brand visuals.

Finally, this research and previous trending social media engagement analysis, led me to take on my BTS content plan and produce it for the shoot day. The combination of a professional, powerful, and playful shoot, with authentic, aesthetic and humorous, realistic behind-the-scenes content, successfully outlines the foundation of my brand by promoting impact and relatability.

Fig. 5,6. Images Gunter Sachs Licht 1980 maison d’édition photographie 150 pages couverture rigide- (1980)

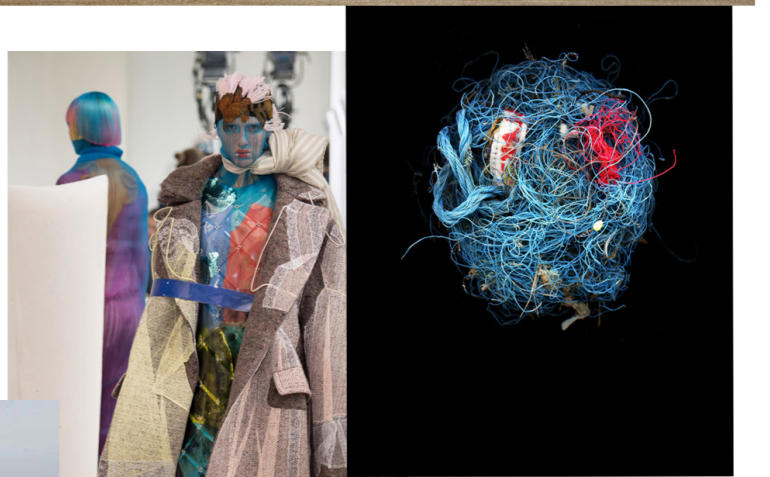
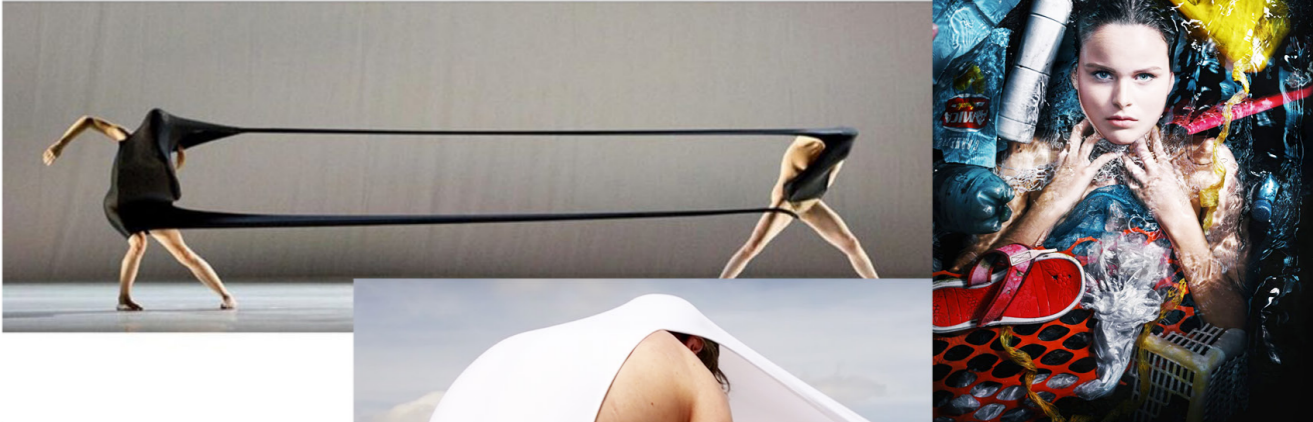


Fig. 7,8. Hussein Chalayan - Gravity Fatigue - Sadler’s Soundbites (2015)  
 Fig. 9. RECKLESS UNBOUND (2012)  
 Fig. 10. INDEFINITE – 600 Years (2010)

Fig. 11. Look 26 from our AW 2018 Artisanal collection (2018)  
 Fig. 12. Plastic Ocean (2019)  
 Fig. 13. Afrofuturist Photos Transform Senegal’s Trash Into Haute Couture (2015)



# Styling workshop Matt King

I took part in a styling workshop with curator Matt King. This workshop emphasised the value of BTS content and bold Instagram grids to draw attention. This aligns with my brand's storytelling focus.

