

EDITORIAL REPORT: NOVEMBER 2019

womankind

The background of the cover features three stylized, overlapping profiles of women's heads and shoulders. The profile on the left is yellow, the one in the center is dark blue, and the one on the right is red. They are set against a light blue background with soft, overlapping circular shapes in shades of pink, green, and blue.

THE PRINTED F WORD

WHAT EFFECT IS POST-
FEMINISM HAVING ON THE
MAGAZINE INDUSTRY?

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Abstract

Feminist movements have been shaping society since the birth of the Suffragettes, yet a century later gender equality is still a distant ideal. It can be argued that the root of this problem is the *gender pay gap*, which is preventing women from being truly represented in industry. The publishing and design sectors are not exceptions to this problem, as women are consistently denied senior roles and higher pay. Without women in these executive positions, in turn, the content produced often inaccurately represents women. In the height of major movements such as #MeToo and #TimesUp, 'The Printed F Word' explores women's magazines and how they have responded to feminist criticism in the past and today. Through primary and secondary research the article discusses the representation of women within publishing and design, and how these inequalities effect both mainstream and independent magazines. This editorial report has been developed as proposed content for *Womankind* magazine, which has an academic tone to it's articles, and often features content discussing feminism. While this report primarily discusses the effect of magazines on women, it is aimed to educate and raise awareness to anyone interested in the subject.



"We wanted to offer women an alternative to the noise out there – the fashion, celebrity-focused, diet and nonsense fuelled world of women's magazines."

Antonia Case, Editor of Womankind

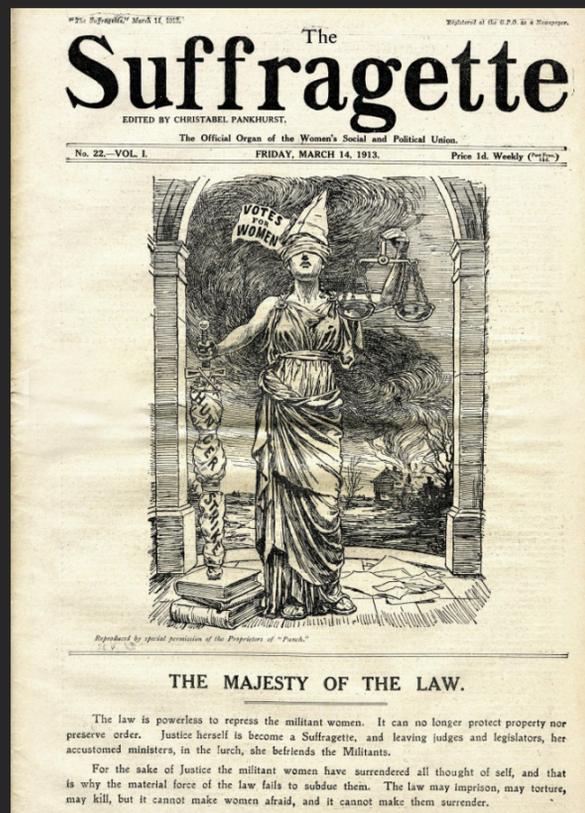
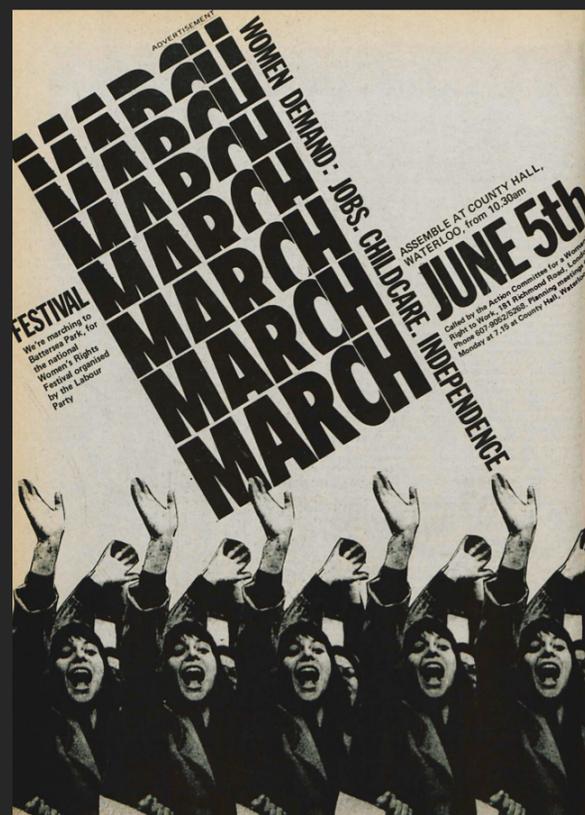


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Words by Emily Foster

Editorial Report Article

The Printed F Word

What effect is post-feminism having on the magazine industry?

