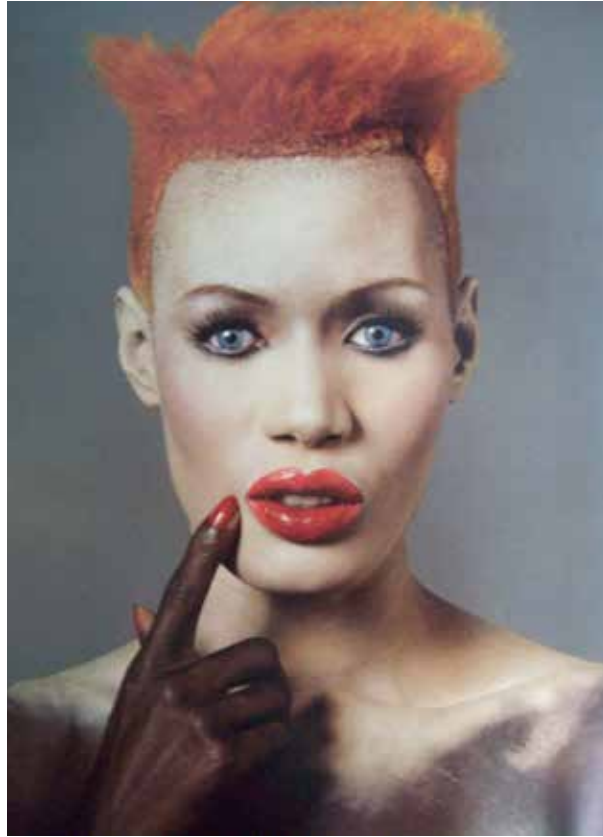


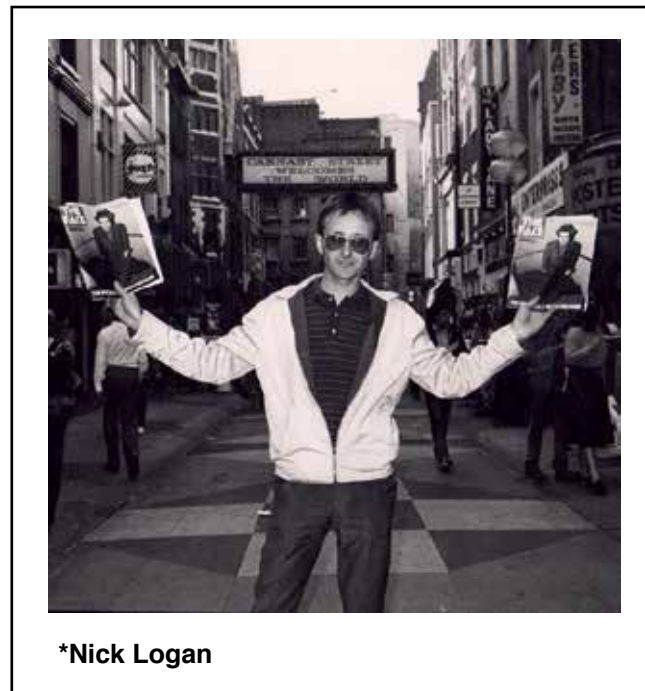
THE FACE

IS BACK!



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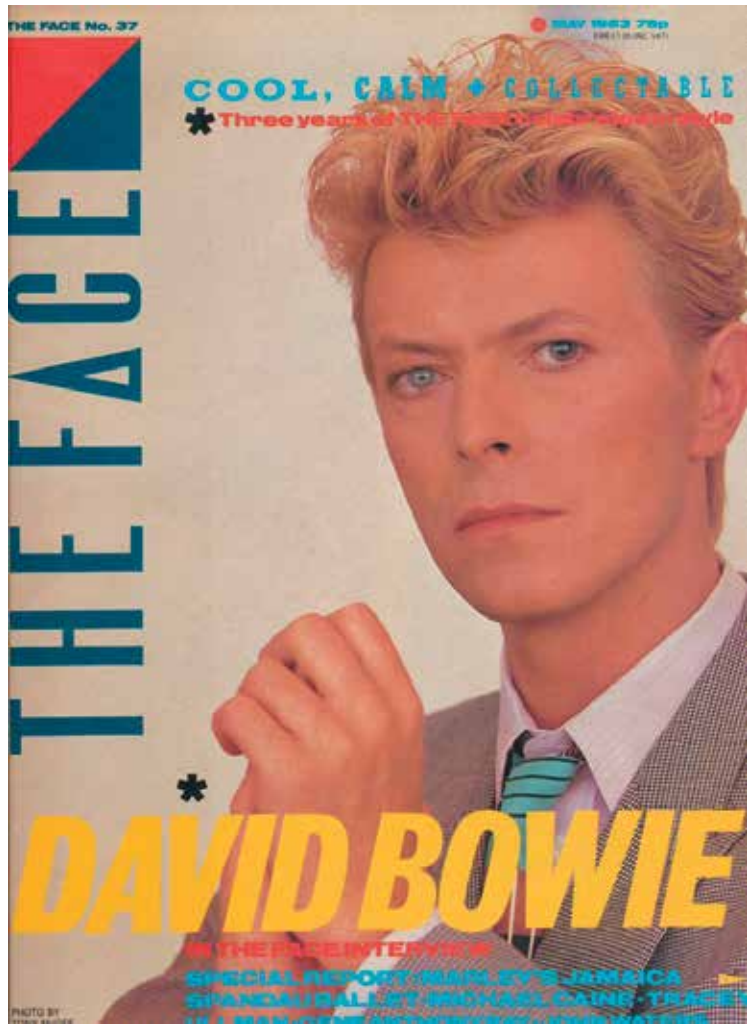
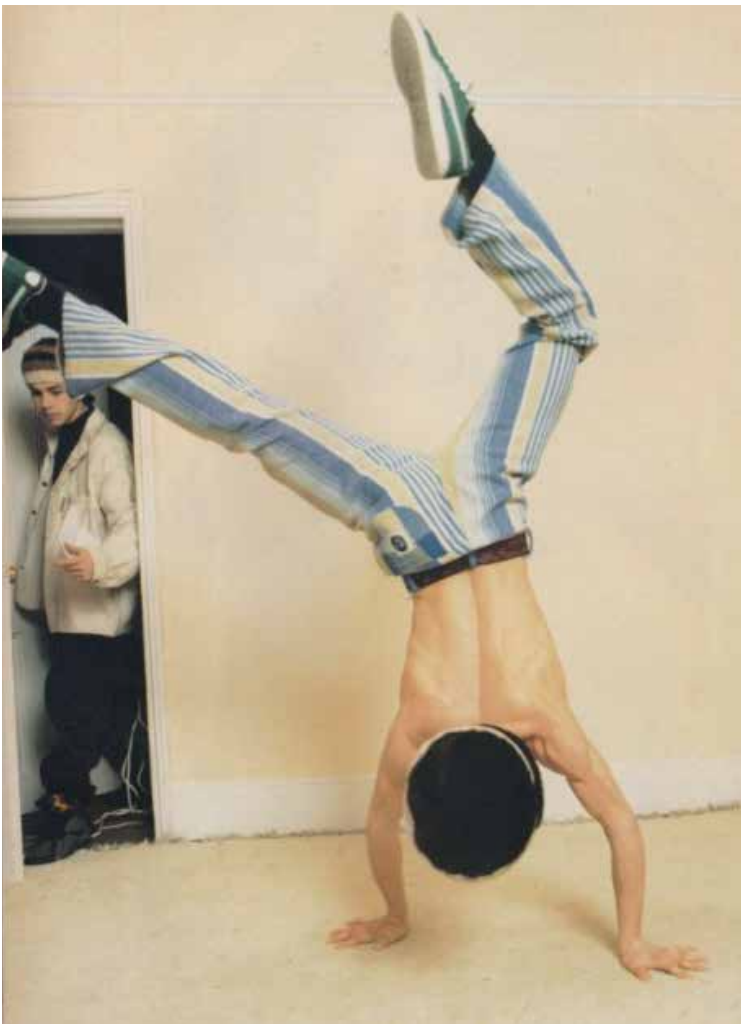
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SUMMARY.

Celebrating British subcultures, underground music and fashion's biggest innovators, designer Neville Brody's bold layouts offset progressive editorials by the likes of Elaine Constantine, Nick Knight, Juergen Teller and Corinne Day, as they (and many others) cut their teeth at the monthly publication. The Face with Nick Logan as its founder and editor, established a new publishing sector in the U.K. in 1980.

Though the magazine was predominantly a style title with music and fashion at its core, it certainly wasn't lacking in substance. Its zeitgeist-capturing articles had as much impact as its progressive imagery did – The Face introduced the nation to MDMA and Chicago's acid house scene in the mid-80s, and tackled serious issues including the plight of child soldiers in Somalia, for which it won an Amnesty International Media Award.

"That was what was so exciting about The Face – you just didn't know what would be covered from one page to the next," says writer Paul Gorman, "from fashion and music to politics and hard-hitting journalism, it was completely unique in its viewpoint and style."

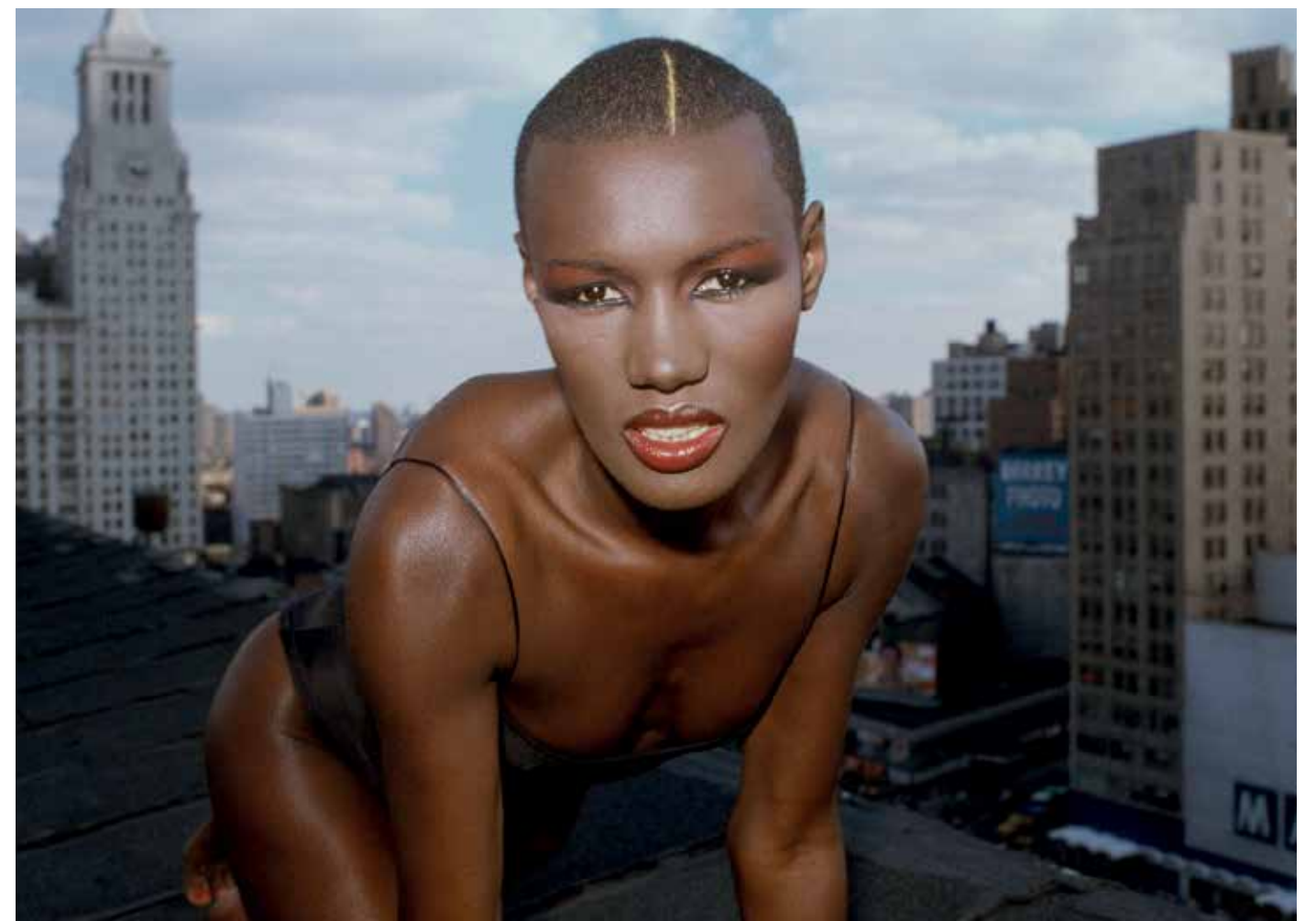
My vision was to relaunch The Face, which has a unique and viable identity, and make it a trustworthy voice on fashion, with its strong link to music, and as a communicator of socio-political and cultural movements. The publishing of The Face for 2020 would be a way to give fashion the credibility it deserves, and connect with the younger generation who is thirsty for knowledge, and highly functions with images. The Face would be a magazine that is complementary to the mainstream and well established fashion and culture medias. My challenge was to; find an innovative business model for a media company, to increase the cash flow of a magazine by adding other business activities, to keep the ethos of The Face and adapt with the times, to create content that would not defeat the purpose of communicating and educating, and bringing back The Face by filling a market gap.

At first I tried to understand what The Face was, what it represented in the 80's and 90's and what was the magazine's "thought process". I also needed to understand the importance and impact of the media in our society, and its evolution in the digital era in order to propose a relevant idea for the relaunch. I then decided that the publication should come back as a collective style business, meaning The Face would be several activities and would collaborate and partner with other industry businesses.

The Face would have a conscious influence and act as an important player in the building of innovative forms of media. One of its main characteristics is to upgrade the mainstream media.



**THE *MEDIA* IN
C O N S U M E R
C U L T U R E ,
AN EMBEDDED
SYSTEM IN THE
“GLOBAL NORTH”**



INTRODUCTION

The 21st century is the epoch of consumption, the so called age of media.

We live in the contemporary age of late capitalism, which is characterised by two elements; media saturation with texts and technologies, and a consumer economy structure.

These features are apparent in the urbanised global north; cities such as London, New York, Paris, Shanghai, are shaped by the abundance of media forms visible throughout the cityscape as well as the variety of options for consumption, entertainment and leisure available. Consumer culture and the media are interdependent, thus ***HOW ARE CONSUMER CULTURE AND THE MEDIA INTERTWINED, AND TO WHAT PURPOSE?***

This analysis is important in the case study of The Face as it has been a media of important influence in the market of arts as well as opinions, and movements. Moreover it will help us understand better what could be the right next step for The Face.

First we will analyse ***THE PRESENCE OF THE MEDIA IN THE PUBLIC REALM***, followed by ***HYPERREALITY IN THE MEDIA*** and finally ***MEDIATED CONSUMER CULTURE, IDENTITY AND POWER***.

The main argument of this essay is that the reason why consumer culture has become a naturalised feature of everyday life in the global north is the role that media texts plays in 'selling'. In order to understand this analysis they are few key terms that need to be clarify. Global North refers to westernised, developed, industrialised nations with an annual GNI per capita of 11,116\$ or more (2008). It is a collective term for wealthy societies shaped by advanced industrial and informational capitalism; in contrast, 'global south' refers to those societies still classified as developing or underdeveloped. Nevertheless this divide between the 'west and the rest' is a conceptual classification that does not obey geographical boundaries: pockets of westernised, developed (consumer) lifestyles also exist in almost every underdeveloped or developing country, as do pockets of injustice and material deprivation in every-so-called developed nation. And so some features of consumer culture circulate across the globe. Northern societies are fundamentally organised around consumption, both economically, in terms of the operations of the global trade system, and symbolically, in terms of the images and messages that saturate culture. It has been concluded by theorists that consumerism is the defining feature of society today, and consumption defining practices of social life. Consumerism can be defined as a hegemonic culture that characterises daily life in the global north. A consumerist society is one "where a good deal of production is targeted at consumption, leisure and services and where there is the increasing salience of the production of symbolic goods, images and information" (Featherstone, 1991). It is impossible to imagine consumer society without the presence of a variety forms of media and visual communication. Technological advancements, the rise of printing techniques, photography, oil and television, are credited with bringing image, in full colour, to the centre of media and consumer cultures. This proves that in post-modernity, daily life has become aestheticised. Thus magazines revolving around fashion, musics and arts have a major influence of societal consumption trends, and are inevitably going to prosper and evolve with the evolution of our way to consume.

I/ THE MEDIA IN THE PUBLIC REALM

The public represents two similar intertwined but not identical elements; first it implies everything that can be seen and heard by everybody and can be possible publicity. Appearance is a feature that is being seen and heard by others as well as by ourselves which constitute a common reality. There is also the reality that comes from being seen and heard, for example the forces of intimate life, passions of the heart, the thoughts of the mind, the delights of the senses, which leads to an uncertain, shadowy kind of existence that when are transformed, deprivatized and deindividualized, are a shape to fit them for public appearance. The most current of such transformations occurs in storytelling and generally in artistic transposition of individual experiences. On the other hand the media highly contributes or/and influences the dynamic of the public realm, as the public realm revolves around a feeling of reality that depends on appearance.

The media, especially when focused on fashion and arts, creates in abundance commercial images, that are showcased on our streets and that would therefore set a path to follow in terms of aesthetics, styles and trends. Therefore for the public realm to exist it needs to be fed by media, and so advertising. Thus in this part we will study the genres of consumer magazine and the magazine covers on newsstands.

A/ THE GENRE OF CONSUMER MAGAZINES

In the modern world the production of media and consumer culture have a complex relationship. The history of the production of media texts and commodities reflects the rise of consumer society. The 20th century took a major change in the magazine industry: publishers started to make more money from advertisements and were thus able to drop their cover prices significantly. This provoked a higher circulation, which in return allowed even more advertisements to be sold. This change is the 'basis of their enterprise from sales to advertising' (Garvey, 1996). Consequently magazines are a prototypical form of both mass and consumer media. This association has been experienced in the context of gendered titles; for example addressing the reaction between men's magazines and commercial cultures of the 1980's and 1990's and criticism regarding how feminist values have been co-opted and undermined by consumerism.