# C o l l a b o r a t o r s



Benedetta Martoglia

Model

BA Fashion Culture and History student at Central Saint Martins UAL



Lydia Melling

Model

BA Fashion Buying and Merchandising at London College of Fashion UAL

Roles:



Finley Gilzene

Photographer

BA Photography at London College of Communication UAL

Role:

Shooting, helping with shot ideas and positioning

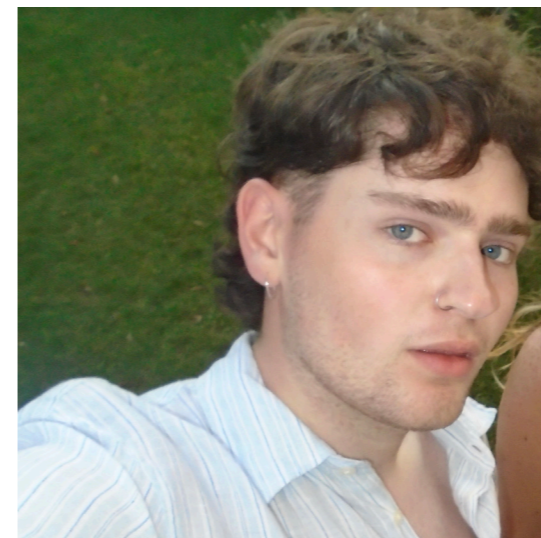
# FINLEY GILZENE



Photo by Millie Ghey

Finley Gilzene is a Jamaican / English visual artist, born in Slough and living in South London. His work uses the alternative photography method of cyanotypes and focuses on conversations surrounding the black experience in Britain, such as integration, desire, belonging and the marginalisation that comes from these desires. His work has evolved into the world of moving image, through conversations with family, which has contributed to the development of both his research methods and creative work.

email: [finleygilzene@gmail.com](mailto:finleygilzene@gmail.com)  
instagram: [@binley.finley](https://www.instagram.com/binley.finley)



Max Feeney

Graphic Designer

BA Graphic Design at Chelsea UAL

Role:

Filming BTS, advising on amplification graphics

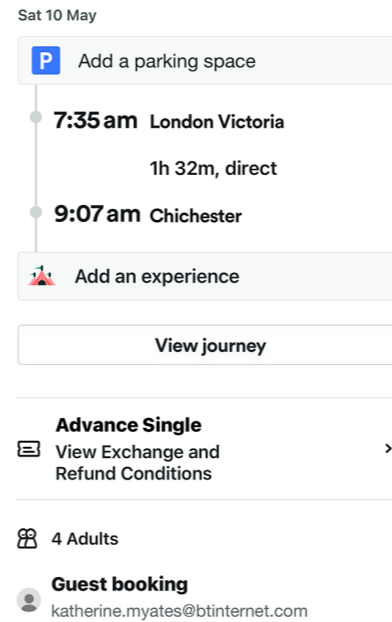


W e s t  
W i t t e r i n g  
B e a c h

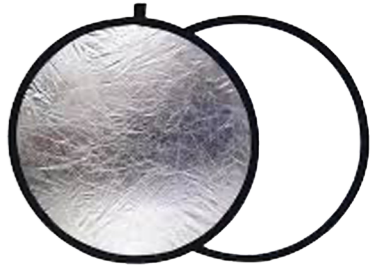
Fig. 30. West Wittering beach (n.d.)  
 Fig. 31. West Wittering beach named in top 10 whitest sand beaches (2021)  
 Fig. 32. Exploring West Wittering Beach and its Natural Beauty (n.d.)  
 Fig. 33. Things to Do In and Around West Wittering (n.d.)  
 Fig. 34 Plastic waste (fishing net) (n.d.)  
 Fig. 35,36,37 MUTA (n.d.)  
 Fig. 38. Mirrorless camera (n.d.)  
 Fig. 39. Lighting reflector (n.d.)

## Equipment

- Camera Canon EOS 5D MK3
- Lighting reflector
- Sim card / Mac Adaptor
- Digital Camera for BTS
- Tripod
- Train Fares
- Hair and makeup