The Printed F Word

Gender equality has long been a global crisis, still present in today's society. Men and women strive for equal rights, and despite ones view on feminism, it is unprecedented that gender equality is far from resolved. Feminism has varied meaning depending on who you're asking, but all feminist movements share a similar goal, to reach equality of the sexes, whether that be politically, socially, educationally or economically. Feminist movements have continued to shape society from early modern feminist activity of the Suffragettes campaigning for voting rights, to the controversial post-feminism movement, a term often used to describe the reaction against contradictions in feminism. Throughout these periods the magazine industry has been used as a platform to comment positively and negatively on feminist movements, with women's magazines being at the forefront of feminist criticism. The effect of women's liberation movements is boldly evident in early independent magazines aimed at women such as *Spare Rib* (1972-1993), *Nova* (1965-1975) and the *Riot-grrrl* zines

of the 90's, all considered groundbreaking publications that challenged the status quo of their times. On the other hand, mainstream women's magazines have often succumbed to the objectification, exploitation and social stereotypes of women in mass media. From the birth of women's magazines over one hundred years ago the focal point often displays an extravagant feat of consumption, beauty and what it means to be a woman, yet this often leads to a 'glossy mag' stereotype portraying femininity as 'air-brushed photos, thin models and an unending emphasis on unattainable beauty'. These 'glossy mags' regularly feature adverse articles on dieting, dating and cosmetic beauty, and when feminist movements are discussed it is presented as a shallow engagement to a passing trend. Journalist of *The Daily Telegraph*, Radhika Sanghani argues that 'if a magazine is taking the responsibility of discussing such an important movement, they should assimilate its qualities'. The rising publicity of the *Me Too*, *Times Up* and the *Gender Pay Gap* movements have gained global recognition over the past

two years, and in turn gender equality is being brought into the limelight of media, popular culture and politics. But how is the magazine industry responding to postfeminism movements?

The *Gender Pay Gap* is a global concern, causing serious debate over recent years. UK companies must publish their gender pay gap data since a change in legislation in April 2018. The data will then become available on a government database, but according to a recent BBC article "at the current rate of decline it will take 60 years to eradicate the gap". Despite the design sector often being a platform for commenting on world issues, the industry conforms to other workplaces in terms of equality.

Evident from findings by the Design Council, the industry show's healthy growth, with UK companies investing £14.7bn in the design sector in 2018, and the industry contributing £85.2bn to the UK economy in 2016. While the Design Councils report, *The Design Economy 2018 The state of design in the UK*, may show that design is growing in value and demand, it also exposes the lack of diversity within the

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industry. It is clear that men still dominate the sector with 78% of the UK design workforce being male, yet 63% of those studying art or design in higher education are women. From this it is clear that women are not being accepted into design careers, even with the appropriate qualifications. Furthermore, women are also missing out on the top, high paid roles, with only 17% of design managers and owners being female. These figures are not just typical within design, but across all industries.

Among these figures the publishing sector also has a diversity problem. A recent survey conducted by Book Careers discusses issues of diversity within the publishing industry. Despite 84.6% of respondents being female the survey still shows a gender pay gap of 15.7%, these results indicate that a pay gap is occurring because the majority of men within the industry are employed within management and senior roles, while the majority of women appear in lower paid roles. In an article produced in the same year, journalist Daunta Kean analyses that 'women such as Random House's Gail Rebeck, Penguin's Helen Fraser, Macmillan's Annette Thomas and Little Brown's Ursula Mackenzie, who had all embodied the ideal that women publishers faced no glass ceiling, have in the last five years all been replaced by men'.

Mergers within the industry have left a lot of British publishing within three global

media companies; *Hatchette*, *PRH* (Penguin Random House) and *Harper Collins*, and this corporatization of publishing has added to the pressures of gender inequality within the sector. It is also likely that women are being sidelined within the industry as a result of pregnancy and childcare, a commitment that many male counterparts do not have. This results in countless women choosing to work for independent publishers which often allow job flexibility to help employees balance professional and personal commitments. These companies also encourage a broader creative output than the corporate companies, resulting in more exciting, innovative and diverse publications. This is directly comparable to women's magazines, where audiences are likely to be provided with more diverse, unique content unencumbered by gender stereotypes when buying independent magazines.

It is clear that women are still not making it to the top, high paid roles within publishing and design, and as political activist and writer Sandi Toksvig discusses in her 2016 TedTalk 'Nowhere in the world do women earn the same as men. And that is never going to change unless we have more women at the top in the boardroom'. If women remain absent in these senior roles then the content provided to female audiences is never going to truly represent women, and this is certainly the case with women's magazines.

Deciphering when the first women lead magazine was founded proves difficult, with some claims predating the 18th century, but the early 20th century saw a shift from household magazines discussing topics of cooking, cleaning, and childcare, towards women's magazines which have more focus on womanhood, and what women enjoy and want to read about.

Cosmopolitan magazine was launched in 1886 by Schlicht & Field under the title *The Cosmopolitan*. The publication was initially a 'family magazine' with dedicated sections for the concerns of 19th century women, and these sections discussed topics such as housekeeping, cooking and childcare. In 1905 the magazine was sold to William Randolph Hearst, and soon after he also bought the monthly magazine, *World To-Day*, renaming it *Hearst's Magazine*. By 1925 Hearst had merged the two publications keeping the title *Cosmopolitan*. Today *Cosmopolitan* is still one of the most iconic women's lifestyle magazines, with 64 international editions across the globe. The UK edition of *Cosmopolitan* was launched in 1972, as the first international edition. *Cosmopolitan UK* still has a strong readership today. With a current cover price of only £2, and covering topics such as relationships, sex, health, celebrities, fashion and beauty, the publication appeals to a broad range of women, however the *Cosmopolitan* website specifies a

“Nowhere in the world do women earn the same as men. And that is never going to change unless we have more women at the top in the boardroom.”