HOW ARE MAGAZINES PRODUCED AND THE INDUSTRY THAT PROCESS THEM. Usually neglecting political-economic critiques that examine the distribution of resources and power in the magazine industry, this cluster of magazine research has instead tended to give accounts of how key influential figures (such as publishers, editors, journalists or commentators) within magazine publishing institutions are able to respond to and shape broader cultural movements and representations. The U.K. men's magazine publishing industry has received attention in a number of studies, which claim 'that the cultural resources and identities of certain key practitioners within the men's press need to be taken into account in order to fully understand the formation of individual titles and the sector as a whole'. (Crewe 2003).

A key example of this approach is an account of how Nick Logan and Neville Brody, founder and designer, respectively, of iconic 1980's style magazine *The Face*, contributed to the legitimating of masculinised consumption in the U.K. (Mort, 1996).

In the same way there is the argument that the personality and ideas of *Cosmopolitan* founding-editor Helen Gurley Brown are at the root of the brand's contemporary post-feminist 'Cosmo-girl' attitude.

Another point is **HOW MAGAZINES DEVELOP ACCOUNTS OF THE DISCOURSES THAT SHAPE THEM AS WELL AS HOW THEIR MESSAGES CONSTRUCT CERTAIN HIERARCHIES OF MEANING.** They socially construct gender at different

moments of history, including the ways in which patriarchal ideologies have shaped women's magazines since their inception (Ballaster, 1991).

Finally, magazines provide inspiration and instruction on taste and fashion in a variety of lifestyle areas and so assert themselves as 'manuals of taste' that make special claims to authority on matters of consumption' (Mort, 1996). These few characteristics can be considered as a summary of the genre of consumer magazines.

B/ MAGAZINE COVERS ON NEWSSTANDS

'Consumer culture is notoriously awash with signs, images, publicity. Most obviously, it involves an aestheticization of commodities and their environment: packaging, shop display, point of sale material, product design, etc... have a long history within commercial capitalism' (Slater, 1997).

This point is appropriate for the analysis of **HOW THE VALUES OF CONSUMER CULTURE ARE DISCURSIVELY CONSTRUCTED IN, AND PROMOTED BY, MEDIA.** The magazine cover is a metatext that seeks 'to persuade people that the media text they are thinking of consuming will be worth the investment of time, energy, and money they must make in order to experience it' (Peterson, 2005). All of the elements of magazine covers, from the image selected, its framing, and the phrasing, punctuation and typography of call-out lines, to the use of colour and layout elements, such as stars, circles and other motifs, are geared towards convincing the reader that the magazine content is exciting, interesting and desirable. This works especially in the case of magazines sold on newsstand. The magazine cover sells both the brand and the content of the magazine and must do so 'more or less instantaneously, in an environment where the newsagent's customers may be going around and where there are shelves with hundreds of titles including all the competing rivals in a given field' (Holmes, 2000).

Magazines are material, visual artefacts that mediate gendered discourses of individualism, leisure and consumption. From this point of view the structural commonalities of the design, content and modes of address of the covers of consumer magazines adds something to perspectives on how media objects function as commodities. The covers are the most public and visible part of the magazine, their display takes place in retail spaces. Newsstands have received little attention when they are the destination when following a magazine.

Retail displays are familiar in the urban landscape of the global north, and media commodities are a significant constituent of the visual spectacle. The newsstand is the place where the product lives and dies, it is the place where it fights for the attention of the viewer. Consequently newsstands position magazines' covers as they circulate through the market. Any attention paid to magazine covers should necessarily invoke the space of newsstands, and vice versa. The co-constitutive interplay between the retail spaces and covers of magazines are a central element on the subject of media and consumer culture.

II/ HYPERREALITY IN THE MEDIA

The term hyperreality was founded by Baudrillard, it is simulated reality. **HYPERREALITY IS A SPECIAL KIND OF SOCIAL REALITY IN WHICH A REALITY IS CREATED SIMULATED FROM MODELS, OR DEFINED BY REFERENCE TO MODELS- A REALITY GENERATED FROM IDEAS.** Hyperreality differs from other realities in that the division between reality and imaginary disappears. Reality becomes a cybernetic game. It is as if, at a certain point of time, we left reality behind, and never noticed until now. We can no longer tell the former reality from hyperreality, and we wouldn't know if reality returned. Baudrillard sees figures such as J.F.K and Marilyn Monroe as still having symbolic force. One might tentatively situate the transition in 1973 or 1979 - at the point where neoliberalism takes root. All spheres tend to converge on the model of fashion, the

commutation of signs. Baudrillard sees fashion as the absorption of past signs the same way machines absorb past labour. Consumption of fashion actually draws on the endless revival of past cultural forms as empty signs. Fashion simulates the innocence of becoming and the cyclical process of exchange. Guy Debord talks of the “spectacle” regarding the media as hyperreality. To him, ‘the world we see is a world of the commodity’ (Debord 1994). Therefore, reality which we believe in is actually manipulated via technological mediations till it becomes spectacular, thus it can now become a commodity for capitalist exploitations- it is a false reality which can be equated to hyperreality. Freedom of the press and the metanarratives refers to the media as the watchdog of society against political excesses is fast collapsing. Manuel Castells has espoused the idea of “real virtuality” in which he implies that media texts are not substitutes for real experiences, but have become the experiences.

A/ PAPER MIRRORS: IMAGES OF THE IDEAL CONSUMER

In this part we will study *‘THE I’: THE INTERSECTION OF THE DISCOURSE OF INDIVIDUALISM AND THE INTERNALIZED POWER DYNAMICS OF SELF-CARE AND SELF-MANAGEMENT*. Taking as its focus the representation of faces and the language of direct address on consumer magazine covers, it provides information of how consumer media in general provoke a regime of self-examination and consumption-oriented subjectivity. This is due to how the public in consumer culture operates a space of appearance more than participation, self-image becomes self-worth. Magazine covers has a role in self-identity, and so provides discursive construction of the individualist values which are central to contemporary neoliberalism. Thus it gives ideational images of people that are primary resources for the construction of self-identity. Even though consumerism claims to offer a plurality of options for self-imaging, like the conditional freedom offered by the ‘world of choice’ of commodities, these options are systematically limited. This is a consequence of language of direct address that enforces a regime of self-management which perpetuates neoliberal structures, and visual language of hyperreal ideal selves that function at only face value.

B/ FACE VALUE: HYPERREAL FACES AS IDEAL TYPES

The most effective selling point of a magazine is the presence of a face making eye contact with the viewer and is exploited by designers and publishers. According to the rules *A MAGAZINE COVER SHOULD ‘FEATURE A LIFE-SIZE FACE MAKING EYE CONTACT AND SMILING*. The face must have personality, be unthreatening and a mirror image of the reader (or more accurately, the reader’s physical and social aspirations); it is therefore often a famous face. The face is the seat of identity in cover imagery, which is “all about humanity”. The biological ability to distinguish individuals is extremely well developed in humans, and is largely based on the recognition of faces, to the extent that a part of human brain is specialized for the recognition of faces. Celebrity culture is pinioned by this fact; fame exists precisely because of facial recognition. Portraits are frankly posed, with subjects taking up positions and postures purely in order to be photographed. Visual communication in general relies heavily upon the picturing of human faces, this is notable across all visual media genres including the consumer magazine cover, many of which feature nothing but a closely-cropped portrait of a famous individual. these faces are represented in hyperreal mode which accentuates the message that the subject of the image is an idealized role model.

III/ MEDIATED CONSUMER CULTURE, IDENTITY AND POWER

A consumer is an individual defined in terms of their ability to consume and their consumption practices: a subject who acquires, uses or disposes of commodities, and who lives within the framework of a market society. Consumerism indicated cultures in which consumers are considered subjects who experience both insatiable need and an unprecedented freedom of choice that is autonomously exercised through consumption (Slater, 1997).

Media have been linked to consumer culture since the rise of industrial capitalism at the turn of the 20th century. Consumerism, the capitalist productions of goods, and magazines have an intimate relationship. Social histories of magazine industry show a parallel rise and intertwined dependences (Ewen 1976).

The term ‘mediation’ is used in this context to articulate the socially embedded, power saturated and inevitably politicised processes through which meaning manifests in technological or material form; in other words, *HOW IDEAS AND VALUES ARE INSCRIBED INTO AND MADE MANIFEST I MEDIA TEXTS, AND HOW THOSE TEXTS IN TURN CO-CONSTRUCT THE SOCIAL CULTURAL* (Silverstone, 2005). As a consequence consumer culture is mediated, shaped, defined and constructed by a variety of media technologies and tools of communication, and taking shape in an assortment of media texts and images.

A/ THE PUBLIC IN CONSUMER CULTURE

The term “public” is difficult to define as there are diverging perspective on the meaning of this word. Two types of public/private distinctions exist. First the space boundary that implies to question what is publicly accessible; the second identifies a political boundary that identifies issues that need to be resolved collectively. The public thus broadly describes what is common, both in terms of collective human experience and organization and in terms of what is accessible to all. The description of the rise and fall of the public sphere (Habermas, 1992) put forward a model of the public as a space of rational debate between citizens of equal status on matters of common concern. *THE ‘PUBLIC SPHERE’ MODEL EMPHASIZES THE ROLE OF COMMUNICATION SPACES (ORIGINALLY, THE COFFEE SALONS IDEALIZED BY HABERMAS AND, BY EXTENSION, THE MEDIA OF CONTEMPORARY TIMES) IN SHARED POLITICAL ACTION*. Without spaces accessible to all citizens, deliberation about issues of common concern is impossible. All media texts are public: their raison d’être is the dissemination of information and ideas to large audiences, in this way, making them collective outward-facing social phenomena. To a significant extent, the public remains relevant in theorizing a wide variety of media spaces that do facilitate collective action and civic variety of media spaces that do facilitate collective action and civic debate. The question is what about media spaces that do not facilitate these kind of conversations? Or operate more as sites for pushing commercial messages and profit-oriented activities? It is a dangerous phenomenon in the sense that media is there to inform and communication an opinion a perspective on given social, cultural, political, philosophical (etc) subjects. If the commercial side invades the authentic one, the media is then just poisoning the public. To conclude the public sphere is consequence of media, that the media conveys, portrays and how it decides to communicate it and finance it.

‘Commercial manipulation of images through advertising, the media and the displays, performances and spectacles of the urbanised fabric of daily life’ (Featherstone, 1991).

B/ FUTURE OPPORTUNITIES IN THE STUDY OF MEDIATED CONSUMER CULTURE

Mediated meanings move between texts, certainly, and across time. But they also move across space and across spaces. They move from the public to the private, from the institutional to the individual from the globalizing to the local and personal, and back again. (Silverstone, 1999).

As socio-economic injustices are increasingly revealed and acted upon by concerned collectives, the social and environmental costs of cheap mass production of commodities (including media commodities) grow, and more and more citizens find themselves categorized as 'disaffected consumers' who find themselves excluded from opportunities to participate in consumer society (Bauman, 2011), then media representations championing limitless worlds of commodity choice, free consumption and sexed-up individualism are sure to ring ever more hollow. A question of contemporary and future would be ***THE EXTENT TO WHICH THE SOCIAL UNREST AND PROTEST IN THE GLOBAL NORTH DURING THE SECOND DECADE OF THE 21ST CENTURY HAVE TRANSLATED INTO A SHIFT IN THE DISCOURSES OF CONSUMER CULTURE AS MANIFESTED IN MAINSTREAM MEDIA.***

Another compelling area would be a comparative analysis of how consumerism is mediated in other cultural and socio-economic contexts, particularly in the global south. While the global north struggles with increasingly apocalyptic problems caused by global industrial and financial capitalism, many societies in the global south are struggling to 'catch up' and achieve some share in the 'good life' that has already been enjoyed to its full in the developed world. Global south societies are still eager to experience the full benefits of commodity culture, free reign consumption and individualized prosperity. What role in the promotion of consumer culture and consumption do aggregations of media texts play in places like South Africa, Vietnam, Nigeria, India or Brazil compared with the Anglo-American discourse of consumerism? Are consumer aesthetics mediated in those and other places in different ways, or are they similarly shaped by the dynamics of an international political economy and global culture industries? ***HOW DO EMERGING MARKETS ENGAGE, CHALLENGE, APPROPRIATE, RECONSTRUCT OR REDEFINE THE CONSUMERIST AESTHETIC IN THE CONTEXT OF THE GLOBALLY MEDIATED WESTERN VALUES.***

Will this system rise in other parts of the globe as it possibly declines in wealthy consumerist nations, and in what way may the mechanics of consumerist discourse reshape themselves in different media systems, and different visual cultures?

We studied in general the aestheticization of our daily lives and the mediation of consumer culture in the global north, it seems that we will have to innovate and be more conscious of the media platforms we create and the boundary between informative and commercial.

CONCLUSION: ON THE IMPACT OF MEDIA IN CONSUMER CULTURE APPLIED TO THE FACE MAGAZINE.

First of all The Face was an independent magazine, it was not backed up by any investment or corporate group. Their revenues were simply based on sales and not only advertising. The magazine gave a "leisure" view point on society and art but also an informative, documentative, and educational output that was accessible to everyone, the goal being to reach people that were not connected to what was happening in the big capitals. It was also empowering people, showing them that fashion and art do not depend on social class or societal status. The Face was created using individuals' creativity in matters of layouts, photography, media texts, and instinctive marketing. We can conclude that the magazine was a ***CONSEQUENCE OF THE WESTERN SOCIETY BUT WAS NOT A COMMERCIAL PRODUCT OF IT (INDEPENDENT THINKING)***. It represented realities and documented

social movements in a positive way. It is necessary in our society to have medias that are socially involved and that create not only upon aesthetical values but deeper assets such as political messages, and convey a message of progress and evolution. Fashion is going to be honored and credited in the next decade, and finally its influence in society will be recognize, therefore there is a need for 'authentic' media, that put their money where their mouth is.

Consequently, consumer culture will also evolve and become more real, consumers are becoming less and less naive with a generation of young people that have access to infinite views points. The value is seen in the message not on the materialistic aspect of a product. Following this logic and the logic that media and consumerism go together, magazines will always exist as long as society depends on capitalism. What we do need is to have media that are conscious of the major influence they have and that are keen to progress and evolve in a savvy path.

The goal is not to drive readers into buying sponsored products but let them know what these products represent and the special story they carry, and leave the reader the freedom to decide if the product is valuable enough. The Face builds identities, and so empowers its readers as they relate to what is showcased by the media. As opposition to media who influence readers into a commercial identity. Even though as a media it is impossible to not play a part or have an effect on consumer culture, The Face has a conscious influence and act as an important player in the building of innovative forms of media. Its main characteristic is to upgrade the mainstream media.

**THE *CULTURE*
SOCIETY, ART-
FASHION-MUSIC-
BIRTH OF
THE FACE**



I/ CULTURE IS COMMERCE

In this analysis, I focused on the so called culture society, what it is, and how it was proceed in the U.K, the evolution culture (value), its purpose and what it represents in the U.K.

This study will revolve around some of the consequences of the 'aestheticization of everyday life' from the viewpoint of Britain in the late 1990's, with the arguments of few cultural theorists including Jameson (1984), Lash and Urry (1994). It raises few questions, as the shifting meaning of art, the breakdown between 'high and low culture', the growth of creative labour markets, and the judgement of cultural value. This four elements are seen in the new cultural triumvirate; fashion, art and popular music.

Jameson argued, decades ago, that culture was the logic of late capitalism, he has proposed that we now live in Culture Society. We can wonder what has happened to culture after postmodernism. Following this argument, culture is now the engine of economic growth. As cultural phenomena seek global markets on the back of home-grown creative energies, and with 'culture becoming strategically linked to inward investment' (Ford and Davies 1998), it provoked some movement in political parties, such as New Labour. For example the Union Jack dress designed by Alexander McQueen, shows what happens when cultural practices like fashion design and pop music get drawn upon populist wave into promoting the national good abroad. The Union Jack flown outside Damien Hirst's Quo Vadis restaurant in Soho (London) is a ***SELF-MOCKING SIGNAL THAT ART NOWADAYS IS BOTH COMMERCE AND TOURISM, AND COMMERCE ITSELF IS ALSO ART.*** It is a clear provocation to those he sees as part of the political correctness establishment, this gesture is in tune with the 'art offensive' of the young artists. ***ONLY SEEING THE WORLD IN TERMS OF POLITICAL CORRECTNESS IS IN ITSELF A MARK OF AFFILIATION.***

It describes those who repudiate feminism, anti-racism and other similar movements as constraining, authoritative and almost bullying political practices. Following there was an offer to re-brand Britain, represented an attempt to re-define culture and the arts away from their more traditional image as recipients of funding towards a more aggressively promotional and entrepreneurial ethos (Leonard 1998). This rebranding was proposed on the basis of old Britain's image being out of date and in need of both modernisation and rejuvenation. In this context Tony Blair's clumsy embracing of popular music, culminating in various photo-opportunities showing him shaking hands with Noel Gallagher, backfired when two months later, in April 1998, the New Musical Express (Nick Logan) ran a seven page special feature on how young musicians were disenchanted with New Labour policies. The media over-exposure of the ideal of Cool Britannia became unattractive to the kinds of figures which the government was hoping to use as examples of successful and creative British talent, and quietly the tag was dropped.

Key issues were raised by policy makers on, (a) how cultural activities which have historically depended upon state support can actually be capitalized, can practising artists be 'income generating?', (b) how young people can be supported to create careers for themselves in these fields, where they move from poorly paid freelance work into sustainable careers, that is, how breadline existences can be turned into a business ethos; and (c) how public sector bodies which have traditionally supported artistic and creative activities can themselves be revamped in order to respond more directly and more imaginatively to changed in the cultural sector.

II/ SENSATION: ART AS 'CULTURAL POPULISM'?

What are exactly cultural changes? Art is no longer the prerogative of the élite, and this less special status warrants more attention. But we are still not witnessing a new democracy or a radicalization in the field of art. There is a rebuff to the seriousness of the political art and photography of the 1980s generation. A whole range of art magazines, galleries, cultural theorists and artists themselves are instantly forgotten. These include, for example, Camerawork, magazines like Ten Eight, influential cultural theorist Victor Burgin, and also the generation of black British artists whose work began to appear in galleries from the mid 1980s, such as Chila Burman, Mitra Tabrizian, Sonia Boyce, David Bailey, Keith Piper and film-maker Isaac Julien, all of whose worked engaged at some level with cultural theory, with questions of identity and with new ethnicities.

