

Southern Methodist University  
Richter Fellowship Proposal Summer 2013

Niche Fashion Magazines:  
The Cultural and Economic Function of an  
Emerging Subgenre

London, United Kingdom

Madisson Cartwright

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Richter International Fellowship Application  
University Honors Program

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Social Security #:

Present Class: Junior

GPA:

Declared Major: Marketing

Academic Advisor: Alicia Eddington

Title of Project: Niche Fashion Magazines: The Cultural and Economic Function of an Emerging Subgenre

Location: London, United Kingdom

Have you ever been abroad or done independent research?

I have only been abroad to the Dominican Republic on a mission trip, but I feel that the large amounts of time I have spent in New York have helped me learn how to navigate in new places, especially major cities with large networks of public transportation. Though I have not done independent research of this scale, I feel I have developed qualities essential to such a project, largely due to academic and work experiences. At my internship over the summer, I did quite a bit with gathering target market data, which required a certain amount of digging and research. I also have produced work at SMU, such as a final drawing project influenced by the history of Oak Cliff and a term paper concerning degenerate art during World War II, which demonstrate my ability to research and process information

RECOMMENDATIONS

Name of Southern Methodist University faculty member who has read your proposal and agreed to supervise your project: Dr. Kevin Heffernan,  
Film

Name of another faculty member with whom you have discussed your proposal, knows you and can comment on your ability to carry out this project: Michelle Mackey, Art

Name of faculty member who will evaluate your language skills: N/A

WAIVERS

All students applying for a Richter Fellowship are required to complete the waivers below. As a condition for consideration as a candidate for a Richter Fellowship, I agree to make available to the members of the Selection Committee information from both my student conduct history and my academic records. If selected for the Fellowship, I agree to make available to the members of the Committee financial aid information.

Name: Madisson Cartwright SSN:

Signature: Date:

Under the provisions of the Family Educational Rights and Privacy Act of 1974, I waive my right of access to my recommendations and evaluations and understand that they will be used for the purpose for which they were prepared.

Yes ( ) No ( )

Signature: Date:

## FACULTY EVALUATION

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## Niche Fashion Magazines: The Cultural and Economic Function of an Emerging Subgenre

“If the mediators of high culture—commercial designers, display artists, dealers, agency art directors, museum directors and curators—functioned only as agents of artistic excellence, there would be no problem. As it is, they are located at powerful junctures in our society and so they do more than mediate: they control consumption of culture and hence they ultimately control what is produced.”

Edmund Burke Feldman, *The Artist and Mass Culture*

### **Introduction**

Feldman’s observation refers to the world of fine art—a world that, through ever-advancing technology, has become almost completely accessible to the general public. This handing down of high culture to the masses, according to Feldman, could not sustain “a popular democracy,” but rather demands a group of mediators like the above mentioned members of the art industry in order to filter down information to the average untrained eye (Feldman 341). The world of high fashion stands in a very similar situation, though its status as a true “high art” is debatable and has been intensely discussed. Fashion has developed its own equivalent to the curators, dealers, and designers of fine art in the form of editors, buyers, stylists, and photographers, all of which exist as industry figures in the top tiers of their respective categories. These individuals compose a network that helps to sift out important and interesting work in fashion, and then translate it into a consumable product for the public. But as Feldman remarks, both systems’ issue arises when “they do more than mediate”—their power and opinion dictates much of what the average consumer or fashion enthusiast sees of the industry. Thus a cycle forms, as consumers’ limited scope of knowledge is directed back to brands which in turn

produce at least a portion of what the consumer wants. This cycle is problematic, largely because it stifles the creativity and artistic element of the production of fashion.

Perhaps the front-most perpetuator of the commercial cycle is the fashion magazine. Fueled by advertising dollars, its coverage tends to swing to the side of who spends the most on ads— generally big name, corporate fashion houses. In an attempt to make as much money as possible through advertising, many mainstream fashion magazines, such as *Vogue*, *Elle*, and *Marie Claire*, end up with many more ad pages than editorial ones. In 2012, *Vogue*'s September issue (every fashion magazine's biggest of the year) had 648 ad pages. The number is staggering enough without considering the fact that there were just 916 pages in all, making the issue 70 percent ad content (Folan). This tie to commercialism is an incredible force, not only influencing which ads go into a publication but also which pieces are pulled from designers for editorial.