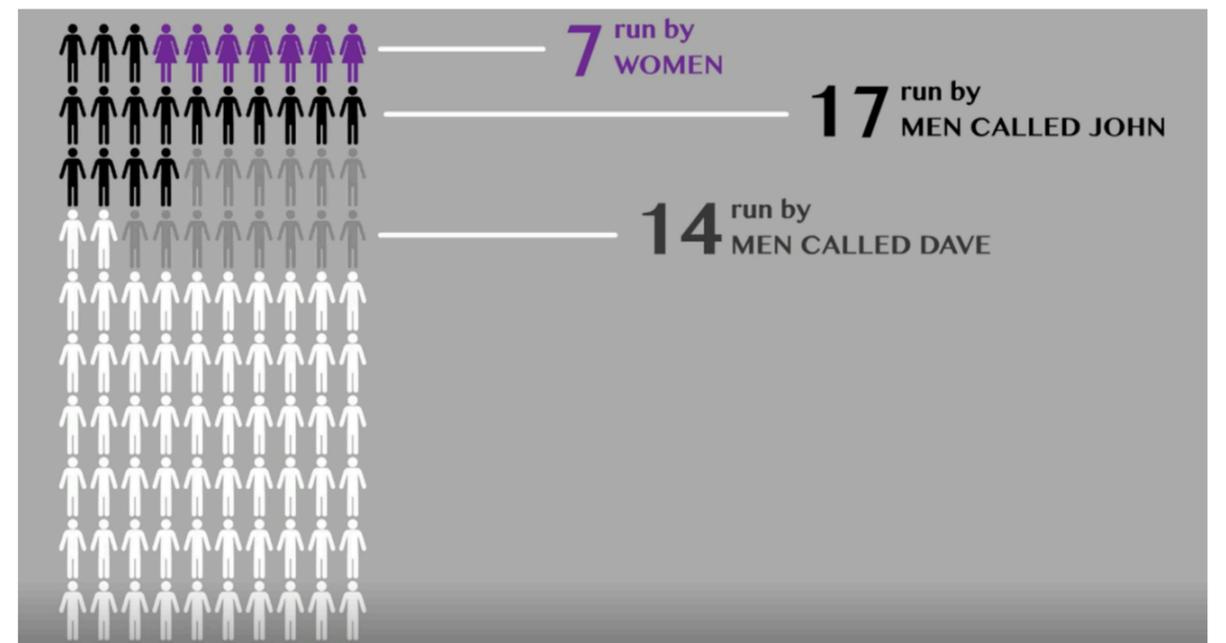


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young, 'millennial' demographic.

It is widely regarded that Helen Gurley Brown was the most notable editor of *Cosmopolitan*. Gurley Brown joined the *Cosmopolitan* team in 1965 after the success of hit, self-help book, *Sex and the Single Girl*, a book that challenged societies status quo of what it meant to be a woman. With her arrival as editor she also changed the focus of how women were represented within *Cosmopolitan*, influencing similar publications to market the concept of being single, enjoying sex, and having a career. After observing a variety of *London Cosmopolitan* editions in *The British Library*, it is apparent Gurley Brown's approach brought a new lease of life to a dying magazine, not only bringing a new readership but inspiring it's audience to defy traditional expectations of women. Observing issues between 1983 and 1991 the magazine includes a section titled *Working Woman*, later renamed *Career Ahead*, which discusses topics such as 'how to take control of your career', 'how to set up a business' and 'are you promotable?'. It is content such as this that helped to revamp the tired magazine.

However, from examining these editions it is clear that the view of being a single woman is somewhat flawed, while promoting a single life the conditions of doing so involve still being attainable and pleasing to men. Despite this being a

publication aimed at women, the majority of articles within the magazine make reference to men, with every cover containing at least one note to men. The issues observed contain articles such as 'What's good about men', 'why won't he talk to me', 'the good man guide', 'why men feel they can't win', 'so you want to marry a rich man?' and a particularly dubious article titled 'A man cannot rape his wife'. These topics show Gurley Browns approach to be contentious, as single life is still represented within the framework of a women's primary role being to please men. Some of Gurley Brown's problematic statements emphasise this contentious approach further, here are some examples of her attitude towards the working woman; 'Men are more impressed when your job equals theirs, or is at least serious', 'This is how it works. You get a man by dealing with him on a professional level.' and 'As far as the act of sex, I think a passion for work and passion for a man are totally related.'. From examining the magazine it can be argued that this is not necessarily a publication for and about women, this is a magazine predominantly about relationships, decoding men, 'fixing' your appearance and what to shop for, proving *Cosmopolitan* conforms to the 'glossy mag' stereotype, which to an extent still exists today.

Nonetheless it is important to remember that while Gurley Browns approach

may not withstand the views of today's society, her message was still revolutionary for it's time. In some ways it shows men as being complementary to a woman's lifestyle, rather than central. Furthermore her ideology created a position in the magazine industry for women to define notions of womanhood, defying the arbitrary gender roles of wife, mother and housekeeper.

There is no specific date to represent the birth of independent publishing or magazines, but the mid 20th century certainly saw a rise in the production of independent magazines. With subcultures rebelling against their parent cultures, and society rebelling against the social norms of what came before, independent magazines were often used as a platform for activism and revolution, and to some extent still are. DIY zines were an early form of these rebellious independents, using found images, collaged material and then photocopied, these magazines were cheap, yet expressive in the way they were made. One of the most iconic DIY zines was monthly punk zine *Sniffin' Glue* created by Mark Perry in 1976, which went on to inspire British punk rock and the DIY punk ethic. With the introduction of the Xerox printer these zines could be made cheaply and quickly, encouraging the success of indie magazines.