## List



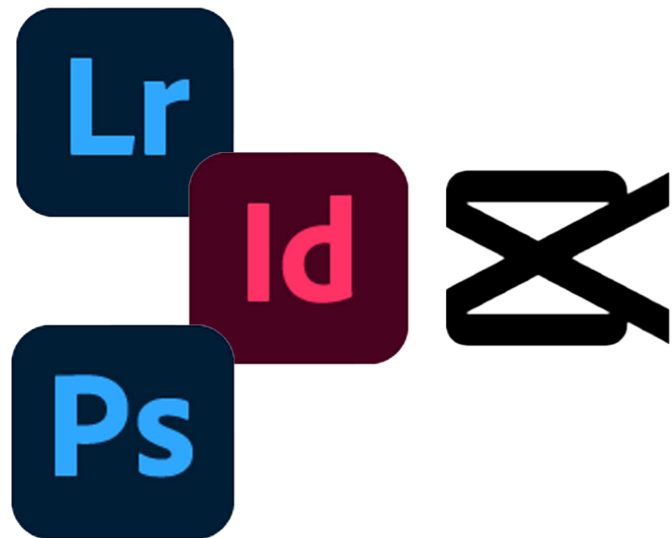
# Production

# Plan

Task	Person Responsible	Date
Book train fares	Katherine	2025-04-28
Order Mac adaptor and camera sim	Katherine	2025-05-05
Collect prop basket	Katherine	2025-05-06
Collect Canon camera (Finley)	Finley	2025-05-08
Collect lighting reflector (Katherine)	Katherine	2025-05-09
Pack tripod, nets, swimwear, props, sim card, lighting reflector	Katherine	2025-05-09
Bring hair equipment (Lydia)	Lydia	2025-05-10
Bring BTS camera (Max)	Max	2025-05-10
Bring makeup (Benny)	Benny	2025-05-10
Shoot day at West Wittering Beach	All Team	2025-05-10



On the train, we did hair and make-up and reviewed the shoot brief. Two days prior, I had briefed collaborators. We also planned some solo shots without the net prop for variation and options for further amplification.



Software for Editing and BTS

# The shoot

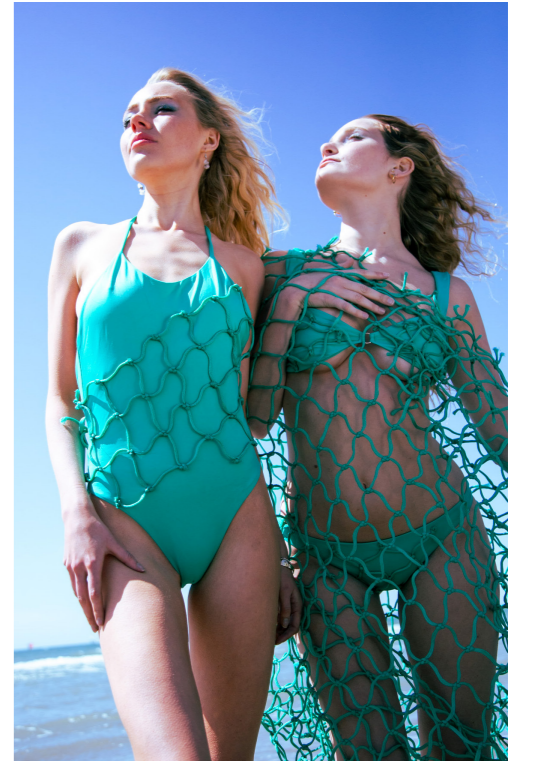


## Shoot Details:

Duration: 3 hours

2000 photos on Canon

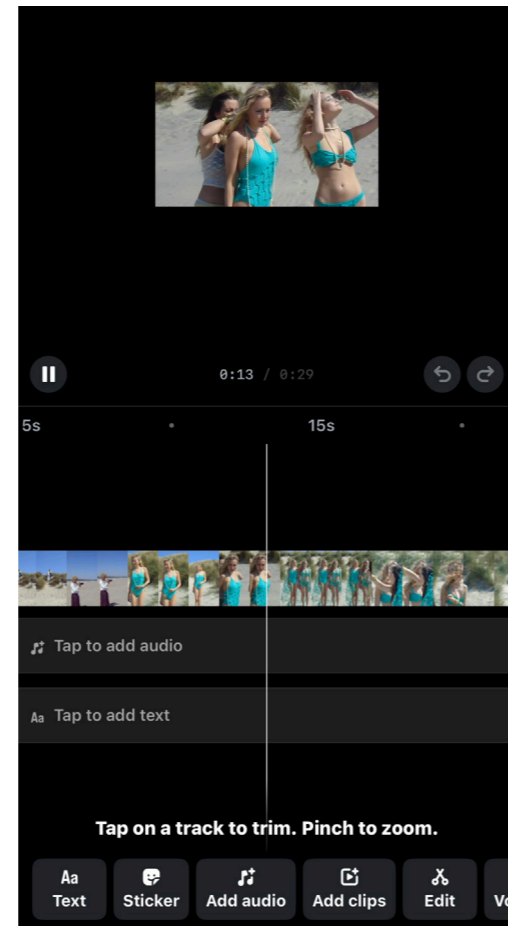
60 BTS videos on phone and digital camera



# Editing

Using both a digital camera and my phone allowed me to capture two distinctive visual aesthetics. The digital camera, with its grainier vintage effect, aligns with Instagram's viral visual trends that favour nostalgia-curated content, which complements NetZero's expressive shoot.