### **Defining “Niche Fashion Magazine”**

With the shadow of commercialism falling heavy on the mainstream fashion magazine industry, those interested in more thoughtful, unbiased opinions and content have in the last two decades turned to alternative publications. A subgenre of fashion magazines, termed “niche fashion magazines,” has gradually grown into a vibrant group of smaller publications, most of which are published less frequently (biannually or quarterly, as opposed to monthly) and cost more (often \$10 to \$20 per issue). However, the most integral characteristics of the niche fashion magazine are more concept-related. According to the research I have conducted, the following five elements are key in producing a “niche fashion publication”:

- (1) A general rejection of traditional commercialism,
- (2) New, often edgy, content and aesthetics,



- (3) Majority of readership within the industry,
- (4) A tendency functioning more as art object than traditional magazine, and
- (5) A hybridized use of magazine genre conventions.

Niche fashion magazines solidly reject traditional commercial tactics in their approach to ad pages. One popular publication restricts the amount of advertisement pages per issue to 10 percent of the total page count. This same publication, following the formula of other nice magazines, also strives to reduce the influence of advertising revenue on its editorial content—a task presumably simpler considering the limit on ad space (Leonard). These publications’ main source of revenue comes from magazine sales rather than ads, supported by higher prices per issue than the average fashion magazine.

Accompanying the resistance to normal methods of funding is a different approach to content and aesthetics. Niche fashion magazines are characterized by the presence of “art, experimental aesthetic, and innovative graphic design [...] new trends in photography, styling, and art direction, and [...] new designers” (Lyng-Jorlén “Between Frivolity” 9). Their relative freedom from advertisers allows for more individual perspectives to be portrayed in each publication. With less of a worry that someone will be offended, their ability to voice honest opinions also grants the potential for content expansion. Less room is given to features shopping guides, and more to items such as intellectual interviews with cultural figures.

Because of the limited distribution, higher prices, and comparative absence of celebrity culture, niche fashion magazines tend to appeal to readers within the industry (Lyng-Jorlén “Between Frivolity” 9). These publication “often exclusively target a group of insiders, which makes them business-to-business publications—produced and consumed by professionals working in the image industry” (Lyng-Jorlén “Between Frivolity” 8). Because they often take a

wider focus on art and culture, they attract readers who are well-informed on players in the creative fields.

Because of the freedom provided by aspects already discussed, many of these publications choose to produce issues that come across more as art objects themselves than simple printed literature. In particular, *Tank* has produced several one-off projects, such as “an expensive magazine/book” with textures pages hiding editorial content underneath, and “a pink broadsheet newspaper”, all of which are described as “part intellectual journal, part fashion magazine and part artwork” (Leonard). These experimental projects and the more standard issues of niche fashion magazines all “challenge the definition of the magazine, often deconstructing it and taking it to the level of art” (Thomas). This movement from mundane to artistic purposely contradicts the throwaway property of ordinary magazines, making each issue nearer to a collector’s item, and in some ways more closely related to a book.

Finally, and possibly most importantly, niche fashion magazines function as “hybrids par excellence” based on their melding of the fashion, art, and style magazine categories. In this cross-disciplinary approach, they situate fashion among art and other cultural elements. Coverage is not confined to fashion and fashion-related content; the magazine is left free to include items falling under a wide range of categories.

### **Previous Work in the Field**

In academic literature—and online sources as well—there is very little research to be found concerning the function and position of the niche fashion magazine. Though the subgenre has grown considerably in recent years, little is known about the mediation of fashion by smaller scale, art-driven magazines such as these (Lynge-Jorlén “Between Frivolity” 8). In fact, the only

two articles I have uncovered in my research pertaining directly to this category are written by Ane Lynge-Jorlén, whose work I have already referenced multiple times. The major themes of Lynge-Jorlén's articles pertain to the style and culture within individual publications. She extensively discusses the dynamic of "fashion capital" between competing editors and the two categories she adopts from another author to classify niche fashion publications (Lynge-Jorlén, "Magazine Production" 2, "Between Frivolity" 9). One, she terms "glossy" niche fashion magazines, which are characteristically light-hearted, self-referential, and ironic. The other she calls art fashion magazines, which often feature a more serious tone, in-depth interviews, and high art aesthetic (Lynge-Jorlén "Between Frivolity" 9).