During the 60's, before the success of Gurley Brown's radical approach to

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Cosmopolitan, an outspoken feminist fashion magazine was already expressing such opinions on female sexuality, as well as topics of religion, politics and philosophy. The ground breaking feminist publication *Nova* was founded in 1965 by Harry Fieldhouse. The magazine promoted the tagline 'The new kind of magazine for a new kind of woman', which it certainly was, straying from its competitor's the magazine discussed not only fashion, but also approached notions of having a political, sexual and social awareness. In a review of the history of *Nova*, *Dazed* writer Brooke McCord states 'Nova was a platform that aggressively pushed a new, often esoteric way of thinking that challenged the mainstream'. While primarily a feminist magazine, the team understood that intelligent feminist women still had an interest in fashion editorial. *Nova's* editorials were iconic, featuring menswear, utilitarian and military apparel. Yet serious questions were still posed, which their counterparts were arguably too conservative to ask. Some articles illustrating this include 'Where will the single mother live?', '50 years after the vote. Only the chains have changed' and 'Adultery, Rape, Eroticism, Extortion - Another Jolly Christmas Issue'. After ten years of success *Nova* was left to be a product of its time, and this year a history of the groundbreaking British magazine has been republished as a compilation

of the magazines complex mix of first wave feminism, sexual liberation and new fashion.

With the criticism of mainstream women's magazines emerging during the 1970's, independent women's magazines arrived as a juxtaposition to what came before. Women used publications as a form of protest towards the mainstream magazines which they lacked control over. Finally publications were appearing that were for women and run by women, bringing feminist views into the media in a positive light. In 1972 the feminist icon, *Spare Rib*, was launched by creators Rosie Boycott and Marsha Rowe. The magazine is a revolt to what came before, fighting the objectification and exploitation typical in mainstream magazines. As said in Janice Winship's book, *Inside Women's Magazines*, 'to compare *Spare Rib* with commercial magazines is like evaluating the appeal of a spartan wholefood diet by reference to the rich diet of junk food'. The magazine presented a cultural shock of political radicalism, heavy in critical content without any of the unhealthy, 'sugary icing' of cosmetics or dating present in commercial women's magazines. In fact some would argue that it's less of a 'women's magazine' and rather a women's liberation magazine.

Simply observing the recent design and publishing figures released it is clear the industry still has a long way to go in terms of equality, corresponding

to the majority of industries. It can be concluded that without more women in the senior positions of the industry the content provided to women within publishing is never going to truly represent them. As a result commercial magazines regularly feature content that is contentious in its approach to womanhood and femininity. To further this inconsistent approach commercial magazines also use adverts to increase profits and keep cover prices low, and such adverts time and again are seen to objectify, sexualise and stereotype women. In contrast independent magazines often feature content of a more commendable quality, frequently discussing world issues, politics, philosophy, and what it actually means to be a woman, rather than a frivolous mix of cosmetics, dating, and what you should wear. It can be argued that this is because many women are choosing to work for independent publishers who allow job flexibility and better pay equality, leading to a more diverse workplace, and in turn producing more diverse content. Generally the magazine industry is moving forward with the ideals of feminism, but independent publishing usually has a more direct understanding of these ideals, and a faster reaction, while the pressures of commercial publishing often leave mainstream magazines behind the times and resulting in a contentious approach to the topic.

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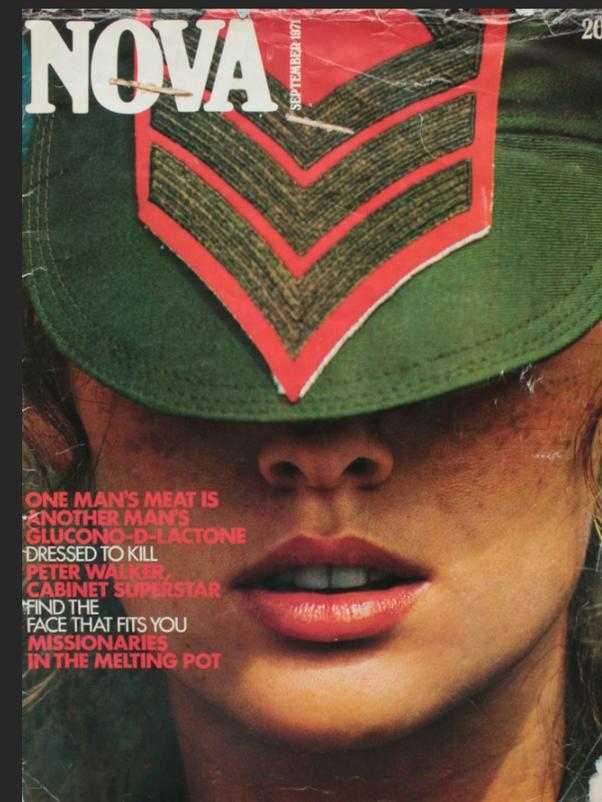
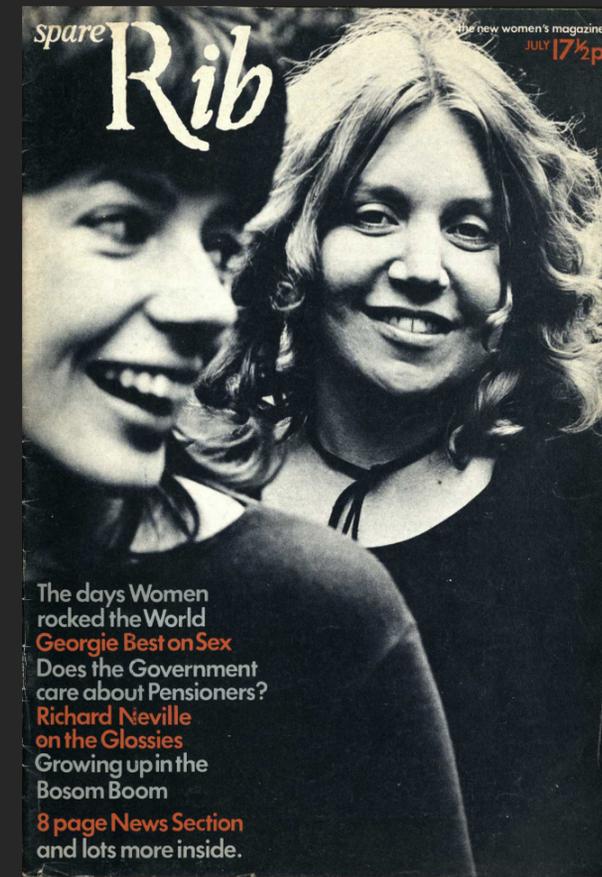


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Discussing format, design, structure and writing style.