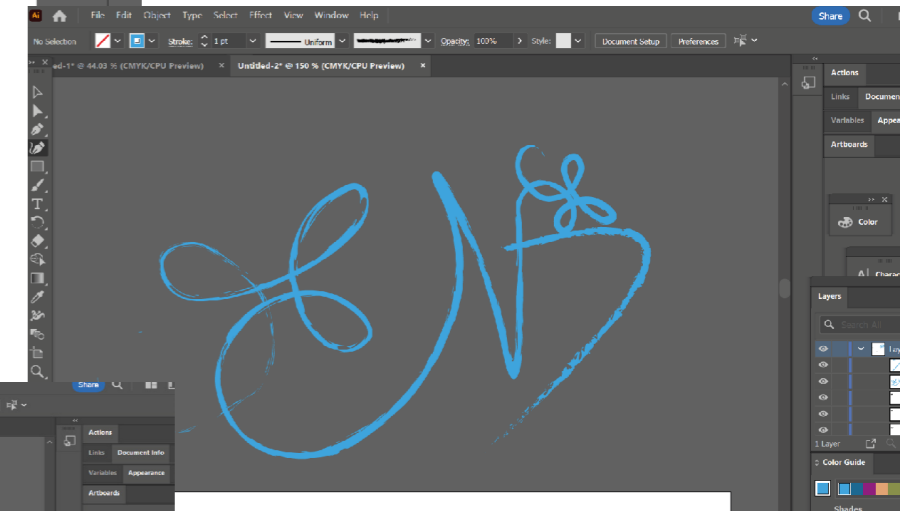
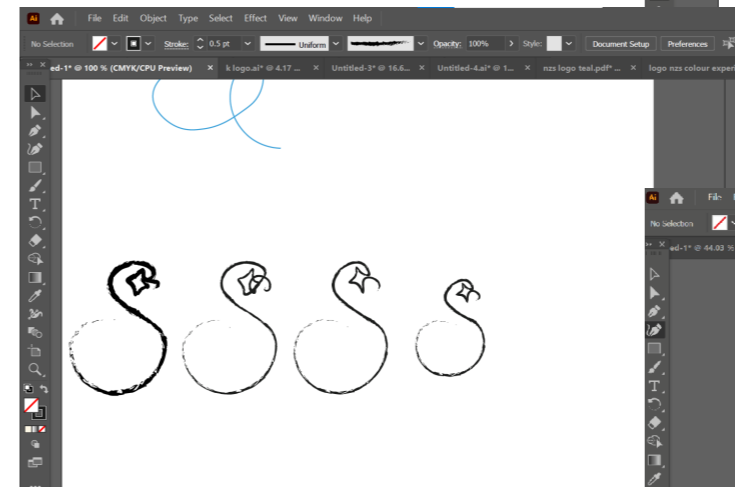
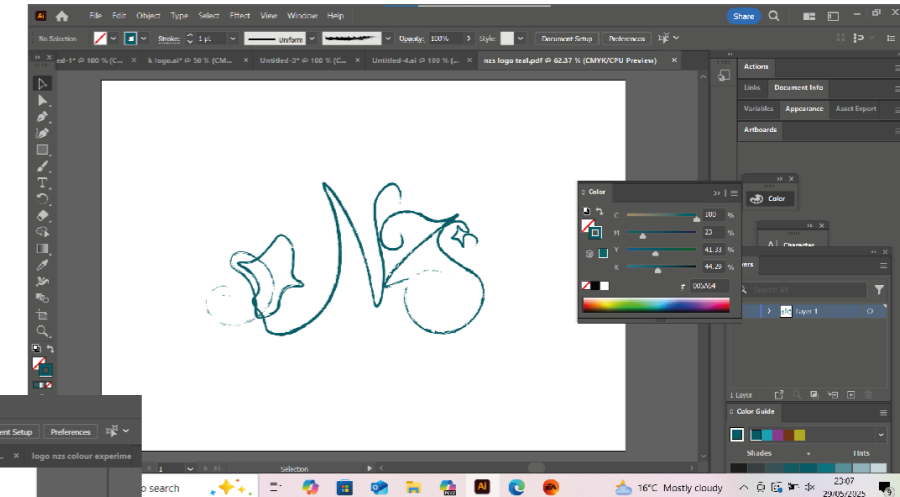
My phone footage forms standard TikTok BTS content with raw video shots and some humorous content and buzzwords. The ability to post BTS through both lenses, creates a diverse image and strengthens the emotional impact of the campaign, which will help increase engagement and audience reach by tailoring the content style to platform-specific behaviour.