### **Research Objectives**

In order to contribute effectively to the small amount of available research on niche fashion magazines, I intend to focus my efforts on angles different from those demonstrated in the writings of Lynge-Jorlén. In looking at the wider industry and cultural implications of the function and meaning of niche fashion publications, I hope to gather information that will provide a better understanding of the industry, culture, and time. Emphasis will be placed on observing these publications as functional, historically-relevant objects which can provide a snapshot or window into those three areas; in short, the focus will be on function rather than feel. Specifically, my primary research objectives while in the field will be as follows:

- (1) To evaluate selected niche fashion magazines' function as an alternative to mainstream fashion magazines,
- (2) To better define the economic and pragmatic dimensions of niche fashion publications' balance between singularity/rarity and commercial appeal, and

- (3) To examine the ways in which the creation and production of niche fashion magazines represents adaptations to economic realities in the fashion publication market, both digital and non-digital.

Before further explaining the meaning and intentions associated with these objectives, I feel it necessary to first discuss the intended location for my research, in order to define them within a more specific context.

### **Reason for Location**

As a general rule, art and culture tends to congregate in areas with densely located populations; “given their [large] size, cities are more likely to generate the networks, relationships, facilities and cultural spillovers that sustain creative innovation within and across artistic communities” (While 252). The art world’s “most influential art markets have become increasingly concentrated in a handful of art centers” which dominate “the buying and selling of [...] high art” (While 252). Similarly, the business of buying, selling, and producing fashion has attached itself to several major cities, which have become fashion capitals of sorts. The primary four international hubs for fashion are Paris, New York, London, and Milan, each possessing about a week on the biannual fashion month calendar. Every aspect of the industry thrives in these four cities, and each (with the relative exception of Milan) produces a number of fashion publications. New York is probably the location generating the most, especially with the presence of both Condé Nast and Hearst, which collectively generate the country’s most successful mainstream titles. New York is also home to many publications falling under the niche fashion magazine umbrella, but there is another major city whose magazine cultures seems to generate a greater number of these alternative fashion publications: London.

With a population approaching thirteen million, London has long been established as a “truly international centre” (While 253). However, “the London art scene has tended to be seen as something of a cultural backwater, lacking the sustained artistic innovation to match that of Paris, New York and even some of the lesser centres” in past years (While 256). But it has been suggested that this image has been and continues to be reversed. Aidan While argues that with the emergence of “Young British art” in the 1990s, this image of London shifted into a view of the city as more cutting-edge, complete with possible exaggerations as “the unchallenged global centre for the practice and presentation of art” (While 256).

Fashion centers generally follow the movement of art centers, and London has shown evidence of a similar movement within the fashion industry. Specifically, the cultural and economic climate of London in the eighties and nineties was conducive to the generation and success of young designers (McRobbie 54). The city has achieved a solid reputation as fashion center. Even a recent feature on Style.com (a leading online source for industry news, show coverage, and trends) proclaimed that “London seems to have more emerging fashion talent than it knows what to do with,” which they attributed to the city’s top-quality fashion schools, accessibility to other areas in Europe, and reputation as a hub for new talent (Style.com).

As previously mentioned, all international fashion centers produce fashion publications, with New York at the top. However, London currently leads in the subgenre of niche fashion magazines. Through my own research, I have uncovered more than 20 fashion and style titles produced in London which would fall under the niche umbrella. To again draw a parallel with While’s commentary on Young British art, in that time period there arose “a concerted effort to develop new ways of presenting and promoting art” (While 261). This lends itself to the growing popularity of niche fashion magazines from the early nineties onward, which developed as an

attempt to find more innovative and artistic ways of mediating fashion through printed media.

London has come to be known as a source of this alternative fashion press, particularly the fun, self-referential, and ironic sector of niche fashion magazines. This category, termed “glossies”, is especially prevalent in Britain (Lynge-Jorlén “Between Frivolity” 16).