Subject and Motivation

The format, design, style and structure of this editorial report was designed to replicate that of *Womankind*, and deliver as a theoretical article for an issue of the magazine. Given that the discussion of the report is debating the influence of feminism upon mainstream and independent magazines, the editorial approach to dissertation writing works compatibly with the subject matter. *Womankind* also regularly features articles discussing feminist views, debates and movements, and as a female lead publication the subject of this report would not be set apart from the existing content I observed when reading the magazine.

Publisher of *Womankind*, Poet Press, offers both a print and digital version of the magazine, however the majority of sales are made through printed editions. In an interview with Women's Agenda, Antonia Case describes the process from inception to getting the magazine on the shelves, "We worked full-time on the design for nine months, which involved about six complete overhauls." (Case, 2014). This has resulted in a beautifully designed, and successfully structured publication, along

with the dynamic illustrations and empowering written content the magazine has become a prized object that readers want to hold and own. The magazine's success is partly down to its beauty as a physical object, and has even been described as 'undermining the idea that print is dead' (Booth, 2014). With this in mind I decided to reflect the design and format of the printed version of *Womankind*, particularly analysing issue 19, titled *Where to for #MeToo*.

The magazine presents articles within a similar framework to the topics discussed in this report. Some of these titles include 'The day women walked out' (Faer, 2019), 'Where to for #MeToo' (Sebag-Monteflore, 2019) and 'The packaged self' (Simmonds, 2016). Antonia Case also chose to eliminate advertisements from the magazine, likely to reduce the often stereotyped and objectifying nature of advertisements within women's magazines, which can lead to negative effects on female readers. In an interview with Magculture Case defends this decision, 'Every image in *Womankind* magazine is empowering, and our readers regularly comment on this.

Women our typically looking front on - they're not pouting, or looking submissively down or away from the camera... or any of that ridiculous imagery you see in fashion advertising.' (Case, 2018). This choice allows Case to have stronger control over the imagery and content within the magazine, and can select work that fits with the ethos of the publication. By refusing paid advertisements the magazine relies solely on sales via newsagents, bookstores and subscriptions, which unfortunately causes a slightly more expensive cover price than many commercial magazines of £5.99. However, the publication is released quarterly rather than monthly, which arguably makes it just as affordable as its commercial counterparts.

The cover design of *Womankind* is always illustrated, and so far has always been a female portrait. From the stripped back graphic art of Alvaro Tapia Hidalgo, to the detailed line drawings of Stavros Damos, to the iconic collage work by Charis Tsevis, the cover art of *Womankind* always reflects the diverse and complex content within, and continues to stand out among other publications on

the newsstand. The cover page keeps type to a minimum, unlike many commercial publications coated in text. This gives the magazine a modern, minimal aesthetic, keeping focus on the powerful imagery. The little text on the cover includes the title, and a few short, sharp statements regarding the content within, and I have mirrored this on my editorial report cover. I developed a graphic illustration using simple lines, but a bold colour palette showing similarities to the cover of *Womankind* issue 19. The imagery of three female silhouettes was inspired by a similar piece created by US designer Nataly Menjivar for International Women's Day.

After observing the format and design of *Womankind*, I decided to use the differently structure sections to influence the segments of my editorial report. The contents page follows the minimalist design in *Womankind*, and the Abstract layout reflects the Editors Letter page. Respectively I chose to structure the layout of my article in the same way *Womankind* does, however I also chose this design format for the supporting text segments, each titled Selected Magazine and Audience, Subject

and Motivation and Research Analysis. The typical layout of this includes an image based page adjacent to the articles written content. The text heavy page is usually made up of a running head with credits below, then a bold headline which has a variation of serif and sanserif fonts. There is a three column structure for body copy, with the *Womankind* folio appearing at the base of the page. To differentiate the article and supporting text I chose to label the separate sections using the running head. I made some alterations in my reproduction of the design, taking into account that this is still a written report that is predominantly read on screen. For this reason I increased the body copy size from 9 to 11 point, and used Arial rather than the PT Serif Pro featured in *Womankind*, this made the substantial amount of written content more legible on screen. Similarly I decided against hyphenation of my paragraphs as it makes the text difficult to follow.

Having selected a magazine in which to set the article of my editorial report I felt it was important to imitate the writing style of *Womankind*. I closely analysed articles waiting issue

19 of *Womankind*, as well as various other articles found on the *Womankind* website. This assisted me in gaining a broader understanding of the writing style and tone of the magazine.

Womankind features academic articles aimed to educate and raise awareness. To achieve this a considered and intellectual language style is used. The language is also generally presented in the third person to maintain an impartial and formal tone. This style works coherently with my editorial report which I have kept subjective and observational to avoid a biased opinion. In order to keep to the writing style of *Womankind*, I decided referencing would not be present in the article itself, as it is not present within the written content of the magazine. As the main article and supporting text of my editorial report follows *Womankind's* article structure, I was able to keep to the traditionally academic style of writing using my own words, primary and secondary research and images. The supporting text emphasises this style further as it includes full Harvard referencing.