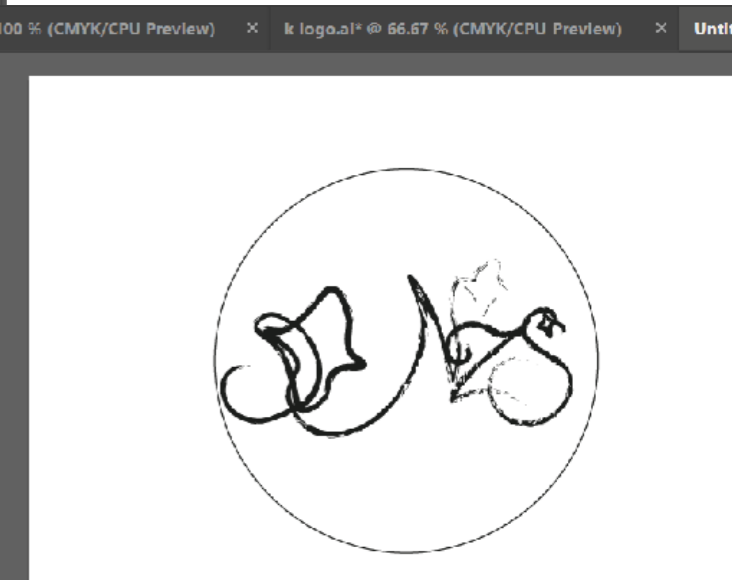
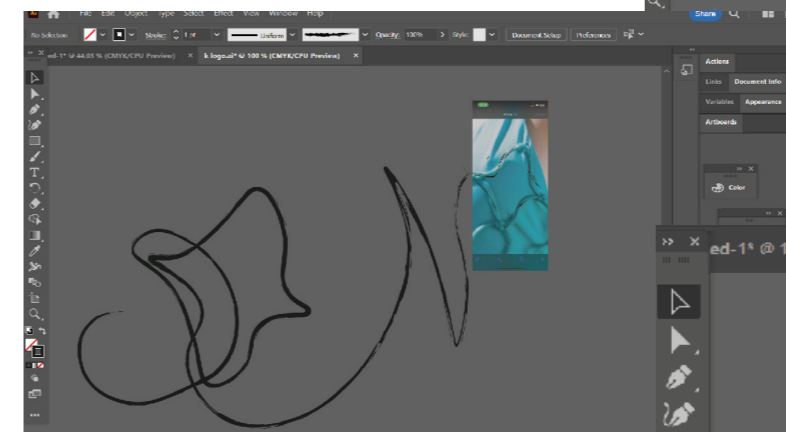
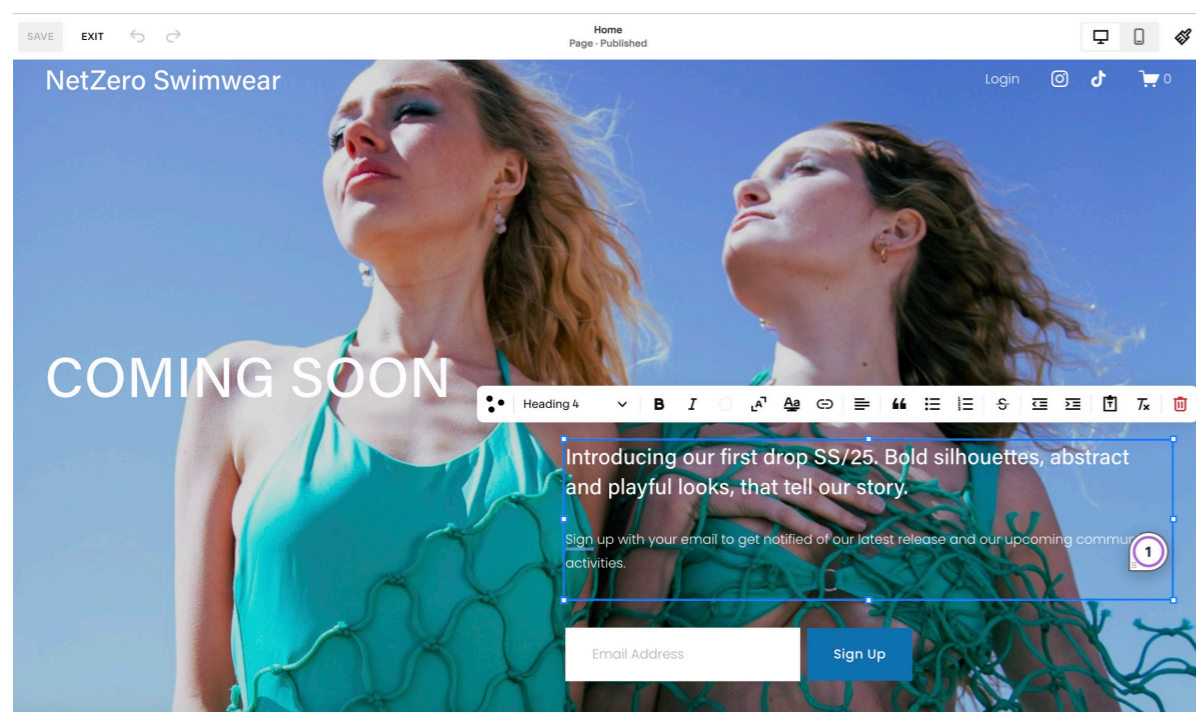
# BTS