Because London has established itself as an international center for these publications—and one that constantly pushes artistic boundaries—I feel that it will provide the best context for my research. From the more than 20 magazines produced there, I plan to focus my research on the workings of a selected group in order to obtain a grasp on the industry as a whole.

Specifically, I want to take a close look at three publications that function as niche fashion magazines according to the tenets laid out in my own defining of the term. Five magazines which I consider to be ideal candidates are *Tank*, *The Gentlewoman*, *Acne Paper*, *Industrie*, and *Lula*. I have initiated contact with each of these publications and feel confident that I will be able to arrange to meet with at least one or two of the ones I consider to be ideal options, and I intend to complete the group using the other seventeen titles that are produced in the area. By looking at the dynamics of these publications within the larger cultural environment of London, I will be able to draw useful conclusions about both the local and global magazine and fashion industries. In addition, the city of London has numerous libraries, museums, and galleries which will be beneficial in supplementing my research, both by visiting their collections and by speaking with staff members.

### **Further Exploration of Objectives and Methods**

To return to my primary objectives while conducting research in London, I would like to further explain how I intend to operate under their direction. First, I find it important to evaluate

the three niche fashion magazines' performance as a culturally necessary hybrid medium. Put more simply, I think it necessary to uncover the reasons for demand of such publications and measure the ways that individual magazines are filling the gaps left by overly commercial mainstream publications. As publications that stand in the gap of "high and popular culture," they merge the various cultural worlds to present to the reader a well-rounded perspective, and their success is contingent upon their ability to "carve out a niche for [themselves] in the market" and thus generate sales (Taylor 456-457, Barrell and Braithwaite 97). To measure each of the studied publications' effectiveness in achieving these goals, I will make use primarily of interviews. (Following my bibliography, I have included sample interviews to be used with various contacts.) Interviews with magazine staff will ask questions concerning the hybrid quality, ways they fill market gaps, and their responsiveness to reader desires and comments. Speaking with retail establishments that stock the magazine (i.e. bookstores, high end boutiques, etc) will also provide information on customer reception and opinions of the magazines. I plan to limit my study in this area to stores which carry the three publications central to the study in order to obtain specific and relevant information. These retail locations will also allow access to the community that reads niche fashion magazines. Technical data collection will also be beneficial by looking at circulation and sales data and their relationship to the magazines ability to produce the sort of hybrid experience that attracts niche customers.

Secondly, I plan to look at the relationship between novelty and commercialism and its implications. Niche fashion magazines, which generally "see advertising as a necessary evil" are caught in an interesting dynamic (Lyng-Jorlén "Between Frivolity" 13). Key to addressing this subject is evaluating each publication in relation to two dilemmas: art versus commercialism and immediacy versus quality. To address the former, it is most beneficial to consider a magazine's

status as something which leans toward art object, one of the qualities of a niche fashion magazine. Through interviews I hope to record the opinions of both producers and consumers regarding a magazine's artistic authority in relationship to its way of dealing with commercialism. In response to the latter, my research will examine the problem posed by fashion's emphasis on "speed of publication" in when attempting to produce "second-level, more reticent or reflective aesthetic experience" (Radford 154). Interviews with magazines will focus on achieving a balance in advertising, the production of special issues or products, and the benefits and problems with producing a small-scale publication. Opinions from readers and members of the fine art community will give further insight into the two discussed dilemmas. Relevant financial data will be found in advertising revenue and profits of selling one-off specialty items.

The final objective of my research will deal with the functioning of this subgenre as an innovative adaptation to economic change. The fashion industry as a whole is always evolving to accommodate today's changing consumer and market, and the fashion magazine must address this issue to survive. Though launching a fashion magazine in such a saturated market has always been risky, recent technological developments have created a new obstacle (Barrell and Braithwaite 9). With the rapidly growing popularity of digital publications, the niche fashion magazine must find ways to retain its demand among consumers. In my research, I hope to discover the ways that niche fashion magazines are intrinsically adaptive and the methods by which they retain their position. Magazine staff interviews will look to hybridity and exclusivity as a selling point, the benefits of print, and expectations for the future. Returning to stockists, questions concerning their opinions of niche fashion magazines in the overall market will be



carefully evaluated. More data in the form of financial profitability and comparative sales data from stockists will be useful in exploring this adaptation.