19



Growing up

Antonia Case
Editor-in-Chief, Womankind magazine

Telling someone to "grow up" is often taken badly. No one likes to be told that they're acting like a child. But to 'grow up' is part of the constantly evolving human condition. We always should be, in a sense, growing up.

Psychologists prefer to call it gaining 'personal authority', which means taking charge of your self, your health, your behaviour, your destiny. So rather than relying on the consent or approval of others, or waiting for other people to reveal a pathway forward, you instead understand that the choices you make are your responsibility. You are the gatekeeper to your own life.

For some, this feeling of ultimate freedom over the course of one's destiny can feel too overwhelming; it's easier to resign yourself to a fate that's ultimately in another's hands. Much like a child patiently waits for dinner, or for permission to play outside, you continue to wait for that signal from others, which may or may not ever arrive.

Existentialist philosopher Jean-Paul Sartre argues that most people never accept this gaping responsibility over the course of their lives, but instead will blame society, religion, luck, parents, and so on when things go wrong. But to do so, argues the philosopher, is to live in "bad faith". We must, he believes, accept that we have the freedom to choose and direct the course of our lives. To do so is to gain 'personal authority', or what's commonly referred to as 'growing up'.

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Words by Charissa Sebog-Montefiore
Sydney, Australia

Society

Artwork:
Aida Novos & Carlos Egan

#MeToo is a revolution. As in all revolutions, heads must roll for a new order to be established.

Where to for #MeToo?

A few years ago, during an interview with a well-known artist, I asked a question about his method. He gave me a weak "I'll answer if you take your top off," he said. I didn't feel threatened although I was far younger, and in many ways less powerful, he wasn't my boss. What's more, I had the tape recorder. I still do.

My experience was before the advent of #MeToo and I shrugged it off. The truth is, I liked the artist; he was fun, mischievous, open, and talented. He was also a different generation - one where, rightly or wrongly, such comments were considered outrageous but not dangerous. In all other ways during the interview he treated me with respect and decorum. I took it as a misjudged joke and a stupid one at that; he was being recorded and I could have ruined his career.

Looking back, I wonder: should I have exposed him? Should I have joined the chorus of women speaking out? Should I have said, "Me too?"

I felt strongly then, I do today, the answer is no. Sure, I regret not saying something at the time to let him know I was uncomfortable, it was cowardly. But jumping on the bandwagon - and declaring myself a victim in public - would, for me, cheapen #MeToo's original purpose: an exposure of sexual violence and bullying behaviour. The artist was displaying some pretty dated views, but he wasn't Harvey Weinstein.

Called in 2006 by African-American activist Tanana Burke, 'Me Too' was originally designed to replace the shame surrounding victims of sexual violence with empowerment. It was a way to tell survivors it was OK to share their experiences that they weren't the ones who needed to - or should - hide away. That their stories mattered.

Yet, following the Weinstein revelations and the mass take-up of the term by celebrities in Hollywood, it has morphed into a much larger beast - a rallying cry against everything from an inappropriate comment or look to violent rape. At a conference in December, Burke declared #MeToo was now being portrayed as a witch-hunt.

"Suddenly, a movement to centre survivors of sexual violence is being talked about as a vindictive plot against men," Burke told the audience. Although she acknowledged that the global reaction was a showing of "collective trauma", her talk raised uneasy questions. Namely: has #MeToo gone too far? Has it led to a backlash against women and, indeed, a witch-hunt against men? Can anyone win?

Of course, #MeToo has done huge amounts of good. First and foremost, it has exposed the flaws in a patriarchal law system - one that rarely favours the victim.

More than 80 per cent of rape victims never report the crime to the police, according to one 2010 study

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Words by Lucy Treloar
Melbourne, Australia

Mystery

Artwork:
The Veiled Nun, Giuseppe Grotto

The mystery of Ana Mendieta

By Lucy Treloar

Ana Mendieta fell from the 34th floor of her Greenwich Village apartment in the early hours of September 8, 1985. It was a horrific end to a life lived large.

In a seaglass, ethereal image from her *Silencio series* (1973-78) Ana Mendieta, the Cuban-American performance artist, sculptor, painter and video artist, lies on the ground with thousands of flowers appearing to grow from her life-giving body. In another image, *Swearing Blood* (1979), blood trickles down the artist's face. This is her work, which she termed "earth-body" - by using movement and metaphor, an eloquent way to tell her story as it was on the time of her death more than 30 years ago, when her status as an artist was beginning to be recognised.

A belated *New York Times* obituary in 2018 described her art as "ambitious and audacious" - "a combination of unapologetic, feminist and usually raw". Born in Havana, Cuba in 1948, Ana Mendieta was sent to the US in 1961 at age 12, one of 14,000 child refugees who were part of a CIA program to save the children of the late dictator Fidel Castro had earned himself. Twenty-four years later, at just 36, she fell from the 34th floor of her Greenwich Village apartment in the early hours of September 8, 1985. A doorman in the street below heard a woman screaming "Not! Not! Not!" followed by the sound of Mendieta's body landing on a nearby roof, like "an explosion".

It was a horrific end to a life lived large. Her husband of eight months, the minimalist sculptor Carl Andre, 49, was tried and acquitted of murder in proceedings that dragged out over three years. Not guilty. Why, then, are people still talking about this case?