# Logo

# editing



# Editing website landing page on Square Space



The logo was inspired by the net's fluid form, taken from a shoot image and used for profile pictures and website and packaging.

Fig. 40,68. All own images from the shoot (2025)

Interview with Amelia Whearty a BA Fashion Journalist student, who asked to write a collum on NetZero Swimwear inspired from the shoot. The interview for the collum is used for an amplification tactic.

### Amelia Whearty Interview Questions:

**1. What sparked the initial inspiration for your brand?**

The idea came from a mix of frustration and fascination — frustration with the environmental damage caused by abandoned fishing nets to marine life and its little awareness. I hate especially plastic-heavy swimwear, and I love how design could be a vehicle for change. I wanted to challenge the standard bikini and instead create a product that represented values, not just trends. A huge part of the inspiration also came from conversations with surfers, activists, and coastal communities who experience ocean pollution every day (I also support ocean conservation, and I dive/used to swim competitively, so I have experienced and seen the damage).

**2. Can you tell me the story behind your brand name?**

I originally started with the name Seaspire, but through development, it evolved into NetZero Swimwear. It's a play on both environmental impact and literal fishing nets. "Net Zero" represents my brand directly and meets the abstract aesthetic better than Seaspire. Also, the Net is our USP so it should be in the name. The 'Zero', represents our circularity and refers to the ghost fishing nets we repurpose in the designs.

**3. How have you managed navigating the research, business and production sides of your business?**

It's definitely been a steep learning curve. I approached it methodically — starting with qualitative research, interviews, and competitor analysis. I leaned into frameworks like Kolb's Learning Cycle and Gibbs' Reflective Model to make sense of decisions. On the business side, building a solid financial model early helped visualise the path forward. Production-wise, I prototyped slowly, working with small UK-based studios and learning through trial and error. I've also had to adapt constantly — especially when suppliers or timelines shifted.

**4. What are some of your key brand goals?**

To build a loyal community rooted in ocean activism and fashion integrity.

To prove that sustainability can be desirable and stylish, not just "eco-basic."

To launch limited drops that sell out not through hype, but through meaning.

To partner with platforms and stores like Wolf & Badger or selected coastal concept stores that align with our values

My main aim is to change consumer mindsets to look at their clothing as if it's their origin.

**5. What do you want your audience to think when they discover your brand?**

I want them to feel like they've found something purposeful, not just another bikini.

A product that's both a statement and a solution.

Something they're proud to wear because it reflects their values without compromising style.

**6. How has sustainability and recycled materials played a part?**

It's the core of everything — not an afterthought. From the ECONYL® regenerated nylon we use, made from ocean fishing nets, to using local production to reduce carbon emissions, sustainability makes every decision. Even our packaging is minimal, compostable or recyclable. It's about reducing harm and designing for circularity all the time.

We are mission led not profit led.

**7. Are you able to easily source the fishing nets that your swimwear is made from?**

Sourcing the fishnets has been easy as the charities I have been working with have been very helpful, as when two people share the same mission, everything is so much easier. So communication has been easy and I only donate. They instantly shared my story on their channels too. However, sourcing ECONYL is not as easy as most brands source it from Europe, as it is expensive and not that easy, but after research, I found a supplier in the UK.

**8. How do you work with external individuals like Steve Tabs and Tony Booker to go from initial ideas to the execution of the garment?**

It's a very collaborative process. I start by sketching concepts and creating visual moodboards based on both materials and mood. Then I work with pattern-cutters at B-fashion studio. Steve and Tony to translate everything in the net cleaning accessibility process is easy. They also help source alternatives when materials are limited.

**9. Lastly, where would you like your brand to be in 5 years?**

In five years, I'd love NetZero Swimwear to be stocked in key ethical retailers, something like Wolf and Badger. I would love to meet both my target consumer psychographics through organic growth. Being mentioned in tabloids for fashion and ocean conservation to get recognition would be amazing, and I just hope to change consumers' mindsets, and also spark conversations on the damage of fishing nets. Beyond the product, I want it to be a platform that educates and funds ocean clean-ups, supports creatives with ethical ideas, and maintain the ability for ethical design.