## **Conclusion**

As an engaged participant in the fashion industry, I find I have a need to link the industry and its day-to-day functioning to a broader, more meaningful scope. It is my primary goal that the findings of this research would not only contribute to the relatively unexplored area of academic fashion discussion, but also to the significance of all aesthetic-driven industries and their role as influential, ever-changing cultural forces. Understanding the complexities of developed international centers hinges upon a grasp of the cultural industries. In addition to art, which I have already discussed, fields such as architecture, film, music, and theater all possess an enormous authority in driving a particular society into its future. In the London fashion industry and its alternative press I find an incredibly opportunity to give deeper meaning to the way relationships within the industry are conducted and brought into the present, bringing the surrounding culture with it.

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## SAMPLE INTERVIEW QUESTIONS

### **For Magazine Staff:**

How does your publication approach the merging and combining of different categories? (Such as fashion, art, film art, etc.)

Is there a specific technique or framework you have found to be most successful?

Do you feel that this combining, or hybridization, of fashion magazines was a necessary development? Why or why not?

In what ways do you address the market gap left by mainstream fashion magazines, such as lacking academic/intellectual opinions and features, reduction of fashion to purely aesthetic, etc.?

Do you have a system in place for accepting reader comments and ideas?

In what ways has such a system benefitted the success and growth of the magazine?

Are there any specific things you have started or changed due to the input of a reader?

Do you ever produce special issues or projects that seek to push the boundaries of magazines?

How often, if ever?

How would you evaluate the success of such endeavors?

Do such objects contribute to your image as a magazine?

Considering the popularity of digital magazines, would you say that there are essential qualities of print that will preserve its relevance?

Why do you think readers choose your publication over more popular ones? (Vogue, Elle, etc.)

How do you see your magazine changing in the future as opposed to mainstream options?

How do you achieve a balance with the inclusion of advertising?

Do you have a set limit? Why or why not?

Would you say that your relationships with brands function differently because of this?

What benefits and problems arise from being a small-scale publication?

**For Stockists:**

How does customer feedback/requests affect the titles you choose to carry?

What benefit—financial, image-related, and otherwise—do you derive from carrying niche fashion publications?

How essential do you feel it is to carry these titles?

How would the store change were they removed?

How important would you say these titles are in the fashion magazine market?

What projections would you make concerning the future success and growth of niche fashion publications?

How large is your audience for niche magazines in relation to your overall customer base?

**For Readers:**

Do you value a magazine that functions as a hybrid by including a wide variety of cultural material? Why or why not?

How would you say *Magazine X* performs in regard to this concept?

What do you think of magazines that limit their ad content?

How does that affect your attitude towards the publication?

What are your opinions concerning special issues or one-off projects put out by niche fashion magazines?

Are you interested enough to pay the often higher price?

Do these objects function more as media or art?

What essential qualities—if any—do you find in print media?

How important are those qualities to you as a consumer?

**For outside sources:**

What experience or interest do you have in fashion?

As an artist/academic/etc, how do you feel about magazines in relation to rarity and level of commercialism?

Would you say these characteristics are determinant in a magazine's worth as a cultural object? Why or why not?

## PUBLICATION AND PRESENTATION

Upon completion, I intend to submit my findings for publication. I will be working with my mentor, Dr. Kevin Heffernan, to get his input on my research outcomes and the writing of an academic paper. I plan to start with SMU's undergraduate journal, *Discourse*.

I also would like to submit my work to *Fashion Theory: The Journal of Dress, Body & Culture*, which I found integral in conducting background research. *Fashion Theory* is one of the most respected academic journals addressing topics of fashion, and it is edited by Valerie Steele, the director of the Museum at the Fashion Institute of Technology in New York City. I have a connection to Ms. Steele through the internship I did with luxury brand Chadwick Bell last summer, and I trust that they would be willing to provide a recommendation if needed.