There was confusion from the beginning, since the only possible eyewitness was Andre, and he gave contradictory accounts of the events. In his 911 call he said they had quarrelled, "and she went to the bedroom, and I went after her, and she went out of the window". In his police interview, though, he claimed Ana had gone to bed alone and when he went in later the window was open and she was gone. It was this discrepancy and the fresh scratch marks on Andre's nose and forearm that led to police arresting him. Interestingly, his story continues to evolve. In 2011 he claimed to *The Guardian* that Mendieta had lost her balance while opening a study window. The prosecutor claimed Andre was a misogynist, arguing that he forced Mendieta from the

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Figure 10: Womankind Issue 19, 'Growing Up' Feature. (Source: Printed Article, Taken Image)

Figure 11: Womankind Issue 19, Contents page. (Source: Printed, Taken Image)

Figure 12: Womankind Issue 19, 'Where to for #MeToo?' Feature. (Source: Printed Article, Taken Image)

Figure 13: Womankind Issue 19, 'The mystery of Ana Mendieta' Feature. (Source: Printed Article, Taken Image)

Research Analysis

From the start of my research report, secondary research has informed the majority of my writing, nonetheless I felt it important to also include primary research to present my own observations and analysis when reflecting upon past issues of *Cosmopolitan* magazine, a focal point of the editorial report. Inspecting *Womankind* reveals an array of academic and analytical approaches to journalistic writing, therefore it was key that I mirror this approach within my reproduction of the magazine.

To contextualise my research, I decided to begin with developing an in depth understanding of the history and progression of feminist culture, going back to initial feminist protests in the early 20th century, exploring notions on first, second and third wave feminism, up to the feminist views present in today's society. Although having a personal understanding of the subject, I felt it key to study books by leading feminist writers and critics. I examined books such as; *Feminism and Post-feminism* by S. Gamble, *Gender and the Media* by R. Gill, *We should all be Feminists* by C. Ngozi Adichie and *Interrogating Post-feminism* by Y. Tasker and D. Negra. The main book that I read to inform my understanding of feminist culture and how it has impacted media and popular culture

is Sarah Gamble's *Feminism and Post-feminism*. The book extensively discusses the history of feminism, reviewing topics of Postfeminism, Men in Feminism, Feminism and New Technologies and Feminism and Philosophy. Each chapter also includes background entries from major figures in the field of feminist studies such as Aphra Behn, Simone de Beauvoir, Princess Diana and Courtney Love. Sarah Gamble is a Senior Lecturer of English Studies at the University of Sutherland, and specialises much of her writing in feminist culture. With the movement being branded as a bad thing, the media, including the publishing industry, is often avoiding use of the word. This in turn furthers the production of damaging media stereotypes which many women find alienating. The main observation I took away from this book is the impact media, including women's magazines, can have on its audience, and this includes swaying a reader's view on the feminism subject. As Gamble suggests 'In a society which largely defines itself through media-inspired images, women are easily persuaded that feminism is unfashionable, passé, and therefore not worthy of serious consideration' (Gamble, 2001, p. 45), and this is likely how the post-feminism movement has come into play. It has been argued

that the term post-feminism is engineered by media, rather than being regarded a valid movement, so many circle around the term warily. As mentioned in a background entry by Vicki Coppock the term remains undefined, 'It is a characteristic post-feminism shares with its semantic relative, post-modernism, which has been similarly described as an amorphous thing' (Coppock, 2001, p. 43).

To further my understanding of women's magazines, a key subject of my report, I observed two books recommended by the Design for Publishing assistant librarian. These books were *Understanding Women's Magazines* by Anna Gough-Yates and *Inside Women's Magazines* by Janice Winship. Gough-Yates has a background in media, with a PhD in cultural studies with research focusing on the women's magazine industry in the UK, and feminism, femininity and representation in popular culture. Similarly Winship has conducted research into women's magazines since 1969, and has used the subject for both undergraduate and PhD dissertations. *Inside Women's magazines* includes a chapter discussing *Cosmopolitan*, and corresponding to the conclusions of my report Winship also evaluates *Cosmopolitan's*

contentious approach to the liberated woman, 'Marriage may be endorsed or it may be condemned, likewise romance, fidelity, having babies over the age of 30, and sexual relationships in some of their manifold guises. Moreover these disparate opinions are presented in a style that can be earnest or funny, or both.' (Winship, 1987, p. 100). *Understanding Women's Magazines* also helped shape my writing, specifically Gough-Yates views on the impact of post-feminism upon the magazine industry, 'During the mid-1980's postmodern and poststructuralist theory began to register significant impact on feminist approached to popular culture. This shift had important implications for the study of women's magazines, with the development of a song critique of earlier, textually based, analyses.' (Gough-Yates, 2002, p. 11).

Much of my research also came from credible online sources such as news platforms, lectures, reports, and creative articles. In order to shape my analysis of women working within the design sector I observed the most recent report from the Design Council, which discusses a survey of over 1,000 businesses. Using in depth case studies, this report observes the design economy in 2018, but also has a specific section dedicated to diversity and equality within

the industry. This section details the *gender pay gap* present in design, as well as figures of ethnic and gender diversity. The Design Council was established by Winston Churchill's wartime government in December 1944 to support Britain's economic recovery, and the council has evolved to meet the economic and social needs of today. The report informed my discussion of the lack of women in the top, high paid roles in Design, as said in the diversity section of the report 'The UK's design workforce is mostly male (78%), which is a higher figure than the wider UK workforce which is 53% male' (The Design Council, 2018, p. 52). This emphasises the points made in my article, that the design industry has a huge gender diversity problem, and that is not going to change until more women are present in the boardroom.