## C o n c l u s i o n

Reflecting on the realisation of this tactical outcome, I am very proud of the outcome and execution. However, there were challenges in deciding the beach location, due to transport options, aligning train and bus times and arranging a date everyone could make. These challenges were easily fixed as I was efficient in communication with my collaborators, and due to my ISA, I was flexible in choosing a shoot date.

By combining digital and phone camera formats, I was able to generate platform-aligned content that speaks directly with my Gen-Z-millennial female audience with styled video shots, and clips for a TikTok 'Come with us to shoot for Net Zero Swimwear'. My shoot brought NetZero Swimwear's vision and aim to life and applying it to my website's landing page was a vital idea as the shoot explicitly showcases our visual activism and storytelling. To further amplify this tactic, I designed a logo inspired from the shoot.

Finally, a BA fashion journalist student was inspired from our shoot on social media and reached out to interview me to produce a collum on NetZero Swimwear. As an amplification, Amelia Whearty used an image from the shoot, for her collum "Sustainable side hustles: Where purpose meets profit" with the suheading titled "The genesis of NetZero Swimwear: Recycled ocean waste" (see Tactical Outcome).

As a start-up, having a strong campaign shoot that explicitly represents our brands image and USP was essential in achieving my aim and fuffiling my objectives of raising awareness while gaining recognition and building a community. Realising this tactic, taught me how to creatively direct a multi-platform campaign, manage a team and strategically able to amplify our message with organic real-world impact.



Fig. 71. Shoot Image (2025)

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Figure 4. Sung Bo, K. (n.d.) *Photographer Kim Bo Sung shoots “SEA” for Vogue Korea* [Edited] Available at: <https://uk.pinterest.com/pin/320107486035063713> (Accessed 7 May 2025)

Figure 5. Sachs, G. (1980) *Images Gunter Sachs Licht 1980 maison d’édition photographie 150 pages couverture rigide-* [Edited] Available at: <https://www.ebay.fr/itm/386282771783> (Accessed 14 May)

Figure 6. Sachs, G. (1980) *Images Gunter Sachs Licht 1980 maison d’édition photographie 150 pages couverture rigide-* [Edited] Available at: <https://www.ebay.fr/itm/386282771783> (Accessed 14 May)

Figure 7. Wells, S. (2015) *Hussein Chalayan - Gravity Fatigue - Sadler’s Sound-bites* [Online Image] Available at: <https://www.youtube.com/watch?v=U9N-9ZWjzZpw> (Accessed 11 May)

Figure 8. Wells, S. (2015) *Hussein Chalayan - Gravity Fatigue - Sadler’s Sound-bites* [Online Image] Available at: <https://www.youtube.com/watch?v=U9N-9ZWjzZpw> (Accessed 11 May)

Figure 9. Rodgers, CL. (2012) *RECKLESS UNBOUND* [Online Image] Available at: <https://www.escapeintolife.com/photography/christy-lee-rogers-reckless-unbound/> (Accessed 04 May)

Figure 10. EuropeNow (2010) *INDEFINITE – 600 Years* [Online Image] Available at: <https://www.europenowjournal.org/2017/05/02/indefinite-toxic-circles/> (Accessed 05 May)

Figure 11. Maison Margiela (2018) *Look 26 from our AW 2018 Artisanal collection* [Online Image] Available at: <https://x.com/Margiela/status/1014449310132592640> (Accessed 03 May)

Figure 12. Franke, A. (2019) *Plastic ocean* [Online Image] Available at: <https://www.designboom.com/art/andreas-franke-plastic-ocean-underwater-exhibition-08-30-2019/> (Accessed 03 May)

Figure 13. Frank, P. (2015) *Afrofuturist Photos Transform Senegal’s Trash Into Haute Couture* [Online Image] Available at: [https://www.huffingtonpost.co.uk/entry/fabrice-monteiro-senegal-trash\\_n\\_560f1262e4b0af3706e0fbf4](https://www.huffingtonpost.co.uk/entry/fabrice-monteiro-senegal-trash_n_560f1262e4b0af3706e0fbf4) (Accessed 05 May)

Figure 14. Pinterest (n.d.) *Fishing nets* [Online Image] Available at: <https://uk.pinterest.com/pin/320107486035008262/> (Accessed 05 May)

Figure 15. Spellings, S. (2019) *Climate Activists Model in Stella McCartney’s New Campaign* [Edited] Available at: <https://www.thecut.com/2019/07/climate-activists-model-in-stella-mccartneys-new-campaign.html> (Accessed 06 May)