Kobena Mercer has described the "vulgarity and stupidity of everyday life" (Mercer, 1998), is casual, promiscuous, populist art which wishes to be repositioned inside the chat show world of celebrity culture, alongside the sponsorship deals, in the restaurants and at the very heart of consumer culture. ***THIS IS ART MADE FOR PRIME-TIME SOCIETY, WHERE DAYTIME TELEVISION ENCOURAGES THE PARADING IN PUBLIC OF PRIVATE MISFORTUNES. EXPOSURE AND CONFESSION ARE RECURRENT THEMES IN SENSATION.*** The power of the popular media to penetrate every moment of our daily lives makes the tabloidization of art inevitable.

As students from more diverse backgrounds enter art school, Bourdieu's notion of the artist being able to star poor in the short term thanks to some small private income in order to achieve success on the longer term is no longer appropriate. The experience of sensation, the strangeness and the slightness, might therefore be enough and perhaps we need not to expect more of art than this. In an aestheticised culture art becomes another transferable skill. ***TRAIN AS AN ARTIST TO BECOME A DJ. ART CAN NOW BE PURSUED LESS GRANDIOSELY.*** And considering that there are fewer traditional jobs to return to if all else fails. Sociologists have written extensively about the new world of work characterized by risk, uncertainty and temporary contracts, but did not focus on creative work. The question is how much art, music and fashion, the culture society can actually accommodate. Even if there is great diversity within the work, there are a number of features which are common throughout. First they relate to popular culture by simply adopting it wholesale, its gestures, language and identity, without attempting to explore it and then elevate it back into the art world and its circuits. Popular culture is staged 'post-ironically' as presentation rather than a representation, as if to reassure the viewer that there is absolutely nothing clever or complex going on here. Finally, there are the self-curating and promotional activities which the critics take as another mark of distinction. From running their own shows to setting up shop, critics have seen all these as commercial strategies, which indeed they are. This also located the new artists in the do-it-yourself tradition of punk and its aftermath and in the enterprise culture of Mrs Thatcher. Yet even is the critics are often in agreement about the promotional dynamic of the creative industry taking priority over a deep commitment to art, the work is nonetheless discussed. This may be the intention, to demonstrate that what art is depends upon what the critics and the media say it is. In fashion no such critical talk exists and in popular music, where it might be argued there is the greatest degree of creative activity occurring, there is also a less voluble and certainly less recognized set of intellectuals and critics whose judgement matters in the field of cultural capital.

III/ FASHION DREAMS OF ART

Bourdieu claims that words create things, then it is the absence of a substantial body of cultural intermediaries in fashion which account for its disembodied existence. Despite individual designers becoming internationally famous there is nothing which binds them together as a movement other than their training in the British art schools, their commitment to conceptual rather than commercial fashion and their singular inability to stay in business. Fashion designers have never displayed a high degree of political engagement. Nor has there been any substantial theoretical tradition which has underwritten their practice. At best they have been seen outside the fashion media as an interesting part of popular culture, sometimes innovative or even revolutionary or as producing spectacular and theatrical displays of sartorial splendour (Galliano's shows). The expansion of space given to fashion coverage in the national press, and the attention which figures like Galliano, McQueen, Westwood and McCartney attract, has boosted the self-image of this sector. The designers' situation is further aggravated by the differential economies at work in the fashion system. There is a huge disparity between the consumption of the fashion image and the consumption of its object. Fashion design is a highly disorganized and disintegrated economy (Lash and Urry 1994). The image overall remains more real than its object. Fashion economies as a result are almost virtual, or deferred economies.

Magazines like I-D, Dazed and Confused rely on work which is in effect donated. The pay off is the huge readership among the global image industry corporations who spot and then offer these underpaid British-trained cultural workers lucrative contracts, making the magazines function as job centres, or portfolios. Those working in this image industry are also products of the aestheticization of society. The goal is to make words of art. As fashion editor of I-D says 'the page is art'. This raises a serious question of cultural value and issues of judgement are sidestepped and replaced by euphoric assertions of greatness, genius and inspiration.

CONCLUSION: THE FACE IN THE CONTEXT OF CULTURE SOCIETY

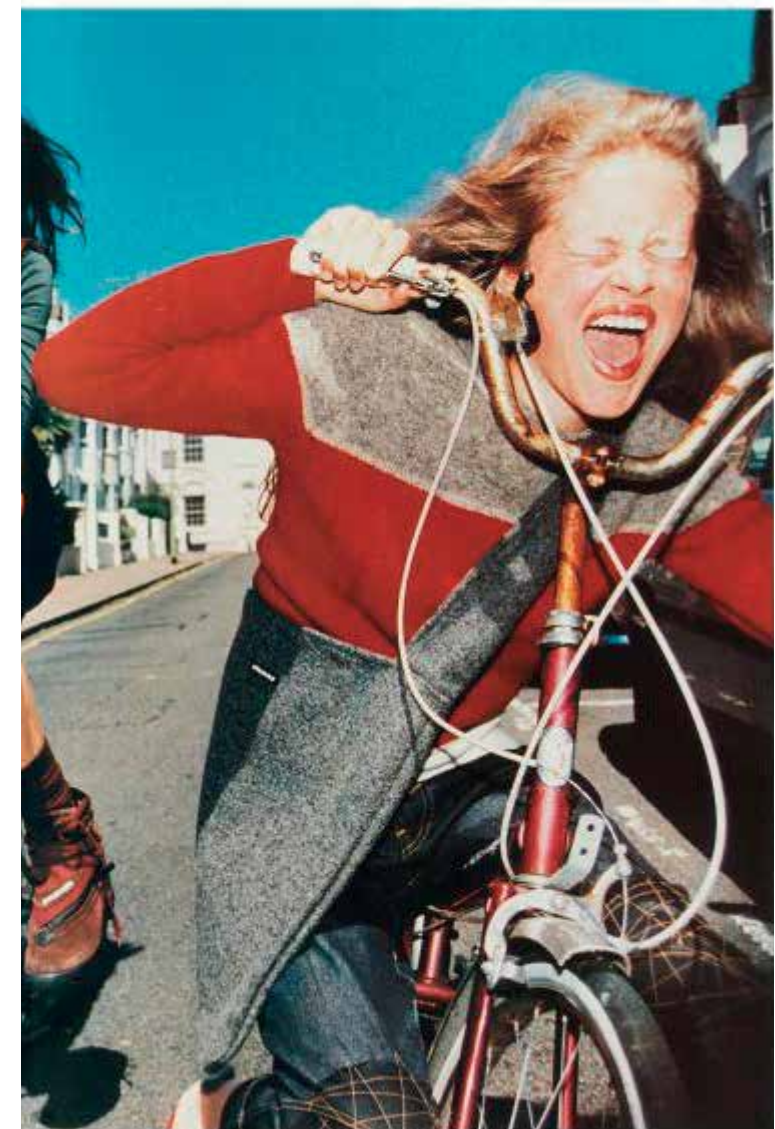
This study is useful and necessary to understand the relaunch of The Face, as it would be a main player in culture society, the perception of fashion, music and art in general and its messages. Furthermore a general study on culture society in the U.K is unavoidable to understand the socio-political context in which The Face existed. In order to relaunch the magazine in a relevant way, it is necessary to study the period in which it existed.

It is essential to understand how magazines can capitalize on culture, and build awareness around cultural trends, in order to sell their magazine but also promote properly the products showcased in them. Another element is the contribution of The Face in creating a particular identity of british youth, and british free and creative attitude.

As regarding cultural populism, The Face was an outsider, and took the hard way to success. It was called "the voice you can trust" meaning they had a precise goal to communicate truth and remain authentic, giving a different point view of fashion, music and culture, at a time when fashion press was not diverse.

An issue that we raised in part III, is very important regarding the inside structure/system of fashion. The main goal for the future being to make fashion a viable business, where all the workers involved get equal part of the profit. Respecting the work of each of the participants, fashion business would be more successful, in terms of recognition but also profit.

MARKET BUSINESS



RESEARCH ANALYSIS

*Analysis on the former The Face.

THE FACE FACTS.

HISTORY .

Nick Logan started the Face with 2.500£ and 1.000£ from royalties (paid by IPC) from his co-editing with fellow journalist Bob Woffinden of the best-selling The Illustrated New Musical Express Encyclopedia of Rock (1977).

In 1980 there was simply no other media besides the music press that reflected what was going on in youth culture. And of course no internet either. Because of The Face's wide distribution, it attracted readers and contributors from all over the world, all sharing an almost tribal sense that here, finally, was a publication that 'got them'. It helped spawn other publications, too, among them iD and Blitz, US magazine Details, and later many more.

I'd been editor of the NME for five years, but I was scarred by the experience of being the fulcrum between a maverick staff and a corporate structure. I began to think about a new idea – rock and pop music, with an underlying fashion element. Something that could sit in WH Smith as well as the ICA bookshop. Publisher Emap said to come back in six months, because they were launching a football weekly instead. I was peeved that the money they were making from one of my other ideas – Smash Hits – wasn't being used for this. So I thought: could I possibly publish it myself? I had £3,500 of savings, and bought the paper: seven and a half tons of it from Finland. I remember thinking: will they just dump it at Harwich docks and I've got to get a van to go collect it? What have I done?

Colour photography was very poorly used in the weeklies. That's why I made the magazine as large as I could, to give as much emphasis as possible to those images. I remember being shocked at 3am at the printers in Caerphilly when I got the first section in my hands. I thought: this is just so flimsy. Am I really asking people to pay 60p for this? I thought I really had blown it. But I printed 75,000 copies and sold 57,000 – it was helped by a printers' strike keeping Melody Maker and the NME off the newsstands.

After that there was a slump, to a dangerously low level, and it was touch and go whether I could continue. Then the new romantics came along. It was what I had been looking for: kids going out, dressing up, enjoying themselves. And NME and Melody Maker were too sniffy to cover it.

I moved the office into a basement in Soho and would pick up ideas just looking around on the drive into work. My son was walking around in sportswear at the time – was that something just in my neighbourhood, or a story? Our writer Kevin Sampson confirmed that it was happening in Liverpool, too, so we went with it. That was the first piece on the casuals.

Writers loved the way the material was reproduced; photographers fell over themselves to come and work for us. Kate Moss did her first ever cover with us – she was the face of the Face, personifying modernity and youth. But we were less glamorous than people thought. A bunch of us went over to

New York, and they were a bit shocked that I didn't look like Boy George. I was wearing a Prince of Wales-checked Paul Smith suit, but they were expecting a load of freaks.

As a teenager I looked at pictures of the Rolling Stones and their Cuban-heeled boots and thought: where can I get them? With the Face, I tried to give that information out to someone in a remote village somewhere. Reach out and say: you're not on your own.

NEVILLE BRODY, ART DIRECTOR, 1981-86.

I was living in a squat, in Covent Garden, in a state of fairly abject poverty. The roof had burned off in a fire, and during the winter there was three feet of snow in the toilet. There were National Front marches outside. We were under surveillance. It was a time of political upheaval, unrest and anger. But there was also so much creativity around.

My work tended to be quite experimental and extreme – I was influenced by punk, dadaism and William Burroughs. I met Nick and he said: "There's no way I'm bringing you into Smash Hits." He was right. After he'd started the Face, he gave me a four-page interview with Kraftwerk to work on. I came back with something constructivist-influenced, with angled type and graphics, not just text and headline. He said: "Yeah, come in and do that."

The Face was a living laboratory where I could experiment and have it published. Our golden rule was to question everything. If a page element existed just as taste or style, it could be abandoned. Page numbers could be letters or shapes increasing in size. We could start the headline on the page before.

After Logan launched new titles Frank and Deluxe, Richard Benson became editorial director of Wagadon in 1998. His successor as editor of The Face was Adam Higginbotham who in turn was succeeded by Johnny Davis in spring 1999.

ARENA.

In autumn 1986 Logan published the first issue of pioneering men's magazine Arena; he was editor, with Dylan Jones, who had previously been at i-D, as assistant editor, Neville Brody as art director and Steve Taylor as contributing editor.

Arena was initially a biannual before becoming a quarterly. Later it was published 10 times a year. Dylan Jones succeeded Logan as editor in 1990 and Robin Derrick became art editor. Kathryn Flett assumed the role of editor of Arena from 1992 to 1995 and was succeeded by Peter Howarth. Ekow Eshun moved across from The Face to take Howarth's place in February 1997 until the sale of Wagadon in July 1999. The last issue of Arena was published in 2009.[16]

WAGADON 1980-1999.

In 1990 Nick Logan became director of Wagadon with Sheryl Garratt as editor of The Face. Wagadon, publisher of fashion and lifestyle titles. (1999) Wagadon had been unofficially up for sale. since last May when Conde Nast sold its 40% stake in the company back to founder Nick Logan. Other groups interested included Dennis Publishing and Time Warner, publisher of Wallpaper. The price was not disclosed. Logan is leaving the company as part of the deal. Emap plans a substantial programme of investment in the stable to improve revenues and profits. It will also introduce greater electronic publishing opportunities.

EMAP 1999 -2004.

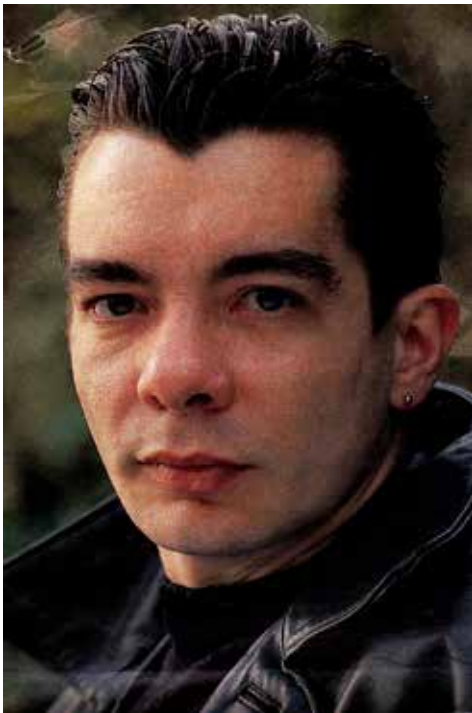
Before The Face, Nick Logan helped Emap, the publishing house, to launch by generating Smash Hits. At the very beginning when Logan wanted to start The Face he went

to Emap but they were busy publishing another magazine, he then had to wait 6 months, but he did not want, so started by himself. In July 1999 amid plummeting circulation figures and aggressive competition from such titles as Loaded and Dazed & Confused, Logan sold Wagadon to Emap, which absorbed The Face, Arena and Arena Homme + into its lifestyle division

While Benson did not join Emap, Johnny Davis and Ashley Heath were among the team who made the transfer. In 2002 Davis was succeeded as editor by Neil Stevenson, co-founder of the Popbitch gossip website. By the spring of 2004 monthly sales had slipped to 40,000 copies and Emap consumer division head Paul Keenan announced the magazine’s closure. [9] The final issue was published in May 2004.

ACQUISITION OF THE FACE BY WASTED TALENT .

Rights to the title The Face were acquired in 2017 by UK publisher Wasted Talent, which announced plans to relaunch the magazine. the owner of dance magazine Mixmag has bought the seminal (although defunct) style title, alongside rock bible™ Kerrang! – for a a brand right fee of £100.000.



Brody Neville



Ray Petri



Nick Logan



Sheila Rock



Julie Burchill and Tony Parsons



Corinne Day

PROBLEMATICS.

After having studied the intertwined relationship between media and consumer culture, understood the structure of consumerism in our society, the dynamics of culture society and compared these features to what The Face was as an important magazine, we will answer few problematics that rise when considering re launching the magazine. The following are all the questions that must be asked in the study of The Face, and in publishing it in 2020.

1ST PROBLEMATIC: *How to bring fashion magazines into the digital era and remain relevant?*

Since the arrival of digital, magazines have been confronted to a whole new system they had to adapt to, they saw their structures/business models arriving to their limits; people buy less printed issues, ad sales dramatically go down, their main source of revenue is evaporating. Printed magazines are not the first ones to break the news anymore. The culture of 'free' is invading people's minds, and making them think twice before purchasing media. 'There was one single business model in a world where media was scarce, but there needs to be many when media is abundant.' Clay Shirky. Nobody really knows which new formats for telling stories will capture the collective imagination of editors and readers. Success is likely to come from lots of little experiments. Dazed and Confused: focus less on what's news, (commodity very available) but focus on unique point of view and leader experience that are not easily replicable. ShowStudio Nick Knight: allows audience immediate and unparalleled access to the entire creative process of making fashion editorials for magazines. Finally digital breaks down boundaries between artists, curator and consumer.

Conclusion: People still want to buy, they want to have 'belongings', but in fact their standards are higher. Contrary to what is said, digital is not essential, if a brand existed before digital and was well established and recognized, digital presence will only complete its profile. The important thing in the digital world is to find the perfect scheme to engage with the audience, to make them instantly want to follow, and daily see a brand, a magazine (etc) products.

2ND PROBLEMATIC: *How to monetize (as an independent publisher) the digital and the physical?*

First of all we must take into consideration the high demand, the low offer due to the lack of money available for investment, or the fear to risk. There is not a general business model anymore but infinite possibilities, the only possibility left is doing small experiments. Which are the most used models?

"If we couldn't rely on copy revenue, I would just close shop immediately," Tank editor. The first issue of Tank, launched in 1998, was paid for wholly by cover

price, though Golsorkhi comments, "That model in its strictest form is not hugely sustainable if you want to scale up and are producing a niche product that is not going to be selling hundreds of thousands of copies." "Paper is a luxury material and I think that consuming our magazine is a luxurious experience. It is very different from the way that you engage with online content," said Penny Martin from Gentlewoman, who said that working in print builds a different, more desirable relationship with readers than online. Events are another way for independent magazines to make money. Kinfolk, which operates international editions in Japan, China, Korea and Russia, hosts a vast programme of events internationally through relationships with partners across the globe — from Sydney to Seoul. Dazed & Confused magazine, have begun "live blogging" themselves, posting real time reports from fashion shows in Paris, London, New York and Milan. But they've also learned to focus less on what's new, a commodity that's instantly available everywhere, and more on a unique point of view and reader experience that aren't easily replicated. "It's got to be more about experiencing the fashion; a stylistic point of view. It's less and less about information," said Jefferson Hack, founder and co-publisher at Dazed Group.