After conducting the research portion of my project, I will have a better idea of additional opportunities, so I plan on exploring other options to publish or present my findings when I return from the field.

## BUDGET

### **FLIGHT (DFW to LHR) June 10-July 15**

British Airways	\$ 1,345.00
American Airlines	\$ 1,508.00
US Airways	\$ 1,372.00
Iberia Airlines	\$ 1,318.00
	<b>\$ 1,385.75</b>

### **ACCOMMODATION**

	<i>total</i>	<i>per night</i>
AirBNB <sup>1</sup>		
Bloomsbury	\$ 2,467.00	\$ 72.56
Chelsea	\$ 2,690.00	\$ 79.12
Paddington	\$ 2,986.00	\$ 87.82
Kensington	\$ 2,904.00	\$ 85.41
Kensington 2	\$ 3,296.00	\$ 96.94
	<b>\$ 2,868.60</b>	\$ 84.37

### **TRANSPORTATION**

1-month & 7-day passes <sup>2</sup>	\$ 230.00	
Cab (from and to airport)	\$ 150.00	(about \$75 each way)
	<b>\$ 380.00</b>	

### **FOOD**

3 meals per day @ \$35/day <sup>3</sup>	<b>\$ 1,225.00</b>
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### **EQUIPMENT**

Digital recorder <sup>4</sup>	\$ 50.00
Copies	\$ 10.00
	<b>\$ 60.00</b>

**TOTAL** **\$ 5,918.75**

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<sup>1</sup> AirBNB provides thousands accommodation listings in cities all over the world, offered by various individual hosts. The company recently reported that three million guests used the service in 2012. I have used the website to book two apartments in New York, and I believe the service to be safe and reliable. My reason for focusing on their offerings is threefold: convenience of location, presence of an outfitted kitchen, and use of a WiFi connection.

<sup>2</sup> Information taken from the Transport for London website. \$230 will allow me to purchase one month-long pass and one week-long pass at the student rate for Zones 1-3. There is a student rate (\$189), but I haven't yet been able to determine whether I would be eligible.

<sup>3</sup> This amount should help to cover my own meals and occasionally paying for contacts I am interviewing. I believe that by making interviews and meetings more convenient and worthwhile, I will obtain a better response.

<sup>4</sup> Digital recorders are more expensive than tape recorders, but the ease of transfer to a computer through a USB port will make data storage and playback much more effective.



## ITINERARY

### **Week of June 10-16 (Arrival/Orientation)**

Mon 6/10	Depart from Dallas (DFW)
Tues 6/11	Arrive in London (LHR) and settle into apartment
Wed 6/12	Get familiarized with nearby area and transportation options
Thurs 6/13	First visits to potential historical resources (libraries, museums, etc); confirm next week's meetings and interviews
Fri 6/14	Conduct further background research at available libraries
Sat-Sun 6/15-16	Scout bookstores and other stockists carrying niche fashion publications, specifically the ones interviewed

### **Week of June 17-23 (Magazine A)**

Mon 6/17	Introductory meeting with magazine staff member(s)
Tues 6/18	Interview Advertising Director and Art and/or Fashion Editor
Wed 6/19	Return to stockists to conduct interviews with staff and collect sales data
Thurs 6/20	Interview Creative Director and top-level Editor(s)
Fri 6/21	Visit Victoria and Albert Museum, potentially interview a staff member
Sat-Sun 6/22-23	Compile and review the week's data and prepare for next week

### **Week of June 24-30 (Magazine B)**

Mon 6/24	Interview Advertising Director and Art and/or Fashion Editor
Tues 6/25	Visit Little Magazines Collection
Wed 6/26	Interview Creative Director and top-level Editor(s)
Thurs 6/27	Conduct interviews/questionnaires with readers
Fri 6/28	Interview
Sat-Sun 6/29-30	Compile and review the week's data and prepare for next week

### **Week of July 1-7 (Magazine C)**

Mon 7/1	
Tues 7/2	Interview Advertising Director and Art and/or Fashion Editor
Wed 7/3	Return to stockists to conduct interviews with staff and collect sales data
Thurs 7/4	Interview Creative Director and top-level Editor(s)
Fri 7/5	Conduct interviews/questionnaires with readers
Sat-Sun 7/6-7/7	Compile and review the week's data and prepare for next week