It was also important to conduct primary research through my own observations of *Cosmopolitan* magazine. Though there is a vast amount of credible criticism on the magazine, reviewing the magazines approach to the liberated woman first hand gives a broader and more comprehensive insight into the report, which informed a large section of my article. In order to gather this research I contacted The British Library, expressing my interest to view their archived

collection of *Cosmopolitan* magazine. I was informed they held the London edition, from 1983 until 1991. *Cosmopolitan* is a monthly magazine, therefore I requested 30 of these issues to observe. My observations confirmed the remarks of critics. While the magazine was in ways ahead of its time, overall it has a contentious approach. Of the 30 issues I reviewed, every cover makes reference to men in some form, and the written content adheres to this. Just some of the headlines include 'What's Good about Men' (Crabtree, 1984, p. 158), 'The Good Man Guide' (Hall, 1984, p. 87) and 'So You Want to Marry a Rich Man?' (Kingsley, 1990, p. 186).

This editorial report has achieved the intent to evaluate the effect feminism and post-feminism has on the design and publishing industries, specifically observing women's magazines. It provides an overview of the different approaches to the liberated woman present in mainstream and independent magazines. Independent magazines still reserve a platform for women to challenge the stereotypes present in mainstream publishing. However, commercial magazines are still a way off being considered feminist, and this is unlikely to change until the industry as a whole can be considered equal.

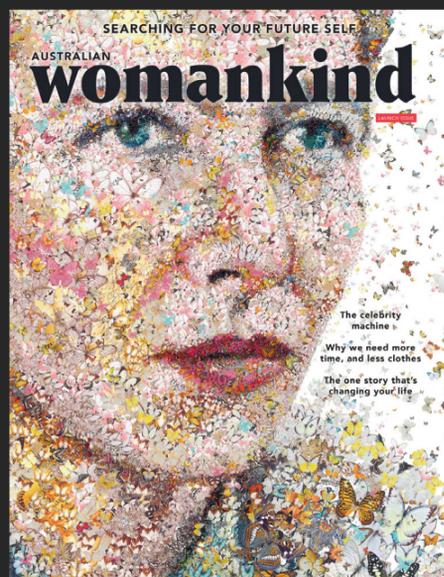
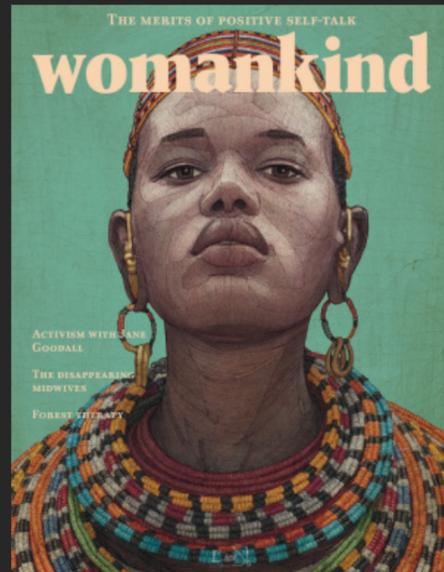


Figure 14: Womankind #14 Cover. (Source: Womankind, <http://www.womankindmag.com/products-page/magazines/issue-14/>)

Figure 15: Womankind #19 Cover. (Source: Womankind, <http://www.womankindmag.com/products-page/magazines/womankind-19-flamingo/>)

Figure 16: Womankind #1 Cover. (Source: Magpile, <https://magpile.com/womankind/>)

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Selected Magazine and Audience

Womankind was launched in July 2014 with the first issue titled *Searching for your Future Self*. The publication is edited by Antonia Case, who is also the literary editor for the well established *New Philosopher* magazine. Releasing issues quarterly the editorial explores women, culture, art, design, philosophy and much more, looking to consistently challenge the concept of what a women's magazine is. As described in an article shortly after its release, the magazine 'doesn't tell you what to wear, how to style yourself or how to date men... It encourages its readers to think differently and examine our identities and the choices we are making' (Booth, 2014).

Womankind describes itself as a magazine that 'represents a new era for women' discussing female 'self identity and meaning in today's society', each issue features 'leading journalists, authors and artists' and offers 'a signature mix of reporting and commentary on culture, creativity, philosophy, nature, and ways to live a more fulfilling life' (Womankind, n.d.). In an interview with Books+Publishing,

Case discusses *Womankind*, 'it's more than celebrity, fashion, and diet magazines... Women are the most avid readers of books, so it's not much of a leap to suppose that they'll enjoy a magazine on society, culture, psychology, sociology, philosophy, art, science, photography, and so on and so on.' (Case, 2014). My research investigates the content provided within women's magazines, which for many mainstream publications presents a trivial mix of dating, dieting, and celebrity gossip. This report addresses the issues surrounding the publishing industries approach to evolving feminist culture. With *Womankind* considered a female positive publication, which discusses a diverse range of topics, the magazine was a suitable platform to position my article.

The success of *Womankind* is remarkable considering it's only been circulating for five years. Within the first month of its release the magazine sold out in bookstores across Australia, along with this it was announced as the top selling publication at the Byron Bay Writers' festival. In 2016 Antonia Case was also shortlisted as

Editor of the Year by the The Stack Awards. In addition to this, the publication has also gained a circle of loyal readers across the globe. *Womankind* is primarily aimed at women, and its readership reflects this. However, the in depth discussion of history, philosophy, fiction and fashion projects a product that could be enjoyed by everyone. As stated in a review of the Best Magazines 2015, although the magazine is 'created predominantly for women, it will have much to offer independent thinkers of all genders.' (Black, 2015). Although my subject matter is about the representation of women within women's magazines, it is still presented as an academic article, raising awareness of gender inequality within publishing and design to anyone who is not educated on the subject. While an informative piece of writing such as this could also work in a mainstream publication, my research draws focus to the success independent publishing has accomplished on the subject. My research also shows the rising advancements of independent magazines, and this content works appropriately within *Womankind's* template.

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Word Count: 5278

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