Conclusion: In order to monetize media texts (online and offline) there is a high need of innovation, we are in a period where linking different things together sells. Connection is the answer, linking entities together and creatives. Furthermore transmitting knowledge is a basic to have as an informer even in the fashion sector of media.

PARTICULAR CONTENT - > READERSHIP -> MARKET POSITION

3RD PROBLEMATIC: *Are fashion (culture) magazines the new television?*

When asking this question the first model that comes to mind is Showstudio, which pioneered and sustained by popularity of youtube. Fashion film has emerged as the most influential new format for fashion editorial online.

The beauty of digital is that publishers can monitor success and failure in real time. "We're able to pinpoint with incredible accuracy, article by article and shoot by shoot, what people are really looking at," said Jefferson Hack. "The blogging and re-tweeting of content also shows what's really capturing people's imaginations. It's a tremendously useful feedback loop for the editors."

Conclusion: Reality Tv could be an answer, can be deduced from how successful instagram stories are. Direct fashion, culture, art, tv is accessible and gives information fast. We need greater immediacy and access, new opportunities for participation, involvement, engagement and more multi sensory content than ever before. We need to base this ideas on new ecosystems of constant change, accept constant innovation, revolution with art and embrace constant experiment. This is the only way to create relevant content.

4TH PROBLEMATIC: *How can The Face reflect culture, influence it and predict its trajectory?*

The Face was known as 'style bible' and 'almanac of cool'. But also forward thinking, visual innovation and sheer energy, smart writing and dry sense of humor. From its reputation it seems that the magazine was quite unique and independent in matters of its content and image. The Face was and could only be a pioneer, and a leader in terms of ideas, movements, and arts. Its influential effects are found in several fields; visual culture, media, fashion, film, graphics to interiors, photography, retailing and style.

Another element of its uniqueness and accomplishments, is its creation of tribes; the politically minded multiracial, the gender fluid new romantics and the egalitarian. Three points that characterize its identity: PROGRESS, INTEGRITY AND CULTURAL PIONEERING. TO ANSWER THE QUESTION THE FACE CAN ONLY REFLECT CULTURE, INFLUENCE IT AND PREDICT ITS TRAJECTORY.

5TH PROBLEMATIC: *Is offline the limit of online?*

A lot of us feel threatened by the online thinking that everything offline will end and is not viable in the digital era. Firstly we analyse the tangibility of print. There is a sense of comfort that is derived by the reader from holding and reading through a printed copy. Besides, a physical volume can beautify as an object in a space. Familiarity with a physical copy allows users to be able to know where crucial information is located. Online media sites are less intuitive; one article leads to the next through multiple links, creating a disorientating never-ending cycle of articles. Navigation is only obvious at the home page, which could become a hassle to return to after finishing on each article. Most of us have a screen-avoidance tendency by the time we leave work.

Secondly, print has a superior brand engagement. enhances the communicative strength in the delivery of a brand's message. People accept information printed on a page. Print media is more engaging as compared to digital media and this allows brand information to sit deeper within the reader's mind. A study shows that physical material is more 'real' to the brain. Therefore, it would better stimulate memory because it engages with spatial memory networks. (Agency Millward Brown)
Comprising of 4,500 European consumers revealed that surprisingly, 80% of people prefer reading on paper than on digital media. Out of this, the digital natives (18-24 year olds) mirrored the same results, with 83% feeling that it was nicer to read off paper. From the same group, 78% had also extended the opinion that print and paper are more pleasant to the touch. (IPSOS survey).

Conclusion: Online is not the limit of offline, but offline might be a limit to online development.

6TH PROBLEMATIC: *Why and how The Face should be a "mass" media?*

MASS MEDIA CAN LEAD CHANGE, NICHE IS ONLY A LEISURE LUXURY FOR FEW.
The Face is not an aesthetical magazine, it is a culture magazine, with a voice, and so has an influence on the society. The concept of development of a country is again a matter of change, when old practices and equipment are changed and new, better and more efficient means are being used. Mass media plays a role in communicating this change. The media giving information and skills helps bring about this change.
Mass media means closer world.
Mass media promotes distribution of goods.
It is recreation but also, positive social changes, help political and democratic processes of a country, educates people. These roles are the essence and the goal for The Face.

7TH PROBLEMATIC: *Why The Face (come back) should not be on social media (as other media are)?*

First of all The Face was born without Instagram in opposition to other business like for example Off-White that are based on instagram culture. Having a super active instagram would make the brand vulnerable, as high presence on social media makes brands less special and too accessible, and pushes magazines to over produce content. Media is not really suitable for the instagram format. Everything needs to be visual which eradicates the 'voice' factor of a magazine, especially in the case of The Face.
An alternative is to have a good APP, that covers all the formats The Face is linked to, and provide proper information that is suitable for technology, so fast and pragmatic.

Conclusion: (Instagram) they could still have a page, but an original one, very minimal with only 6 picture max. And inform audience through stories. But we must keep in mind that the goal is for people to feel like they have no other choice but to go buy print issues.

8TH PROBLEMATIC: *How did Dazed and Confused and I-D steal the Face's inspiration as well as its readers?*

We must understand that The Face started a media genre if we can call it this way. They did not identify to a particular subculture, but were able to understand them and be a voice for them. As I-D and Dazed & Confused were sort of less "engaged" they were weaker in that sense, but that was their strength from a business point of view, as it made them more intellectually and visually accessible from the mass, and upcoming generations. They went from independent to corporate, they are still independent but they became groups, business ventures. Dazed media group with a studio and clients such as Apple, Mercedes-Benz and Chanel 4. I-D in 2013 became part of Vice, a 360° degrees media group and platform.

Conclusion: It is always easier to imitate than create. And money always wins.

9TH PROBLEMATIC: *Is there a gap to fill for The Face? In a media industry with players such as the Dazed group or the Vice group?*

The Face left in 2004, but the market it left have now some big players that were already part of it, they opted for business development and knew that only a printed magazine would not be enough to survive in the new world of internet and social media. They studied the generation of millennials and the upcoming generations to understand how to create a solid base for the media business in the 21st century and still address subjects such as fashion, music and art from an alternative view point. Both these two major groups innovated their business model by creating groups, conglomerate of medias, which reinforced their dna but more importantly increased their audience. They went "global".

Conclusion: Anyone would quickly conclude that there is not a place or a market gap for The Face, but instead there is an opportunity for the new decade (2020) which only relies on its FAME, LEGACY and the NOSTALGIA it carries. Emotion would drive interest from audience.

MACRO ANALYSIS.

PESTEL ANALYSIS.

POLITICAL:

- Relaunching The Face in a relevant way, would mean to respect its core values, and main elements of information, which are fashion, music, society-culture linked with politics. That saying it is possible to have a limit from a censorship point of view.
- Brexit; this is a main point in this part. Starting from march 2018, Brexit will take place. It is still uncertain what the future of the United-Kingdom is in term of international trade. This could highly affect the distribution of our magazine, but might as well affect our brand.
- Freedom of press, in the U.K so far it is authorize to talk a vast range of subjects. And the business of media is still important.
- We might face problems regarding the respect of our copyright, as the regulations might not entirely protect us.

ECONOMIC:

- Labor cost; our employees will be paid according to their level of experience, level of responsibility within the company, and amount of hours worked. We would respect the national rate, as dividing junior positions and senior.
- Credit availability; The UK's consumer debt boom has eased back after growth in lending on credit cards and loans fell to an 18-month low. The Bank of England said unsecured consumer credit grew by 9.6% year on year in October, down from 9.8% in September, soothing fears that banks were lending recklessly at a time when household incomes have come under pressure from stagnant pay growth and high inflation. Britons added £1.5bn to the pile of consumer debt, which rose to more than £205bn.
- Price fluctuation; regarding our sector (media text) the prices are stable, but we might confront some uncertainty regarding outsourced services.
- Exchange rate; as for the moment the pound is a bit more expensive than the euro, and that does not affect our trade with the EU, it is not sure if the pound will drop or remain. This a point that could highly affect our business as a seller (international).
- Stock Market Trends; (The guardian) GDP growth should come in at around 1.8pc in 2018, he believes, indicating the UK economy will continue its resilient performance in the face of political uncertainty. The chief economist at Janus Henderson has studied data from the past 51 years and believes a combination of stock market performance and money supply growth can be used as a guide to the coming year's GDP growth. He uses the FTSE Local UK index of shares in firms that make at least 70pc of their sales in the UK and Europe. It rose by 5.9pc over the past 12 months – a positive indicator for the British economy. At the same time growth in the money supply – Mr Ward's preferred measure includes the cash in circulation, bank deposits and other debt instruments, but not those held by banks - has slowed down, which points in the opposite direction. He believes this implies "a neutral outlook". "The neutral signal may indicate upside risk to the current consensus forecast of 1.6pc GDP growth in 2018," he said.

SOCIAL:

- Education level; Until 2008, the proportion of adults with an upper secondary diploma as their highest level of attainment was larger than that of adults with a tertiary degree. With the expansion of access to tertiary education in recent years, that balance shifted: by 2012, 41% of adults, including 48% of 25- 34 year-olds, in the United Kingdom had earned a tertiary qualification – a larger proportion of adults than had ended their formal schooling at any other level of education.
- Public expenditure on education as a percentage of total public expenditure increased by about 10% in the United Kingdom between 2008 and 2011, the fourth largest increase among OECD countries after Iceland (19%) and New Zealand (16%) and the same as Israel. On average among OECD countries, public expenditure on education as a percentage of GDP grew by just 2% (Table B4.2). When considering the increase in funding for education in light of the concurrent drop in GDP between 2008 and 2011, the depths of the economic crisis, the rise is even more pronounced. Despite a 2.5% fall in GDP over the period, public expenditure on educational institutions grew by 17% -the largest increase in expenditure as a percentage of GDP across OECD countries. More significant, while the United Kingdom's GDP decreased by 5% between 2008 and 2009 and then increased by 3% between 2009 and 2011, public expenditure on education increased continuously throughout both periods, by 6% and 13%, respectively. Over the longer period 2000-11, the United Kingdom is one of nine countries in which expenditure on education as a percentage of GDP increased by more than one percentage point, from 4.9% in 2000 to 6.4% in 2011.
- Attitudes towards work, leisure; People in the U.K. devote 66% of their day, or 14,8 hours, to personal care (eating, sleeping etc.) and leisure (socializing with friends and family, hobbies, games, computer and television use, etc.)- close to the OECD average of 14,9 hours. Fewer hours in paid work do not necessarily result in greater leisure time. In the U.K., both men and women devote approximately 15 hours per day to personal care and leisure. Majority of free time (considering for e.g the weekend) is spent in consume involved activities.

TECHNOLOGICAL:

- Technological level; in the U.K in this industry (publishing) it is highly developed with quality printing, and quality services, this is due to a good use of the technology and the investment that is made by companies to acquire these assets. It does affect our operation in a positive way.
- The fast development of technology in terms of smart phones, internet connection, social media, can be a threat and interfere in a negative way with our business. The goal here is to adapt our business to the evolution of technology.

ENVIRONMENTAL:

- Laws regulation environment pollution; we might face obstacles regarding our consumption of paper, and our producers might deal with having the new machines that are needed to print in a sustainable way etc..

LEGAL:

- Intellectual property rights; The law gives the creators of literary, dramatic, musical, artistic works, sound recordings, broadcasts, films and typographical arrangement of published editions, rights to control the ways in which their material may be used. The rights cover; broadcast and public performance, copying, adapting, issuing, renting and lending copies to the public. In many cases, the creator will also have the right to be identified as the author and to object to distortions of his work. International conventions give protection in most countries, subject to national laws. For literary, dramatic, musical or artistic works 70 years from the end of the calendar year in which the last remaining author of the work dies.

If the author is unknown, copyright will last for 70 years from end of the calendar year in which the work was created, although if it is made available to the public during that time, (by publication, authorised performance, broadcast, exhibition, etc.), then the duration will be 70 years from the end of the year that the work was first made available

- Consumer protection; beside our fixed-term employee we would have two other types of contracts that are regulated as followed (gov.uk) : *Zero hour contracts*.

Zero hour contracts are also known as casual contracts. Zero hour contracts are usually for 'piece work' or 'on call' work, eg interpreters. This means: they are on call to work when you need them. You don't have to give them work. They don't have to do work when asked. Zero hour workers are entitled to statutory annual leave and the National Minimum Wage in the same way as regular workers. You can't do anything to stop a zero hours worker from getting work elsewhere. The law says they can ignore a clause in their contract if it bans them from: looking for work; accepting work from another employer. You are still responsible for health and safety of staff on zero hour contracts. Freelancers, consultants and contractors. If you hire a freelancer, consultant or contractor it means that: they are self-employed or are part of other companies. They often look after their own tax and National Insurance contributions (NICs). They might not be entitled to the same rights as workers, eg minimum wage. You're still responsible for their health and safety.

INDUSTRY- UNCERTAIN ERA.

THE RISE OF NEWSPAPER SUPPLEMENTS IN FASHION MEDIA

Fashion and luxury supplements — the glossy, advertisement-heavy magazines that are distributed free as part of a newspaper — are thriving. Over the last decade, supplements such as T: The New York Times Style Magazine, WSJ. at The Wall Street Journal, and How To Spend It at The Financial Times, have bucked the depressing trends in print media, by consistently growing their advertisers, upping their page-counts, rolling out more editions and making a profit. Supplements are "hugely" profitable, agrees Tiffanie Darke, creative content director at newspaper publisher News UK, who was editor of Style, The Sunday Times newspaper's weekly fashion supplement from 2002 to 2014. (The Sunday Times is published by News UK, a subsidiary of Rupert Murdoch's News Corp.) "Newspapers being in the state that they're in, they need to do more than wash their faces," says Darke. According to The Financial Times, How To Spend It has been profitable since its first issue. (Representatives of the publications featured in this article declined to provide specific revenue figures.) But supplements also have key advantages over fashion magazines. First, there's the audience. Newspapers have a bigger readership than monthly glossies: American Vogue's total average circulation for each monthly issue is 1,237,939, while American Elle's is 1,125,536 — The Wall Street Journal's daily circulation is 1,392,470.

Newspaper readers are also older. The average reader age of American Vogue is 38, compared to 45 at The Wall Street Journal. And while many readers graduate from fashion glossies to other publications as they get older, newspaper readers are often loyal for life. But more importantly, the readership of premium newspapers are luxury customers. The income of The Sunday Times Style's readers is 19 percent higher than the UK average. And when WSJ. launched in 2008, company executives claimed its readers had spent more than \$3.5 billion on women's apparel in the past year — more than the readers of any women's magazine, including Vogue.

THE DIGITAL ERA

The 21st century represents a major shift in the course of commerce, and so fashion business. The digital became part of our daily life, and a tool of information that is used by each one of daily. The sector of fashion hugely benefited from social media such as Instagram. The arrival of social media created a immediate democratization of the sector, with anyone being able to access, and learn about a brand to be part of it. The digital era came with the will to be part of a community, and not only in a superficial way but in a meaningful and powerful way. A lot of new major players of fashion entered the business almost thanks to social media. The media also became digital. As an example we took Dazed & Confused that went "digital first". (Business of Fashion, Jefferson Hack) Today, people are consuming more fashion content than ever before. But as readers migrate online, monetisation remains a challenge. On this point, Mr. Hack cited a variety of business models, from freemium and subscriber-only content to sponsorships and ad-supported content, emphasising that there was no single solution to the problem: "There are many different micro ways to do it. There's not one revenue model." On the content side of the equation, Mr. Hack noted that the process of creating a cover story had changed significantly with the rise of digital media, becoming a much more collaborative interaction with the cover star. Citing the recent Tilda Swinton cover story for Dazed & Confused, Mr. Hack said that he had asked himself: "what content can she create with us, not just how can we photograph and interview her." Ultimately, they decided to create a short film with Glen Luchford that complemented the print story and premiered both online at Dazed Digital and at the Curzon cinema in London. Via social media, fans from around the world were also able to participate and ask questions. "It's about creating an event and creating multi-platform content that can go beyond print," said Mr. Hack, rejecting an oppositional relationship between print and digital and dismissing the much-heralded death of physical magazines in favour of a model that stresses deeper integration between media forms.

THE RISE OF STREETWEAR-MENSWEAR

Our era have seen the development of respected menswear and streetwear labels. And the boundary between luxury and street is falling. And people do not care so much about the old definition of these two, as they are quite irrelevant in our socio-political context (for young generation).

We choose the company Slam Jam to study this phenomenon as they are one of the responsible companies for the development of this sector and its successful rise. (Business of Fashion, Luca Benini). If sportswear and high fashion keep flirting with each other, it's partly because Benini paved the way for this cross-pollination almost 30 years ago, back when the barriers between high and low were more firmly defined. Indeed, his instinct for artfully blurring cultural boundaries is, in essence, the secret to his business success. "I think that what we sell is way more than just t-shirts. It is the intangible but defining world that exists around each and every product that makes it special — and that is attained through a mix of activities that are artistic as well as commercial." Benini has made countless moves across hip hop, skate and club culture that, although not immediately cashable, have helped to build his credibility.

Another very important example is the magazine Arena. Arena was a British monthly men's magazine. The magazine was created in 1986[2] by Nick Logan, who had started The Face in 1980, to focus on trends in fashion and entertainment. British graphic designer Neville Brody, who had designed The Face, designed Arena's launch appearance. In those days the mag was filled with long, culture-defining essays that were frequently reproduced in the Guardian — Arena invented the "New Man", then two years later redefined him as the "New Bloke".