Figure 16. Pinterest (n.d.) *Linda* [Online Image] Available at: <https://uk.pinterest.com/pin/320107486035008275/> (Accessed 07 May)

Figure 17. Academie, JVE, (2020) *Future Materials Bank* [Edited] Available at: <https://www.futurematerialsbank.com/wp-content/uploads/IMAGE1-scaled.jpg> (Accessed 07 May)

Figure 18. Gabardi, CS (2024) *ECO FRIENDLY ARTISTS WHO WILL BLOW YOUR MIND* [Edited] Available at: <https://eluxemagazine.com/culture/articles/eco-friendly-artists/> (Accessed 07 May)

Figure 19. Pinterest (n.d.) *WiccaLuana* [Edited] Available at: <https://uk.pinterest.com/pin/320107486035008273/> (Accessed 07 May)

Figure 20. Pinterest (n.d.) *SEA (Vogue Korea)* [Edited] Available at: <https://uk.pinterest.com/pin/320107486035047264/> (Accessed 07 May)

Figure 21. Westcott, B., Fang, N (n.d.) *Chinese artist Wan Yunfeng is turning trash into high fashion* [Edited] Available at: <https://edition.cnn.com/style/article/wan-yunfeng-environment-artist-intl-hnk/index.html> (Accessed 07 May)

Figure 22. Pinterest (n.d.) *xuzim* [Online Image] Available at: <https://uk.pinterest.com/pin/320107486035008282/> (Accessed 07 May)

Figure 23. slaywittchen (2024) *my design from the 2nd semester recycled from cables and coffee capsules* [Online Image] Available at: <https://www.instagram.com/p/DAfv8RmORrw/?epik=dj0yJnU9MnJoX2ZtZEN5TzFWSUNJUjVHZXR0Yi05YkjrTEhmaS0mcD0wJm49MHhZckxWWWxadUpvRV8wY1Y2eno4dyZ0PUFBQUFBR2c3YXdv> (Accessed 07 May)

Figure 24. Vogue.pt (2019) *Under the Sea* [Online Image] Available at: <https://models.com/Work/vogue-portugal-under-the-sea/1136993> (Accessed 07 May)

Figure 25. Pinterest (n.d.) *Ignazio Ruzzi* [Edited] Available at: <https://uk.pinterest.com/pin/320107486035008270/> (Accessed 07 May)

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Figure 31. The Argus (2021) *West Wittering beach named in top 10 whitest sand beaches* [Online Image] Available at: <https://www.theargus.co.uk/news/19481927.west-wittering-beach-named-top-10-whitest-sand-beaches/> (Accessed 07 May)

Figure 32. Cotswold outdoor (n.d.) *Exploring West Wittering Beach and its Natural Beauty* [Online Image] Available at: <https://www.cotswoldoutdoor.com/west-wittering-beach.html> (Accessed 07 May)

Figure 33. Sotheby's (n.d.) *Things to Do In and Around West Wittering* [Edited] Available at: <https://sothebysrealty.co.uk/the-journal/things-to-do-in-west-wittering/> (Accessed 07 May)

Figure 34. Alamy (n.d.) *Plastic waste (fishing net)* [Edited] Available at: <https://www.alamy.com/plastic-waste-fishing-net-pollution-on-a-beach-in-wales-uk-image265938280.html> (Accessed 07 May)

Figure 35. Pinterest (n.d.) *MUT'A* [Edited] Available at: <https://uk.pinterest.com/pin/320107486035071196/> (Accessed 07 May)

Figure 36. Pinterest (n.d.) *MUT'A* [Edited] Available at: <https://uk.pinterest.com/pin/320107486035071196/> (Accessed 07 May)

Figure 37. Pinterest (n.d.) *MUT'A* [Edited] Available at: <https://uk.pinterest.com/pin/320107486035071196/> (Accessed 07 May)

Figure 38. Curry's (n.d.) *Mirrorless camera* [Edited] Available at: <https://www.currys.co.uk/cameras> (Accessed 07 May)

Figure 39. Amazon (n.d.) *Lighting reflector* [Edited] Available at: [https://www.amazon.co.uk/s?k=lighting+reflector&i=electronics&crd=GQQG9508WJGE&srefix=lighting+reflector+%2Celectronics%2C79&ref=nb\\_sb\\_noss](https://www.amazon.co.uk/s?k=lighting+reflector&i=electronics&crd=GQQG9508WJGE&srefix=lighting+reflector+%2Celectronics%2C79&ref=nb_sb_noss) (Accessed 07 May)

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