### **Week of July 8-14 (Outsider Perspectives)**

Mon 7/8	Artist studio visit
Tues 7/9	London College of Fashion/Central Saint Martins Faculty interview(s)
Wed 7/10	Artist studio visit, other museum visits, and/or meet with other art contacts
Thurs 7/11	SHOWstudio
Fri 7/12	Collect any necessary final/follow-up data
Sat-Sun 7/13-14	Collect any necessary final/follow-up data, prepare for departure

### **Week of July 15**

Mon 7/15	Travel back to Dallas
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## RESOURCES AND CONTACTS

### Potential Resources<sup>1</sup>:

#### British Fashion Council

Primary organization involved in London Fashion Week and the British Fashion Awards two very important events for the London fashion industry.

#### SHOWstudio

Innovative fashion website using new technology and various media; several of the staff have written on fashion criticism, and I believe they would have valuable input concerning my topic.

#### Business of Fashion

Professional and current industry news website producing thoughtful commentary.

#### Central St Martins

A University of the Arts London college with leading fashion programs; interviewing faculty and professors would give an important insight from the education sector.

#### Worth Global Style Network

Renowned international trend forecasting organization.

#### Public libraries and university libraries

To be explored on location.

#### Little Magazines Collection at University College London Library

Archival issues of small-scale, rare magazines.

#### Various galleries and museums

Such as Design Museum, Fashion and Textile Museum, & Victoria and Albert Museum

### Magazine Contacts<sup>2</sup>:

Tank\*

AnOther

The Gentlewoman\*

10

Acne Paper\*<sup>3</sup>

Schön!

Industrie\*

Wonderland

Lula\*

Under the Influence

### Other Contacts:

Lindsay (London-based artist)

Chadwick Bell and Vanessa Webster, of Chadwick Bell (for referrals)

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<sup>1</sup>Potential Resources are to be used to supplement planned contacts and resources as the research progresses

<sup>2</sup> I have gathered contact information—including email, address, and phone—for each of these publications and several more. The ones denoted by an asterisk (\*) are the ones I will target for finding three publications to focus on. I have initiated contact with these publications and expect to have three to interview and further explore within the next month. I am comfortable that I will be able to make these arrangements and have the option to use the company I interned at last summer in New York, which received requests from several of these magazines, as an introduction.

<sup>3</sup> This particular publication has already agreed to participate in interviews; all that remains is to determine the details.

# Madisson Cartwright

## EDUCATION

Southern Methodist University, Dallas, TX  
Bachelor of Business Administration, Marketing; Minor, Studio Art  
Graduation Date: May 2014  
GPA:

## WORK EXPERIENCE

Saks Fifth Avenue, Dallas, TX  
*Event Assistant* ..... Sept 2009 - Sept 2011  
Preparing garments, dressing models, and managing line-ups for fashion shows put on for charity groups, businesses, etc.

Koch, Dallas, TX  
*Intern* ..... Aug 2011 - Feb 2012  
Managing inventory, tagging and packaging items, packing and checking orders, filing invoices, organizing records and studio space, running errands

The Pin Show, Dallas, TX  
*PR/Marketing Intern* ..... Jan 2012 - Feb 2012  
Writing press releases, compiling press contacts, planning set design, creating show slideshow, selecting and organizing volunteers, and conducting ticket sales for a large runway event showcasing 30+ independent local designers

Chadwick Bell, New York, NY  
*PR/Marketing Intern* ..... May 2012 - Sept 2012  
Managing sample loans, conducting target market research, researching and creating runway show invite list, assisting with various preparations for Spring 2013 show

## SKILLS

MS Office  
Photoshop  
Beginning-Intermediate Spanish  
Artistic Ability: Drawing, Painting especially

## AWARDS/HONORS

Southern Methodist University, Dallas, TX  
University Honors Program, BBA Scholar, and Provost's Scholar ..... Fall 2011 - Present

Parsons The New School For Design, New York, NY  
Accepted with Merit Scholarship of more than half tuition ..... Spring 2011