NEW ANATOMY OF MAGAZINE COVER

The traditional notions of who does or doesn't sell on newsstands are less powerful. No one is a guaranteed best-seller anymore. But for fashion magazines in particular, the cover image can have an outsized reach on social media and remains the most public billboard for a media brand's identity and point of view — and a significant pop culture milestone for any public person. And in today's polarised and crowded media landscape, publishers are feeling the pressure to think differently and push through the noise. Consider just a few of the cover faces from 2017: Adwoa Aboah on British Vogue, Candice Huffine and Cicely Tyson on Elle, Mahershala Ali and Chance the Rapper (a rare rapper to get the men's magazine cover treatment) on GQ, Gina Rodriguez on Marie Claire, Amandla Stenberg on Teen Vogue, Ruth Negga on Vogue, Halima Aden and Helen Mirren on Allure. Even Meryl Streep, who is a household name, marked a departure of sorts for Vogue when she covered the magazine in December at age 68. In January, Laverne Cox became the first transgender woman to land a Cosmopolitan magazine cover for the South African edition.

THE MOVE TO FASHION FILM

Our industry (fashion media) is shifting to add more visual content (videography), a fact is that young generation have no time and do not want to read, if they do so it is because they really need to know. When it comes to fashion they expect videos. That is why we see more and more short films on designers, music, interview, reportage but also teasers, and motion images for events etc..

A pioneer of this is Nick Knight with his founding of ShowStudio; "We are now entering the restless world of interactive, self-created, digital-imaging: accessible, downloadable and constantly changing," said Nick Knight. Indeed, unlike traditional photography that "ends" when the image is developed and printed, digital imagery on the internet has no fixed ending. It can be changed constantly by its creator or programmed to evolve based on inputs as varied as user interaction or time of day. Shorts like "Black and White," captured on set by Nick Knight and former assistant Ruth Hogben during Mr Knight's shoots for British Vogue, use music and movement to communicate the power and poetry of fashion in a way that static editorial simply can't.

MARKET.

"The combination of being the most knowing generation ever and one that has to find its place in a wrecked economy should fire up entrepreneurial innovation in the young. Leading the generation's tastes for extreme hair styles, make-up, jewelry, sunglasses, and bedroom accessories. The high street will still sell clothes, but the fashion electricity will come from a different direction." Sarah Mower

GENERATION Z, MILLENNIALS, NEXT GENERATION

No one owns anything anymore, but if you have the knowledge of something, then it is in your conversation, and it empowers you. This is the millennial train of thought, new cultural world that processes politics and art in a different and democratic way.

Generation Z was born digital. "They have no idea that there's been a technology revolution," says Piers Guilar, executive strategy director of Fitch, a retail and branding consultancy. "They're above 'tech savvy,'" agrees Nancy Nessel, founder of marketing advice website Getting to Know Generation Z. "I call them 'tech genius.'"

Generation Z also scrutinizes brands more carefully: "They're much more ambitious about going out and learning the backstories of various brands, to make sure that the choices they make with their fairly limited funds are ones that they feel comfortable making," says Callender. Above all, teens are prioritising experiential purchases that they can share on social media. According to Piper Jaffray's 2015 survey, Generation Z's favourite app is Instagram. "Their entire life, if it's not shareable, it didn't happen," says Merriman. "Experiences define them much more than the products that they buy." A constellation of inspiration. The young generations want to constantly be inspired, they like to experiment by seeing something, a sort of proposal that is offer to them.

What do they think about identity, influence and experience economy?

(The Pivotal 13-38 years old) They are hungry for unique, impactful, real. Now, beauty is no longer about product or technique, it's about cultural expression and creativity." In fact, 86 percent agree that "the biggest change in culture today is the freedom to express yourself however you want." And while this super-generation may not be as religious as others, they are spiritual: 66 percent explore ancient rituals from different countries, while a third actively meditate and practise self-improvement "Their approach to identity is micro-cultural," she added, noting that 44 percent draw from two more distinct cultures to create their own unique culture. "It's key for seeing the bigger picture of this generation." "Their approach to identity is micro-cultural," she added, noting that 44 percent draw from two more distinct cultures to create their own unique culture. "It's key for seeing the bigger picture of this generation."

FASHION OVERCOMES LUXURY

People are replacing luxury by simply fashion. Fashion: a style that is popular at a particular time in clothes, makeup, hair ... it is inevitable, and certain. Luxury: a state of great comfort, involving great expense. An inessential, desirable, item which is expensive or difficult to obtain, it is avoidable, and uncertain.

As we live in a purposely saturated market that means there is a democratization happening, through education, and type of jobs, and high purchase power, better accessibility. In this context there is no material luxury that can exist, luxury is scarcity, a cultural-sociological message, a reality. The product no longer determines the value but the community, culture, story, the fashion it represents.

GENDER NEUTRAL GENERATION

It is important to note that The Face was a pioneer on including men in the fashion world. They gave a lot of value to menswear. Nowadays we are growing to a gender neutral generation. Young generation do not perceive the distinctions of the sex when it comes to clothes, but as well in music. This is a very interesting feature of the market, specially because it sets new opportunities for the business. An example is the rise of “queer” culture, this is firstly seen in music with artists such as; Dev Hynes, Sevdaliza, and designers such as; Art School, Charles Jeffries but also Grace Wales Bonner.

We took the example of Browns East, a new store of the famous retailer Browns (Molton Street London). is a new kind of retail space catering to a new generation of fashion designers and their fans. More and more we’re seeing designers eschew the traditional model of showing men’s and womenswear collections separately, choosing instead to combine their shows. The gender binary is being questioned by younger generations, and the way they are choosing to dress reflects that, with wardrobes expanding to include clothes from both sides of the aisle.

DIVERSITY FIRST

Diversity is the one of the most important features of what the market wants to see in fashion. This is simply because Europe is diverse. Young generation grow up in diverse classrooms, with kids from all over the world. This phenomenon is especially found in big cities, and Northern countries, such as London, Paris, Berlin, Stockholm, etc.. When we talk about diversity it is from several point of view, like fluid social classes, cultural backgrounds, ethnicities, gender...

We took the new generation of casting directors putting diversity first as an example. Their work, across major brands and independent labels, is slowly making an impact. The most recent month of women’s ready-to-wear shows in New York, London, Milan and Paris was the most racially diverse season in recent years according to The Fashion Spot, with 27.9 percent of the models walking in the 241 on-schedule shows being non-white. Shows including Ashish, Marni, Wales Bonner and Gareth Pugh, all cast by the directors profiled here, were pivotal in bolstering that statistic, which will hopefully increase as they become more sought-after. “I call it the ‘Sesame Street effect’,” says Kevin Amato, the New York-based photographer and casting director who has pioneered social media and street casting for brands including Hood by Air, Eckhaus Latta, and VFiles. “It should never be a checklist — ‘Oh, here’s one Spanish, one black, one transgender’ — but a story and a narrative with everyone as characters. Some people call it a freak show.”

CSR.

Business approach that contributes to sustainable development by delivering economic, social and environmental benefits.

SOCIAL (developing and sustain communities) **CULTURAL** (credit fashion and sustainable development)

Education; it is important to educate our audience, and share our knowledge with them. This part could be developed through workshops, talks, and cultural events

Tolerance; we need to keep in mind to be tolerant and respectful of the others. We would then base our employment criterias in the most faire and non judgemental way.

Optimism; we would involve students and young people in our process as much as possible.

Honesty; we would have sort of open days, when people can come see how we work.

MICRO ANALYSIS.

BUSINESS MODEL.

KEY PARTNERS

- Wagadon /Emap
- Conde Nast 40% until 1999
- Stylists/Photographers
- Advertising

KEY ACTIVITIES

- Creative content production (with purpose)
- Analysis/opinion/humor journalism
- Proximity with audience: retail/events/ attendance fashion weeks.

KEY RESSOURCES

- Investors
- Sponsors
- Photographers/ Stylists
- Journalists
- Network
- Advertising

VALUE PROPOSITION

- Being the media that is the voice you trust. They sold a fashion magazine with a constructed argument, for everybody, and that had for goal to remain truthful to its readers by only saying the truth. They also sold hope and a positive approach towards developing the future of our societies. Their outtake on fashion was respected and ahead of its times.

AUDIENCE RELATIONSHIP

- Engaged
- People are part of it
- Emotional relation
- Respect; the content is respected by audience, and they respected the audience by giving valuable content.

DISTRIBUTION/ CHANNELS

- Newssagents U.K-E.U-U.S.A

AUDIENCE SEGMENT

- 16-25 y.o by theory
- Enjoy fashion not luxury
- A 19 y.o in the suburbs and arse-end-of-nowhere market towns wanting to know what’s going on, and those kids can never know enough and it is never boring to them.

VISION.

The long term goal was to be the master fashion magazine for the modern society.

The Face was an ambitious project, having in mind to first reflect culture, then influence it, and finally predict its trajectory. It had a precise goal of spreading tolerance through a media text; by changing how people view every corner of our culture. A very important point is the creation of a lasting legacy by changing Western world's visual landscape in championing the cutting edges of all, design fashion, media, and music. It was about having a transformative effect on the fashion industry. It had a vision of "oppositional" status. The Face had the ambition of changing things for people, to solve problems by communicating arts that were created out of social issues, frustrations, and disappointments.

"I wanted to be everywhere, which is why we published 75,000. And at that time, at the start of the rave scene, I remember saying, 'let's aim it at those people dancing in fields.'" Nick Logan

MISSION.

The Face was the voice of a youth, a style bible, and a community driven entity.

The core business was to give exposure and reflect cultures and subcultures, and credit them, in music, art, fashion etc... The Face portrays in the realest way trends, but also had a major impact in contemporary consumption of visual information. The Face was disruptive without being revolutionary in an aggressive way. It was a fount of wisdom on the broadcaster's alternative and youth programming. It was an organic "business", it was about believing in it, and creating by linking different stylists, photographers, artists, and witnesses in order to convey a message that would move the youths. The Face made all this contributors and itself taste-makers. Five main core values of the magazine are: forward-thinking, sheer energy, visual innovation, smart writing, and dry sense of humor.

"It was about integrity. I wanted to establish something around music and then broaden it out, but I had no idea where it was going, it was open-ended. My only plan was to get the best talent, and establish trust with the writers. I believed that 'if you build it they will come.'" Nick Logan

VALUES.

- Integrity
- Optimistic Progress
- Innovation (visual)
- Educating (the youths)

BRAND EQUITY.

What makes The Face a recognizable brand?

- The innovative visual art, individuality, that made it a cult magazine.
- Because of the foundation of a circle of art professionals, that evolved together and collaborated. This is an element that makes a brand stronger, having different people involved in it and believing in it. Some people were contributing to The Face for free, that is how much they believed in it. In other words The Face created a community of artists, that are still today

famous, and influential.

- The Face was an experience, not only a product. They were involved with brands, and artists. They made ads but also paties under their name, so they could directly communicate their DNA.
- It had a purpose, they conveyed a concrete message, which instantly helps the audience to position the magazine, and so perceive it as a brand, with an aesthetical proposal and a cultural message.
- An optimistic, idealistic sense of togetherness.

CUSTOMER ANALYSIS.

Representation of segments.

- Politically minded
- Multi-racial 2-tone ska scene
- The Flamboyant
- Gender-fluid
- New romantics
- Egalitarian, insurrectionary rave scene.

CUSTOMER.

- Planned target; 16-25 years old, average boys and girls that want to be connected and know.
- It ended up having no proper demographics. Almost anyone could be interested because it was vaste enough, niche compared to its mainstream competitors but large in its approach to communication.

- The customer was universal, men and women interested in Western youths and their unconscious creativity and their socio-political environment.

Young style rebels/ Generation X. The United Kingdom's Economic and Social Research Council described Generation X as "Thatcher's children" because the cohort grew up while Margaret Thatcher was Prime Minister from 1979 to 1990, "a time of social flux and transformation". They were among the first children to be bused to attain integration in the public school system. In the 1990s, demographer William Strauss reported Gen Xers were "by any measure the least racist of today's generations". Guides regarding managing multiple generations in the workforce describe Gen Xers as: independent, resourceful, self-managing, adaptable, cynical, pragmatic, skeptical of authority, and as seeking a work life balance. Generation X had some things easy. We were paid by the state to go to university. We're the last generation to be able to afford home ownership and get a mortgage. We remember when it was easier to get a job. Then again, we remember Thatcher. We remember three million unemployed. We remember the systematic destruction of UK heavy industry. We remember when interest rates hit 17 per cent.

ARTS. Gen Xers were the first cohort to come of age with MTV. They experienced the n emergence of music videos and are sometimes called the MTV Generation.[62][63] Gen Xers were responsible for the alternative rock movement of the 1990s and 2000s, including the grunge subgenre.[72][101] Hip Hop and rap have also been described as defining music of the generation including: Tupac Shakur, N.W.A. and The Notorious B.I.G.

POSITIONING.

ID.

First and main rival of The Face. i-D is a British magazine dedicated to fashion, music, art and youth culture. i-D was founded by designer and former Vogue art director Terry Jones in 1980. The magazine pioneered the hybrid style of documentary/fashion photography called The Straight Up. At first, these were of punks and new wave youth found on English streets and who were simply asked to stand against any nearby blank wall. The resulting pictures—the subjects facing the camera and seen from "top to toe"—are a vivid historical documentary photography archive, and have established the posed "straight up" as a valid style of documentary picture-making.

ID counts more than fashion. ID makes a statement, “Originate, don’t imitate”, find your own identity. The magazine’s survival was not predicated on sales or even advertising; as a world travelling art director of note, Jones funded its existence for the first 6 years with income from clients including Fiorucci, German Vogue, etc... The school of I-D invaded the mainstream. - Through I-D ideas travel fast and free of the mainstream, so join us on the run! I-D’s purpose was the celebration of the same fast moving developments in street style as The Face, and its confident emergence signalled to media observers that a new vibrancy was abroad.

DAZED & CONFUSED.

Dazed (formerly Dazed & Confused) is a bi-monthly British style magazine founded in 1991. It covers music, fashion, film, art, and literature. Dazed has built a reputation for publishing stories that use creativity to empower young people, setting trends in motion and redefining the status quo. Over the years Dazed has championed humanitarian causes, from AIDS in South Africa, giving blood, the refugee crisis, breast cancer awareness, Islamophobia, LGBTQIA rights and women's rights to climate change. Dazed is the first fashion magazine to challenge beauty preconceptions by featuring disabled cover models

BLITZ.

The style bible of 80’s club kids.

BLITZ was a British fashion and culture magazine published between 1980 and 1991.

BLITZ was the creation of two 20-year-old Oxford University undergraduates, Carey Labovitch and Simon Tesler. They launched the first issue in A3 format at the beginning of their second year, in September 1980, selling copies through newsagents and at street markets including Covent Garden Market in London. The magazine was initially quarterly. However, the third issue was accepted by WH Smith for national distribution, prompting a substantial increase in print run, and also won the Guardian/NUS Student Media award for Best Graphics in 1981. Though the main thrust of its editorial content was in the populist areas of music, film and fashion, subject matter also diversified widely into politics, true crime, art theory, philosophy and graphic design.

SMASH HITS.

Smash Hits was a pop music magazine, aimed at teenagers and young adults and originally published in the United Kingdom by EMAP. It ran from 1978 to 2006[1] and was issued fortnightly for most of that time. The name survived as a brand for a spin-off digital television channel -now named Box Hits - and website. A digital radio station was also available but shut on 5 August 2013. The magazine was also available in Continental Europe, especially in Germany where the issues could be bought at train stations or airports, whilst the title was licensed for a French version in the 1990s. There were other licensed versions in the

magazine’s history. In 1984 an Australian version was created and proved just as successful for that new market as the original had back in Britain, whilst in the United States, a version was published during the 1980s under the title Star Hits, drawing articles from the British version.

It was published by Emap, who also use the name for one of their digital television services, and for a digital radio station. The brand also covered the annual Smash Hits Poll Winners Party, an awards ceremony voted for by readers of the magazine

ARCHETYPES.

In this part we studied the archetypes that are linked to The Face in its 20 years of existence. Out of 12 archetypes there are six that correspond to The Face customer.

THE EGO

THE ORPHAN/ REGULAR GUY OR GIRL. All men and women are created equal, to belong or connect with others. Their core desire is to connect with others. As traits they are down to earth supportive, faithful, folksy, person next door, connects with others. Their greatest fear is to be left out or to stand out from the crowd. As a strategy they develop ordinary solid virtues, be down to earth, the common touch. Their weakness would be losing one’s own self in an effort to blend in or for the sake of superficial relationships. Marketing niche: Common touch, solid virtues, gives a sense of belonging. The Regular Person is also known as: The good old boy, everyman, the person next door, the realist, the working stiff, the solid citizen, the good neighbor, the silent majority.

THE CAREGIVER. To care for and protect others, love your neighbour as yourself. Their core desire is to protect and care for the others. They are caring, maternal, nurturing, selfless, generous and compassionate. They want to help others to feel fulfilled. Their greatest fear is to face selfishness and ingratitude. Their best talent is compassion and generosity. Marketing niche; help people care for themselves, serve the public through health care, education or aid programs. The Caregiver is also known as: The saint, altruist, parent, helper, supporter.

THE SOUL

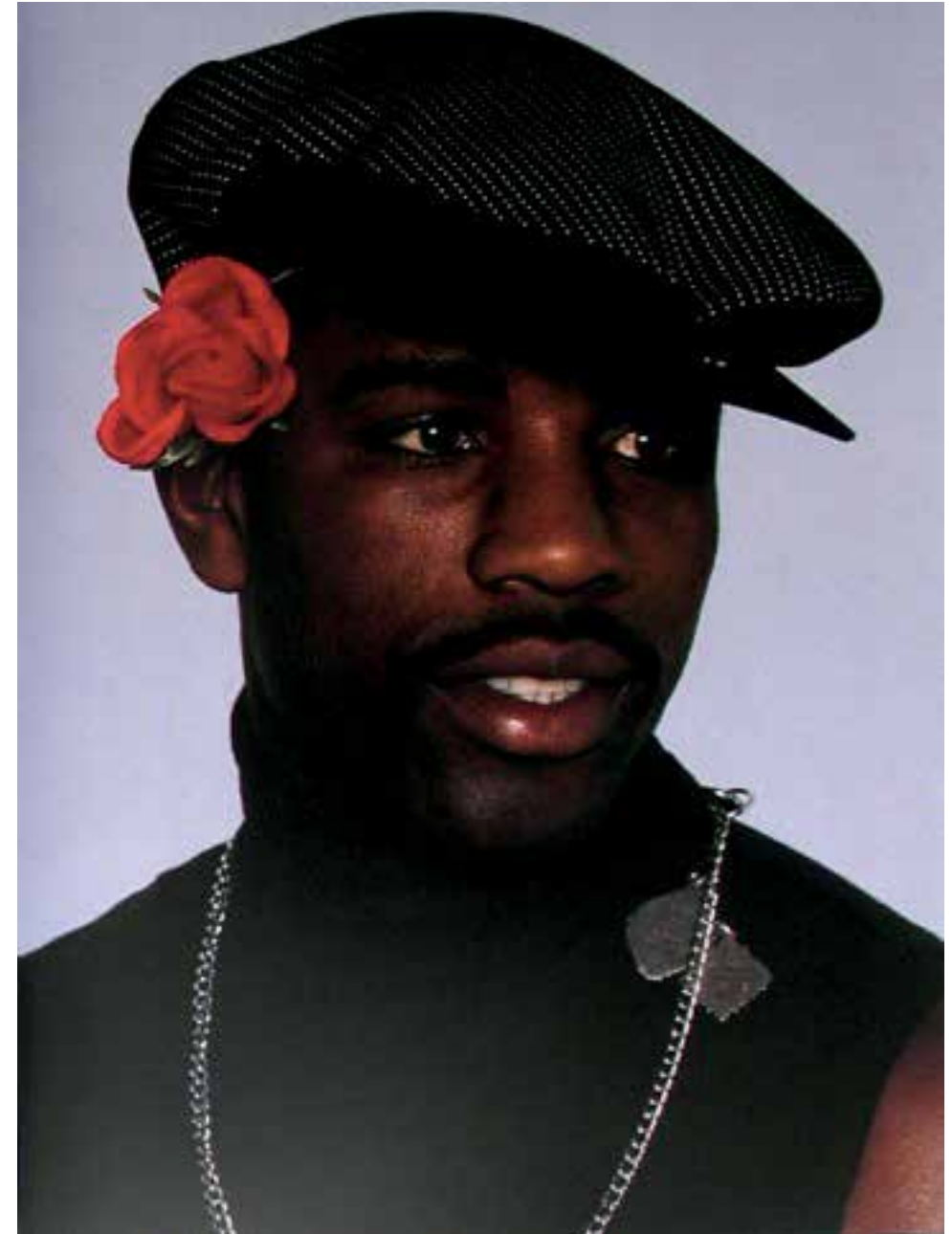
THE REBEL. Break the rules and fight the authority, rules are made to be broken. Traits: Rebellious, iconoclastic, wild, paving the way for change. Their core desire being to revenge or revolution. They drive to overturn what is not working. They adopt the strategy of disrupting, destroying, or shocking. Their weakness could be crossing over to the dark side, crime. Marketing niche; agent of change, advocate for the disenfranchised, allow people to vent or break with conventions. They are also known as outlaws, wild men, the misfits, or iconoclasts.

THE CREATOR. If you can imagine it, it can be done. Create something with meaning and enduring value. Their goal is to realize a vision, they fear mediocrity. Their strategy is to develop artistic control and skill, they create culture, express their own vision. Their traits are creativity, imagination, innovation, entrepreneurship, and non-conformism. Marketing niche: visionary, help customers express or create, and foster their imagination. The Creator is also known as: the artist, inventor, innovator, musician, writer or dreamer.

THE SELF

THE JESTER. To bring joy to the world, you only live once. They are fun, have sense of humor, light hearted, mischievous, and irreverent. Their core desire is to live in the moment with full enjoyment. Their goal is to have a great time and lighten up the world. They fear being bored and boring others. Their strategy is playing, making jokes, and be funny. Their best talent is joy. Marketing niche: help people have a good time or enjoy what they are doing, allow people to be more impulsive and spontaneous. The Jester is also known as: The fool, trickster, joker, practical joker or comedian.

THE SAGE. To help the world gain wisdom and insight, the truth will set you free. They are knowledgeable, trusted source of information, wisdom and intelligence, thoughtful, analytical, mentors, gurus and advisors. Their core desire is to find the truth. As a goal they want to use their intelligence and analysis to understand the world. Their strategy being seeking out information and knowledge; self-reflection and understanding thought processes. Their best talent is wisdom and intelligence. Marketing niche: help people to better understand the world, provide practical information and analysis. The Sage is also known as: the expert, scholar, detective, advisor, thinker, philosopher, academic, researcher, thinker, planner, professional, mentor, teacher, contemplative.



THE FACE

- 1. Macro meets Micro
 - Swot
 - Innovation canvas
 - positioning
 - Strategic groups
 - Blue ocean thinking
- 2. Best practice
 - Vice
 - 032c
 - Konbini
 - Monocle
- 3. The shifting economy
- 4. 2020 trends
- 5. Fake news
- 6. Advertising
- 7. Shifting business models
- 8. The Face Co/operative
 - business model
 - vision and mission
 - brand equity
- 9. Consumer
- 10. Financials
 - Budget
 - Revenue
 - Implementation
- 11. Management
 - Internal structure
 - Partners
 - Collaborators
 - Distribution

CO/OPERATIVE

**RELAUNCH
PROJECT**

MACRO MEETS MICRO ANALYSIS.

Strategy Analysis.

External Analysis:

- **Opportunities:** there is not a huge gap in the market that The Face could fill. But there is the opportunity for it to come back with the same identity it had, and based on *legacy* and *nostalgia*. Moreover there is a lack of responsibility in the fashion media, meaning that too many magazines rather be more commercial to make higher revenues rather than adding a better value to their magazines content, or others create magazines that are almost only visual. We have the opportunity to bring a magazine that has a *strong narrative*, that is *socially involved*, that speaks about serious matters, and that at the same time gives a *fashion/musical proposal*. The Face was also characterized by its selection of brand ads, therefore it has an opportunity of stepping into the (fashion) *advertising world* and have an influence and collaborate with certain brands. The Face was a style bible, very respected for its aesthetical proposal, so could also be a voice for the industry as a *B2B* business. Young generations are more interested and cultivated, they do not want art for the only sake of beauty. They want a thread, a story. The Face can provide this value with its *authenticity and thought out content*. To serve this segment, street advertising, events, retail, online sharing content; videos (mainly), photos, articles, app. The Face was already sort of multidisciplinary without really realizing, if it came back to being published, being a “declared” *multidisciplinary* business would be of its biggest advantage, a 360° business having a say in different sector of the industry and bringing together entities that work around the same ideas and core values.

- **Threats:** the direct relation between people (audience) and artists, music, fashion and fashion industry participants (insiders). People can have a direct view into what is going on and upcoming projects (due to *instagram*). The “giants” of *youth culture*, are a threat to potentially relaunching The Face such as Highsnobiety and Hypebeast, our core business are quite different but being so big and influential we would have to compete with them on terms of taking part of their segment, properly observing and understanding these two businesses approach is essential to our success, and the implementation of our products. These two media as centered on targeting a men market, basing their identity on street style, menswear, and culture clothing, they keep the readers updated about the latest collaboration, exclusivity sneaker series etc.. exciting events/products for different youth/ boys tribes. On the other hand we are two other “giants” that are U.K based I-d and Dazed & Confused, these two kept the essence of the 90’s printed issues, but transferred it online, they publish about culture, fashion, music and photography, based on youth culture, and open-minded brands, musicians etc.. in our society. These two are very respected and successful, they used to be The Face major competition and they will remain if The Face comes back. *Brands* are as well a threat to The Face, there is a new generation of brands that are becoming like a youth cult empire, with a precise message, that they transmit to their audience by not only the clothes, but events, books, social media engagement, collaborations with mass market brands (such as nike), and workshops, having as goal to truly democratise fashion and bring people together thanks to a common interest for creative projects.

Internal analysis:

- **Strengths:** The Face had a unique personality that can never be replicate, and is more importantly time-less. First of all The Face was *curated*, young people are now so overwhelmed with information, they would appreciate being told what to hear or watch from a voice they trust. They had a sort of *intuitive research*, they would launch artists, designers, photographers careers. Consequently they were setting trends. The Face was a *selector and a creator*, that is quite rare, they were able to select the best to publish and to create a format and identity that will perfectly match with the external content added to it. They managed that by having a golden rule of always questioning everything; an element could not only be present just as taste or style. The Face had a *disruptive identity* and did not agree on following the conventional methods/protocoles. They were very good at surprising. They were able to come up with the unexpected. Their product will lead to *debate and conversation*. An important element of its unique identity is their *innovation* in regards of *graphic/visuals* with deconstructed layouts, and not following rules of balance etc.. This is an important contribution to the aesthetical uniqueness of The Face. The Face operated for 24 years and saw the industry evolve, therefore its *network* is uncomparable this is a very effective strengths that would be beneficial for the relaunch a lot of important people would be happy to partner and work for the magazine.

- **Weaknesses:** It is well known that magazines follow the cycle of *covers as cash cows* of their business. They are turning their front cover into advertising this a mistake they are making, and that was in the past unthinkable. As advertisers follow consumers online, allocating more and more of their advertising budgets to digital, print magazines are under pressure to perform. PwC forecasts consumer magazine revenues from print advertising will decline to 6.7 billion in the US by 2021, down from 13.6 billion in 2012. The Face would be *starting-up with an already known brand*, this can be a weakness as it would be sort of stuck into a past life structure. The building of *management team* if not structured and selected properly can be a weakness. The fact that The Face never existed online could as well be a strong weakness if they do not implement the brand online properly, respecting their identity and creating online content that is aligned with print and other business ventures they decide to undertake.

Strategic questions:

- **Where does the brand compete?** The Face competes mainly in the U.K market, with magazines such as I-D and Dazed & Confused. But would compete internationally with its digital presence and global expansion.
- **What unique value does the brand bring?** Legacy/nostalgia/didactic narrative/ Forecasting
- **What resources and capabilities does the brand utilises?** Network/ London, its creative hub and all the entities operating in the same industry/ Forward thinking, disruptive, innovative.
- **How does the brand sustain their value?** By constantly reinventing themselves without hurting brand dna or core activities/ By creating a group, with diverse businesses contributing to the market from different perspectives.

Innovation Canvas:

Intrapreneurial investments: (internal investments for short and long term innovation)

- technology (computers) for graphic/visual innovation.
- App developers, The Face needs an app.

Key Assets and capabilities: (what the business has now that might contribute to future innovation)

- A unique media format.
- A unique archive.
- Its former (important) position within the media.
- Part of Wasted Talent which has the needed means to relaunch The Face in an accurate way.

Entrepreneurial investments: (what external investments for future)

- Implement a series of new products (short term) to test the market/segment.
- Create strong link with selected partners for collaborations on the long term, aiming to build an ecosystem, a total cycle.
- Invest into an efficiency distribution physical, but also online to create reaches towards our online.

Disruptors/ catalysts: (alternatives customers might take)

- Only use digital.
- Only use social media.
- Prefer to be loyal to new brands (clothing) that also behave as media tribes.

Big innovation goals:

- Going global, reaching the masses, and not only in EU.
- Selector for the youth (forecaster).
- Re-connect to our former readers.
- Create a diverse group for the creative industries, that could follow our core values.
- Partner/ consult with brands for fashion advertising, we produce them, exclusivity to The Face.
- Going live, going Tv- videos.

Problem scenarios: (what jobs, needs, desires are important to customers)

- Immediacy
- A very distinctive message.
- They want to know.
- They want to get a feel of community.

Customer segment:

- Millennials
- Generation X
- Generation Z (main target)

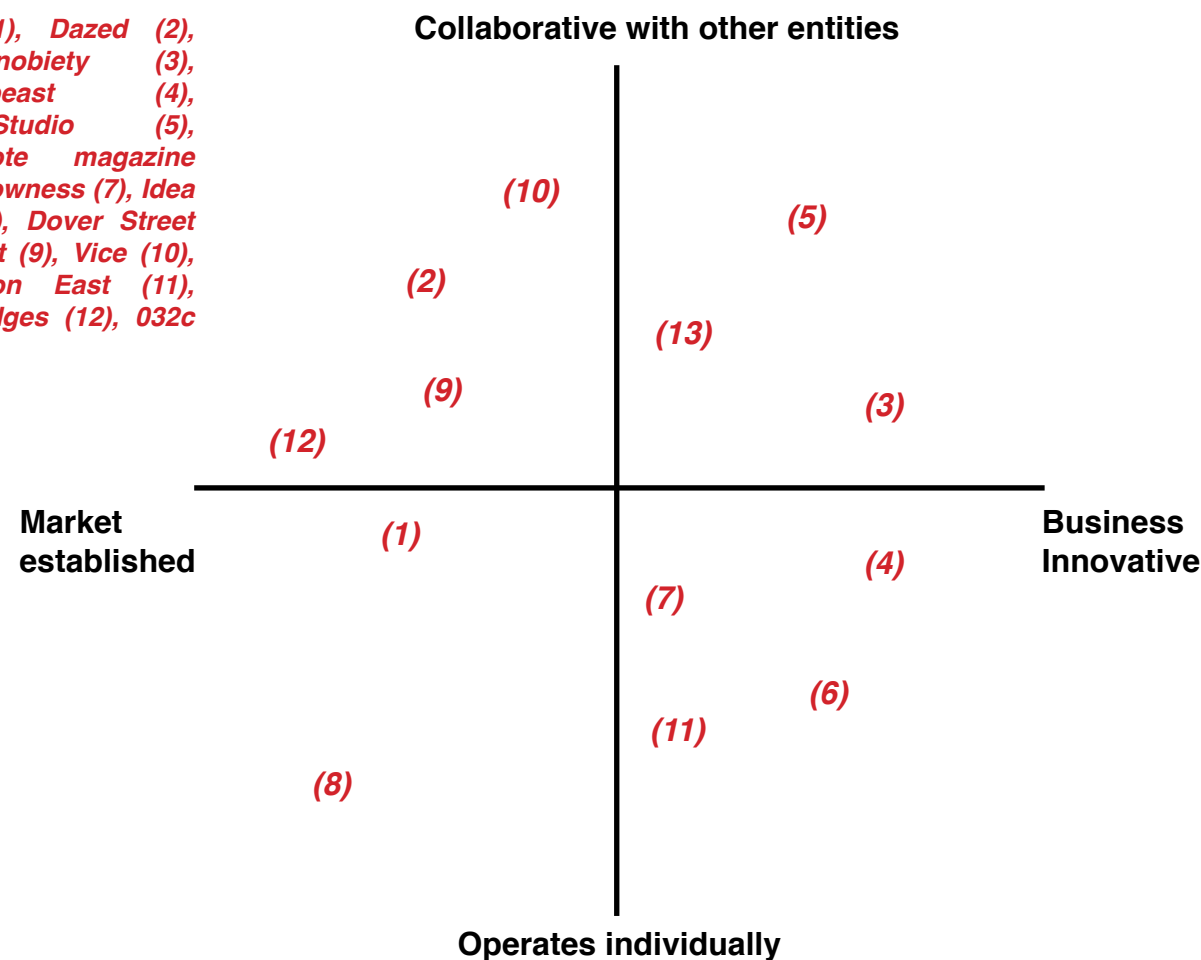
Positioning.The Face 2020.

I-D (1), Dazed (2), Highsnobiety (3), Hypebeast (4), ShowStudio (5), Antidote magazine (6), Nowness (7), Idea Ltd (8), Dover Street Market (9), Vice (10), Fashion East (11), Selfridges (12), 032c (13).

Our competitors are based on businesses within the industry that had an innovative approach to the fashion system, and created business models of their own, rather than following a traditional one. Our competition shares the same market, and speaks to the same audience. While they are our competitors, they are also an essential part of the history we are building today in fashion. It is important to know that our competitors are not all direct “rivals” to our business, and they operate in our market segment and industry sector that can also potentially make them our partners, and collaborators. In the case that The Face magazine was re-launch, the company would face a very innovative competition. The sector of fashion media in the U.K rapidly developed in the last 20 years, with businesses that were able to adapt to the digital era and forecasted the needs of customers. All of the selected competitors all monetized on culture, and what could have been considered in the past alternative “styles” or “trends”.

Before, when The Face still existed it had two big competitors (*I-D and Dazed*) which operated in the same market and offered the same product; but in 2020 it would face two big media entities that were born with the digital era (*Highsnobiety, and Hypebeast*) even though they are more mainstream and streetwear oriented they are still major players in the industry. Then we would have *Showstudio* as a competitor or partner, Nick Knight saw his career explode with The Face, he then would feel some sort of involvement with the come back magazine, but in any case it will remain part of the competition. ShowStudio re-invented the media of fashion, coming to life as a fashion website, that has consistently pushed the boundaries of communicating fashion online. *Antidote Magazine* is a french magazine, that has the potential to be our concurrent, it is very informative, they have a concept similar to The Face but focused on France, and abroad. Their presence online and social media is well thought and has a precise goal: drive to website and to buying. Part of the dazed group is *Nowness* unique programming strategy has established it as the go to source of inspiration and influence across art, design, fashion, beauty, music, food, and travel. The platform was wise in adapting to the market by adding other languages; launched a Chinese-language site in 2012 and since 2013 videos are available in up to 10 languages including English, Chinese, French, German, Italian, Japanese, Korean, Portuguese, Spanish and Russian. *Idea Ltd* the famous retailer enters in our sector has it a well known and respected fashion media (and books) retailer, in the possibility that The Face would also operate as a retail Idea would be a direct competitor. *Dover Street Market* retail business created by Rai Kawakubo and Adrian Joffe, known for ripping up the luxury retail rulebook, with innovative approach that mixes art and fashion. In this case DSM would also be a partner at times. *Vice* group would be a major competitor for us in the case that we develop as a corporate business (a media group) also they have the same kind of approach to fashion, art and music, and the same audience. is a North American digital media and broadcasting company. Originating from the Montreal-based Vice magazine co-founded by Suroosh Alvi, Shane Smith, and Gavin McInnes (who left the company in 2008), Vice expanded primarily into youth and young adult-focused digital media, including online content verticals and related web series, the news division Vice News, a film production studio, and a record label among other properties. *Fashion East*, is a non-profit initiative established in 2000 to nurture emerging young designers through the difficult early stages of their career. Its fundings come from Topshop, Topman and The Greater London Authority. This is the base/essence of Fashion East, but without precisely being a goal of the company, Fashion East also acts as a communicator of fashion ideas and styles counting 77k followers on instagram and being one of the most important shows/events during the London Fashion week. Very important people are part of Fashion East such as Lulu Kennedy, Tim Blanks, Sarah Mower, Jack Cassidy, and Charlie Porter. *032c* is one of the most successful independent magazines today. Born in the 2000s it constantly challenged fashion and arts and conventional media. The magazine fuses art and architecture, literature, urban studies and fashion in ways that can make one forget how depressing a visit to the newsstand has become. 032c is about implement innovative creative ideas to sell fashion media, they were one of the first ones to adapt the marketing technique of “merch”.

I-D (1), Dazed (2), Highsnobiety (3), Hypebeast (4), ShowStudio (5), Antidote magazine (6), Nowness (7), Idea Ltd (8), Dover Street Market (9), Vice (10), Fashion East (11), Selfridges (12), 032c (13).



*Strategic groups.

If The Face was coming back in 2020 it would be in the middle of four strategic groups. We have developed four different groups based on the competitors cited before.

A/ EU MASS MARKET YOUTH MEDIA (I-D, Dazed & Confused, Magazine Antidote, Fashion East, 032c): (common values) they operate in the same market they highly market young generations, similar quality content, and it is millennial driven media product.

B/ INTERNATIONAL MASS MARKET MEDIA (Highsnobiety and Hypebeast): (common values) streetwear/menswear core content, fashion and lifestyle audience, and online businesses.

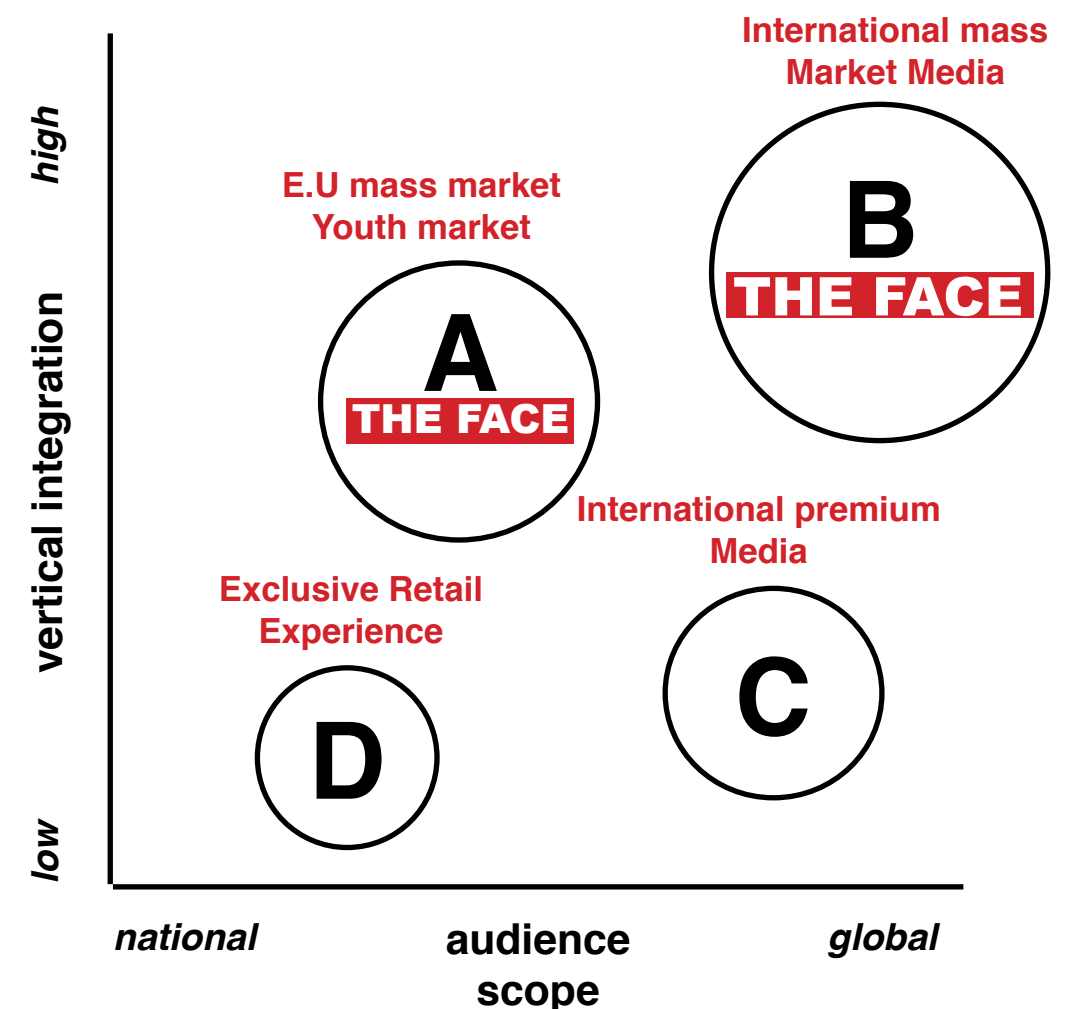
C/ INTERNATIONAL PREMIUM MEDIA (ShowStudio, Nowness and Vice): (common values) video as a core product, connecting/ linking to create a community, influential platforms (respected as a reliable source).

D/ EXCLUSIVE RETAIL EXPERIENCE (Idea Ltd, Dover Street Market and Selfridges): (common values) retailers with a strong DNA, same customer (mix fashion and art), business based on product selection but also on space.

Different value networks:

- 1/ Generation X former readers.
- 2/ Retailers that are highly respected, with influence on trends and valuable products.
- 3/ Advertising.
- 4/ Wasted Talent.
- 5/ The internet.

*



*Blue ocean thinking.

RAISE: What factors should be raised well above the industry's standard?

Didactic information is needed in the media sector especially regarding fashion media. Furthermore the fashion and music showcased should not be art for the sake of art. We to communicate fashion, product, ads that have a *narrative*. *Value awareness*, we need to help our audience to see value in print, and on work pieces, we need to intrigue more our audience and give quality information. *More advertisement*, but a diversified one, not the top 20 luxury brands.

REDUCE: What factors were a result of competing against other industries and can be reduced?

Online presence, and *oversaturation* should be reduce, because on the long run it will deteriorate our business, and also devalue works. *Reduce advertisement* from top 20 luxury brands, that system is arriving to its limits.

ELIMINATE: Which factors that the industry has long competed on should be eliminated?
Covers should not finance the magazine.

CREATE: Which factors should be created that the industry has never offered?

A/ PARTNERING, LINKING BUSINESSES TOGETHER. NOT ONLY INFORMING BUT FORECASTING. CREATING A GROUP. (strategy)

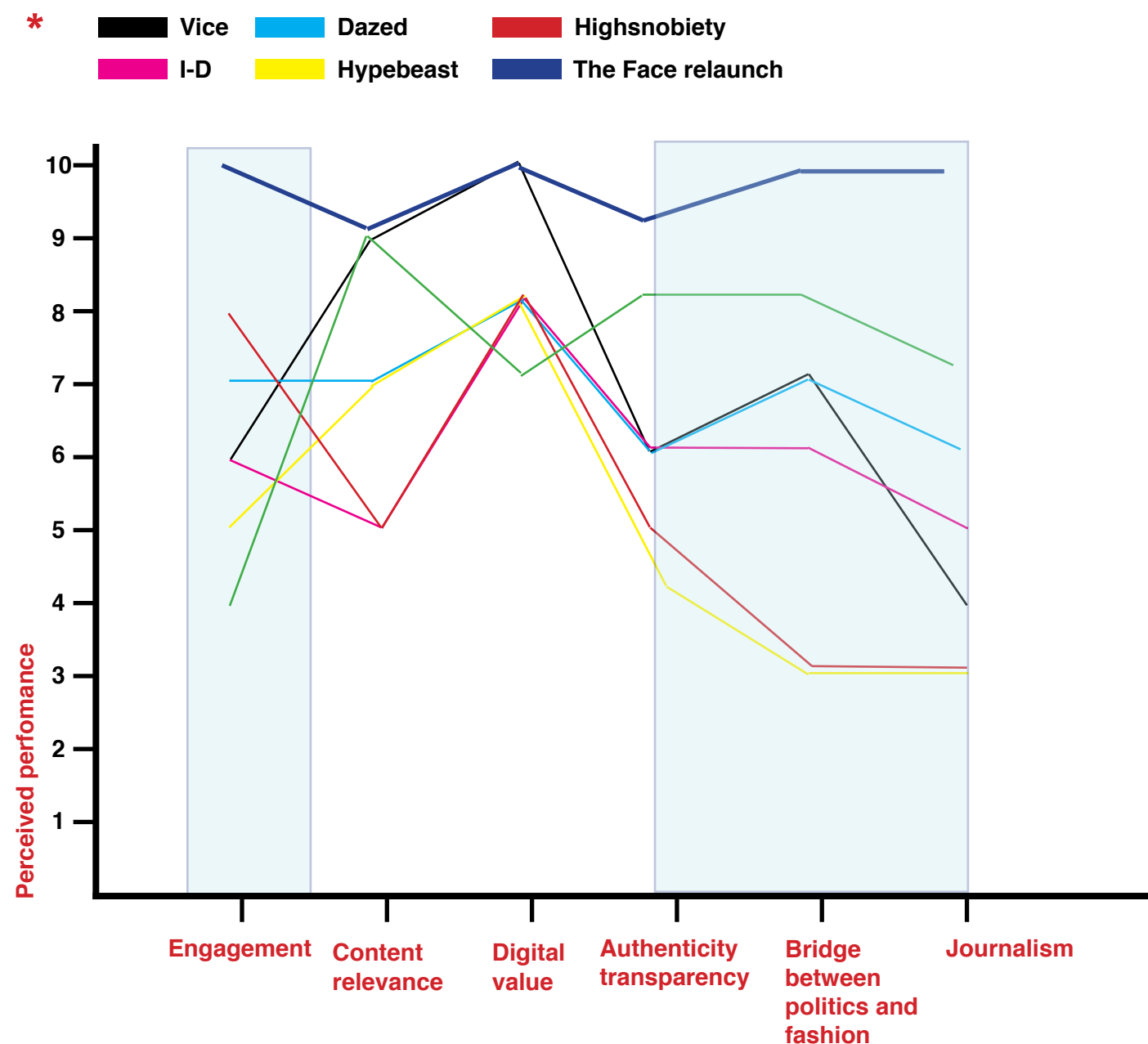
- Channel four or Itv for The Face TV,
- The Face advertising with brands that correspond to our identity, and bring back old advertising, and innovate in this sector,

- The Face Radio partnering with NTS,
 - The Face Affiliations supporting brands and artists,
 - The Face Space having a space in Soho London where socialization and sharing are the main goal, after comes selling the products.
 - The Face, monthly supplement of Evening Standard.
- Shoppable content, e.g shazam to know a song and directly purchase.

B/ LINKING OVERSEAS

In the Business of Fashion (in U.K) no one has yet invested money in overseas countries that were part of the commonwealth. U.K is characterized by its melting pot of cultures, why would we sell The Face in some of the most important ex-colonies of UK, in which young people look up to the U.K

- The Face, Carribean
- The Face, West Africa
- The Face, India



VICE, a global youth media. Case study.

BEST PRACTICE. business



Founded in 1994 as a print magazine Vice now operates a global network of digital channels, a television and film production studio, a record label, in-house creative agencies, a book-publishing division and a television network, Viceland, launched in partnership with A&E. Vice has attracted investment from media giants like Rupert Murdoch's 21st Century Fox and Walt Disney, which last year raised its stake in the company to \$400 million in a deal valuing Vice at about \$4.2 billion. But how? Vice, with its gonzo-style journalism and access-all-areas attitude (typical headline: I Went Undercover in America's Toughest Prison), is not easy to define. Yet it has somehow come to define a new media age of shareable video content, mostly because of its success – real or perceived – among young people. For these so-called “millennials” offer a sort of fountain of youth for a media industry faced with ageing readers and viewers, and distribution models still being disrupted by the internet. Vice reaches 250 million people monthly. Its approach is brash and in your-face. In 2012 it acquired I-D magazine, in 2016 Starworks Group and Garage magazine.

They follow an integrated-services model, offering not just traditional advertising products, but also native advertising and other branded content and distribution solutions. They exist based on an ever-changing audience and they adapt to that audience; and they tell stories in all the mediums this audience wants it to be told. They have a talent pool of artists, designers, photographers, and filmmakers and so on, that they work with across the VICE ecosystem. Vice transformed I-D into a powerful digital brand with significant video footprint, publishing content in 13 markets. Investing in artists and creativity, making their content more widely available.

Vice + SWG. Vice acquired Starworks Group majority stake. It is a brand development and creative agency specialising in a communications and content creation in the fashion and beauty industries. The deal combines brand development and media offering targeting fashion clients with full array of content-driven marketing services- from strategy, creative, data analytics to production and distribution. Vice operates in 30 countries, it would leverage its global footprint to expand Starworks in key markets around the world, working closely with existing Vice agencies, Virtue worldwide, Carrot and Pulse to enable clients to reach audience everywhere Vice programming is available. Vice formed deals with 7 media groups to distribute its content in new territories; Australia, Southern Asia, Africa, Middle East and India.

FACTS.

In order to engage this desirable, hard to reach millennials, Vice has built a family of channels targeting the interests and topics that they are most passionate about. **Noisey** (music), **Motherboard** (technology), **Creators** (art), **Vice impact**, **Vice news**, **Munchies** (food), **Waypoint** (gaming), **Broadly** (feminism), **Tonic** (wellness), **Thump** (electronic music), **Viceland** (tv), **I-D** (fashion), **Garage** (fashion), **Amuse** (fashion).

- 1.4 billion: estimated value.
- 1.2 millions: global magazine circulation.
- 15 million: unique internet users per month
- 700: staff. 3.500: contributors.
- Largest markets (magazine distribution): US: 160.000 Germany: 100.000 Italy: 100.000 U.K: 89.000 France: 80.000 Spain: 75.000

WHO IS THE VICE AUDIENCE?

VICE aims to target a youth subculture, part of the demographic group known as the millennials or generation Y. Millennials (or Generation Y) is the term that is used to describe the demographic cohort after Generation X (the generation born in the post WW2 baby boom – born 1960s-1980s). Generation Y are considered to be those born from 1980s-early 2000s. Jean Twenge, the author of the 2006 book *Generation Me*, considers Millennials to be part of what she calls “Generation Me”. Twenge attributes Millennials with the traits of tolerance, but also identifies a sense of entitlement and narcissism based on personality surveys that showed increasing narcissism among Millennials compared to preceding generations.

A 2013 poll in the United Kingdom found that Generation Y was more “open-minded than their parents on controversial topics”. Of those surveyed, nearly 65% supported same-sex marriage. Millennials are more educated than previous generations, as well as being the most ethnically and racially diverse. Millennials came of age in a time where the entertainment industry began to be affected by the Internet.

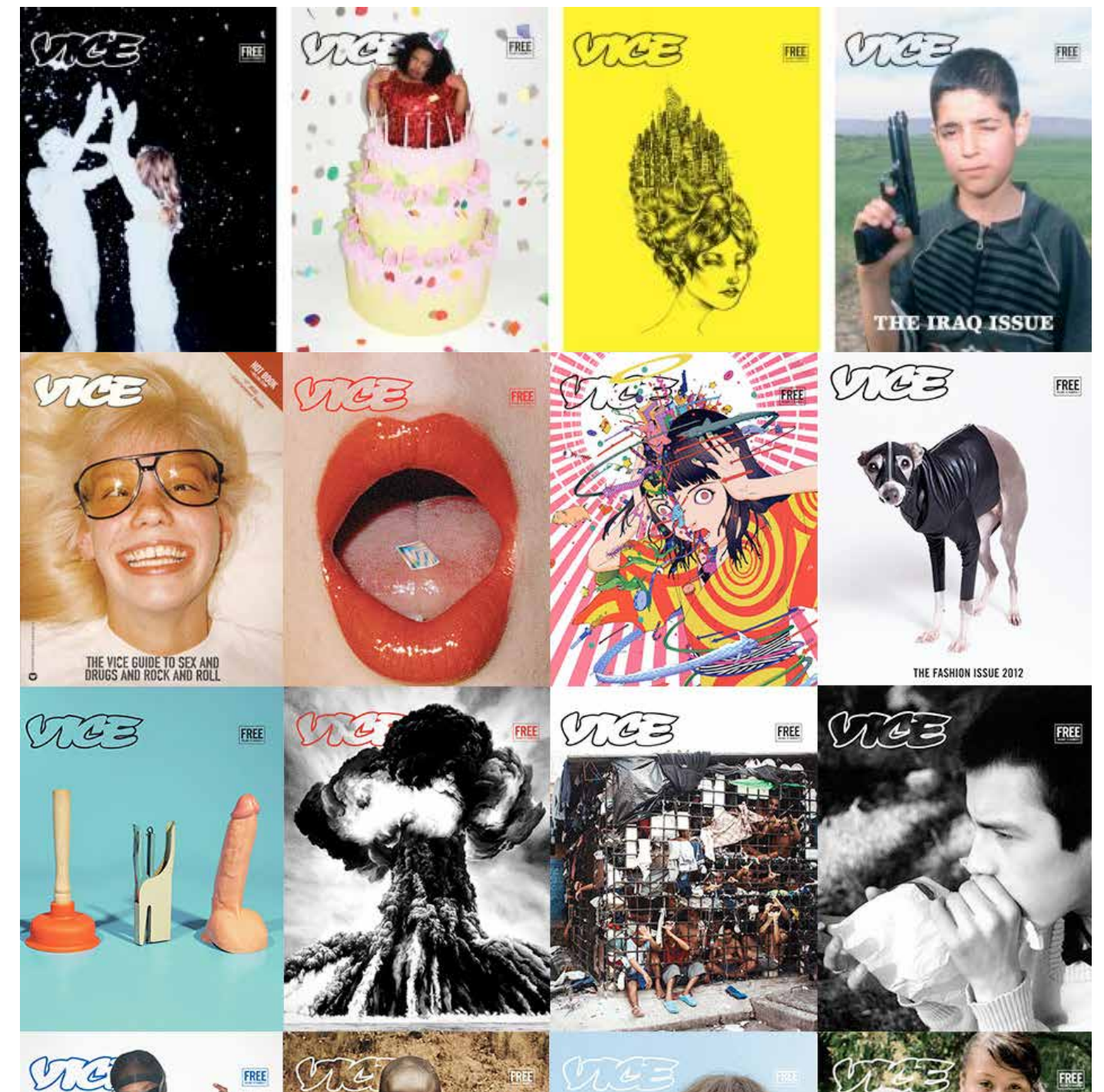
During the 2015 Cannes Lions International Festival of Creativity (where the world’s advertising professionals, designers, digital innovators and marketers meet to discuss and celebrate creativity in brand communications), Sir Martin Sorrell offered his views as to why youth audiences are moving towards brands like VICE rather than the BBC or The Guardian: “... younger people trust different sources. Or, they look at different sources, or look at sources differently to the way we trust them. We naturally trust the BBC, the New York Times or the Guardian. But younger people, centennials or millennials, don’t naturally feel that way. If they see something on Buzzfeed or VICE, or watching Periscope, the way they react to it is very different. There is another issue and that’s style... Content on Vice I think is very strong. It’s just that stylistically it’s very different... Well young people do trust VICE. That is the real point. It’s just the way they deliver news is markedly different.” Martin Sorrell

VICE MAGAZINE.

The content of the magazine, first started as a punk magazine in Toronto, Canada, has long been associated with controversial and politically incorrect content. It is produced monthly, and is often focused on one theme. In Britain, 85,000 copies are produced and distributed for free through universities as well as a network of record and clothing stores (including American Apparel in previous years).. The language is adult and the images are sometimes particularly graphic, but are also artistic and challenge the conventional news reportage photography we see in mainstream news outlets. It is this aspect of honesty or realness that appeals to the youth sub-culture. The articles are shocking, and will address issues that are not part of the mainstream. Or, if they are issues of current affairs, VICE magazine will take a different perspective – talking to terrorists in the wake of an attack (We Talked to One of the World Trade Center Bombers About ISIS and Mass Shootings, 7 Dec 2015, John Broman) or convicted criminals to offer a viewpoint on gun crime (Talking to Convicted Felons About Gun Control and Mass Shootings, 10 Dec 2015, Robert Rosso). If we consider this in the context of the VALS framework, it is possible to suggest that the VICE magazine style and mode of address appeals to the Innovators and Experiencers groups as the magazine taps into the need to be at the cutting edge of news and current affairs, and also reflects the desire to encounter the more challenging and incendiary aspects of society. The success of the magazine has enabled the company to develop, and become one of the most successful of the current new digital media models in contemporary culture. VICE Media has attracted a wide range of investments including Walt Disney, and WPP who sought to “further develop [their] content capabilities, particularly in new media and amongst the youth consumer segments. Vice has been extremely successful in developing and repositioning major brands in these areas.” Since this investment VICE have developed their televisual work, building a platform that seeks to take full advantage of the synergy and diversity of digital media.

USING DIGITAL MEDIA.

VICE has established a secure digital media presence. Shane Smith stated in Sept 2015 that the digital channels reach 96 million individuals each month. The website offers both video and print media; 6 months after launching the news division, an app was released. This free app compliments the web content in a mobile- optimized way, again reflecting the youth market it is targeting. In addition to this, each channel that VICE Media operates is represented on YouTube where the same high production values are evident. VICE Media are taking advantage of the social media aspect of YouTube and the ability for users to share and comment on their news documentaries, again another facet which is key to the millennial demographics. If an individual aligns themselves with the edgy brand values of VICE, then being able to engage with the brand across the range of their social media platforms will enable the individual to extend that aspect of identity. They can be seen by their peers/ share content to take the role of the opinion leader/ participate in subculture community.



032c, unique identity BEST PRACTICE. Fashion



032c magazine is an English-language, bi-annual contemporary culture magazine that covers art, fashion, and politics. It was founded in 2001 by Joerg Koch and is published in Berlin.[1] It hosts exhibitions and events at its Workshop in the former brutalist church compound St. Agnes and produces a line of products under the moniker 032c Gear.

THE FASHION MAGAZINE.

APPROACH. 032C has a unique visual aesthetic that determines and positions it as a unique fashion magazine, and shows its individuality in terms of content and graphics. The original cover featured a giant red square, a reference to the bold color in the Pantone Matching System for which the publication is named. The magazine has become known for its in-depth research dossiers on designers and artists such as Rei Kawakubo, Pablo Picasso, Azzedine Alaïa, Nicolas Ghesquière, William T Vollmann, and Werner Herzog. In 2014, the magazine released a dossier on Raf Simons, featuring an extensive interview with the designer and a retrospective of his eponymous brand shot by longtime collaborator Willy Vanderperre. The issue was accompanied by exhibition at the magazine's workshop. 032c is about the celebration of ideas, it is a force in discovering new talent, a poetic manifesto of resistance and a perfect manual for survival in the tire fire of late capitalism.

032C, A BRAND.

ACTIVITY EXPANSION. The magazine was already leaving a cultural imprint — but its founders decided to expand it by launching an apparel line in 2015. “I think now is a very interesting moment for the fashion industry because it’s getting so disrupted,” Joerg explains. “At 032c, we’ve always been interested where energy is, and we feel that people truly care about apparel and the ideas it puts forward, and really identify with it. When you cover fashion you constantly speculate about its future and judge and criticize things. It’s one thing is to criticize, and another is to actually produce a proposal, to put something forward.” This direct connection definitely plays a part both in the quick growth of the apparel line and in the continuous success of the magazine. “We are completely fine with the touch points people have with 032c. A 60-year-old art collector can have a magazine on a coffee table as a status thing, and it might also appeal to a 15-year-old kid who buys the T-shirts with his pocket money, and doesn’t know that there is a magazine in the background,” Joerg says.

WORKSHOP.

ENGAGEMENT-OFFLINE. 032c Workshop / Joerg Koch is an exhibition and event space in Berlin featuring an 8-meter-long vitrine designed by Konstantin Grcic. This is a way to expand the brand to being online and offline. It creates and provides spaces for the public to experience and understand the brand. This place brings to life the art of the printed magazine.

SSS WORLD CORP.

ASSOCIATION-AFFILIATION. The launch of SSS World Corp is new territory for 032c as a creative enterprise and a business, but like all things that happen at St. Agnes, it originated with the magazine. Joerg and Maria met Justin O’Shea through a story they did on the womenswear buyer turned designer during his short-lived tenure as creative director of Brioni.



KONBINI.

BEST PRACTICE. **International media.**

- **FOUNDED 2008**
- **5 OFFICES: PARIS, LONDON, NEW YORK, MEXICO, LAGOS**
- **65% INTERNATIONAL AUDIENCE**
- **11M VISIT PER MONTH**



GROWTH OF 150%. Konbini's expansion concentrates in These are really active regions where the number of millennials (people born between the 80s and 2000) and the proportion of smartphones means they hold great promise for Konbini.

GEOGRAPHIC STRATEGY

Position the brand in every geographic location where millennials hold a dominant position. Konbini uses three main selection criteria:

- **1.4 billion: estimated value.**
 - The proportion of millennials in the population: there are several regions which have a high population of young people including millennials who are our main target market. There are around 90 million millennials in Mexico, for example, representing 70% of the population, and more than 70 million in Nigeria.
 - The proportion of mobile equipment: our key content is generated via mobile networks, so this is a primordial concern.
 - Social media penetration: this is one of our main ways of distributing content so good reach is essential.

Once the country is selected, we carry our test campaigns to gauge the interest of both our audience and advertisers.

This phase is three-fold:

- 1) **Testing the audience with content in English:** select specific English content in order to gauge the interest within a new market and measure engagement (number of likes, shares, etc.) This step has the advantage of being run easily from London or Paris via social media.
- 2) **Testing the production of content locally:** this step requires more engagement as they observe the impact of local content on the audience and measure their interest. They also test this local content in other countries to ensure that it can be shared.
- 3) **Gauging the interest of advertisers:** they check that Konbini's main advertisers are interested in these new markets so they can ensure monetisation.

They use this system for all new target markets and they take a step by step approach. Take for example Nigeria, they entered the market by creating a partnership with LagosPhoto Festival allowing them to meet the key insiders.

MONETIZE KONBINI'S AUDIENCE INTERNATIONALLY

Everything is a question of audience share. It is very difficult to monetise anything below a 10-15% audience share. However, once they reach that target, advertisers identify them as a key player and monetisation is triggered exponentially.

Today, they cover 7 million millennials in France, more than 50% of the target cover. From now on they hope to replicate this strategy in all of their target countries, becoming the main point of contact for advertisers.

One of their advantages at Konbini is that some of their main advertisers are large global brands and they follow them into new territories. They prioritise globalising budgets over increasing local advertisers. This strategy has already proved fruitful, particularly with Coca-Cola which now works with them in several countries.



GROWTH MODEL

They have already established a strong ethos for content sharing, which means certain content that has been produced in other countries can be recycled. Konbini's content in Mexico for example, brings together American, British and French content which has been translated. This content sharing works because of a key trend: millennials and the content they consume is becoming ever more globalised. Although certain local barriers may still exist, they are progressively disappearing, paving the way for a much more uniform, globalised culture.

The proportion of shared content varies according to country. Only 20% of local content is produced in Mexico, whereas they plan to produce more than 50% in Nigeria for cultural reasons.

Their advertising department is even more globalised with a limited sales presence in Paris, London and New York in line with their strategy for targeting global advertisers.

International difficulties:

Sharing, if done in the same way for every market does not work.

Globalize Konbini's office culture, to ensure that all the teams were part of one sole entity.

MANAGING TEAM LONG DISTANCE

As globalisation is at the core of their culture, they maintain links between their different offices. Technology which allows them to share content, dashboards and feedback with a strong focus on collaboration. This hyper-connectivity has allowed to create a real company culture and to strengthen friendships between staff who have not necessarily ever met in person. That is one of their great successes. Today Konbini is one big team spread-out throughout the world. They have also refused to adopt a hierarchical organisation. They favour hyper-accountability over a hierarchy. They do not check or sanction content produced by our teams but prefer to support them with a more iterative approach.

Konbini: Inspiring Nigerian Millennials With Pop Culture

Konbini Nigeria hosted a discussion and brought with them some of their Lagos team members at Social Media Week Lagos. The discussion hosted by Daniel Orubo and Odunayo Eweniyi properly articulated the market and how Konbini wants to change the world

Konbini is barely six months old in Nigeria but when you look at their influence on social media and pop culture it's hard to believe this basic truth. From well-crafted stories that bring out the optimism and enthusiasm of Africans and Nigerians, to rich brilliant images that tell a thousand stories, the sauce is ready and all of Nigeria on social media is slurping and begging for more. Perhaps Konbini's strength is in their mode of operation; their homepages are their social media profiles and not necessarily their websites. Shareable content is all they are about in their pseudo newsroom and their social media manager is king in crafting headlines that compel any reader or even anybody to take the extra step; to engage in a conversation, to share the content with their friends and family, to lend their voices.

With the plethora of sad news on the Internet about Nigeria, Konbini is the voice of optimism. Nigerians see the need to feel like a part of something and be in on the ground floor of the new artists and Nigerians generally doing incredible work. Nigerians also have a desire to know new things, more things than the next person – Konbini offers this and more. Konbini within its community helps create new communities and opportunities for discourse on social issues as well as new artists and their art.

With the simple strategy of studying reader behavior and writing it the simplest way to inspire and to entertain, Konbini has everything figured out.

The greatest win with Konbini, however, is the user experience for their readers. There are absolutely zero ads or visible advertisements on the website. Konbini instead goes into partnerships with agencies and brands to craft special content that appeals to readers while spreading their messages.

With a fantastic team in Nigeria led by a brilliant editor, Damilola Odufuwa, and freedom provided by the parent company in France, Konbini is here and will be redefining content in Nigeria and Africa.

_FEW INVESTORS

_30 BRANDS (NIKE, ORANGE, LEVI'S, CITROEN

_FACEBOOK GIVES KONBINI STREAM OPPORTUNITY

_SPECIALISTS OF CONTENT MARKETING KONBINI FOR BRANDS (SOSH FOR ORANGE, LA RADIO LIBRE..)

_AUTHENTICITY, SPONTANEITY (AUTO-INTERVIEW)

_SPECIAL SOURCING DEPARTMENT

_END PRODUCT HAS A ROLE

_STARTED AS A NICHE (MUSIC AND FASHION) TO MAINSTREAM AUDIENCE

MONOCLE.

BEST PRACTICE.Interview.

MONOCLE

How many copies of Monocle do you print? What is the breakdown geographically and between subscriptions and news-stand?

We print about 120.000, and we sell just under 80.000. Pretty much a third goes to North America- the United States is our biggest market, and Canada is our sixth biggest market. Another third goes to Europe, where the two biggest markets are the U.K and Germany. And a third is Asia, led by Australia, Singapore and Hong-Kong. subscriptions tend to make up about 20 percent of sales. Distribution on new-stand is incredibly important to us.

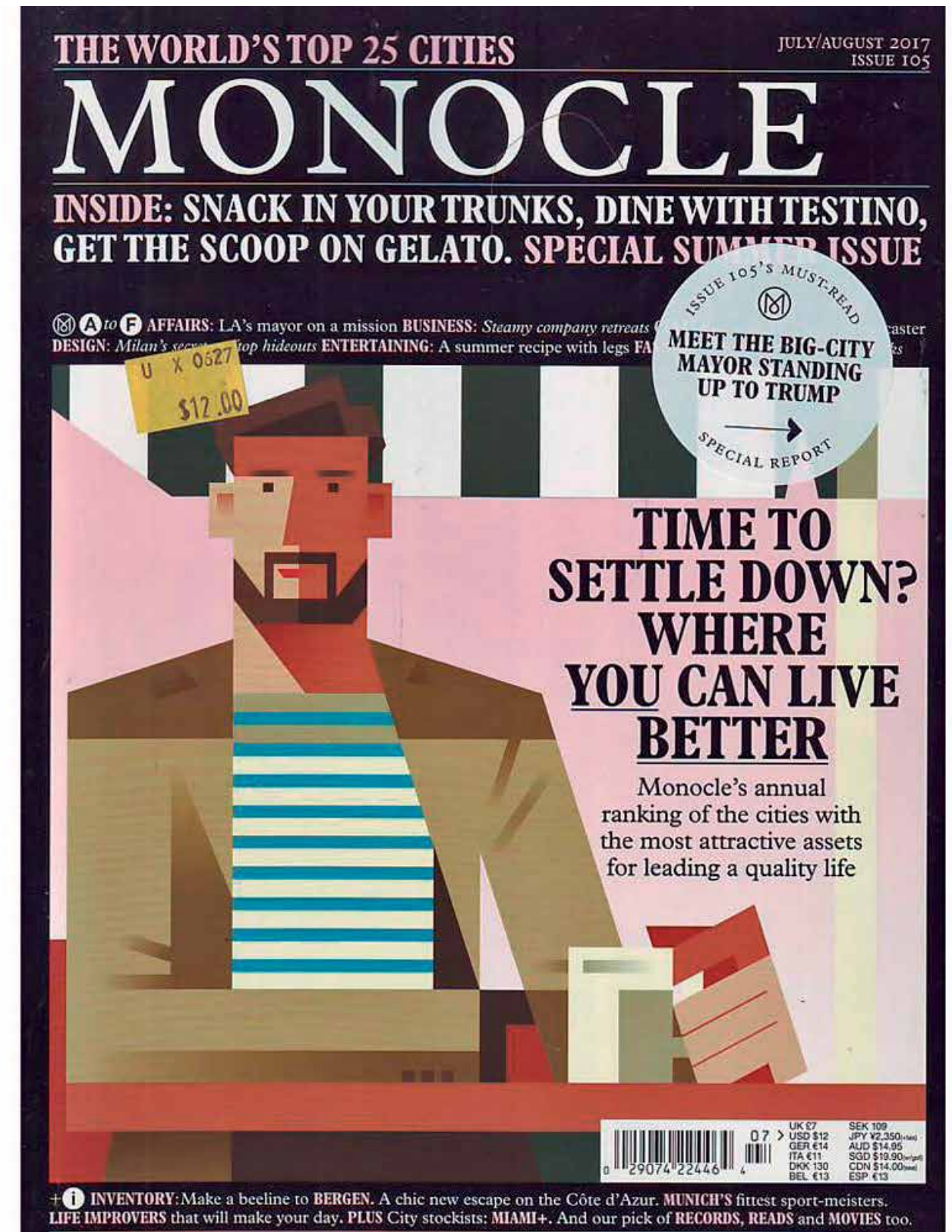
Is Monocle a magazine or is it a brand?

Everyone likes to talk in terms of brands. It is still a magazine- at its core we're nothing without the printed product. It is what makes the money, it's what informs everything else we do. Whatever is on the radio, or whatever is in the shops, or as we develop books, it all starts with what happens month in, month out in the magazine. If we had to cut everything off and say we're not doing all this other stuff, no cafes, no shops, the magazine would be just fine. We're actually able to do all those other things because of the magazine. The magazine is what finances everything. Yes, retail makes money and the cafe makes money, but we couldn't have started those ventures without the power and the cash flow the magazine generates. So I'm under no illusions as to what Monocle is about.

What's the magic of a printed magazine for you?

I don't want to fashion myself as a press baron, but you realize as you get older that press barons became press barons because they were in the manufacturing business. To me, that's what is exciting about what we do today: there are many moving parts; we're in the business of well and truly making something.

It's interesting when digital colleagues talk about something being "in beta" and it's going to take I-don't-know-how-long to work the kinks out. but just think, let's go to the north of Finland where they're cutting trees down right now. Those trees are then dragged by snowmobile through the forest, they're put on trucks and trains, they get to the south of Finland, they're put on an icebreakers, they cross the Baltic and then go to a mil in Germany and get turned into paper, which then goes on trucks to England, in the meantime, all these people are being sent around the world (creating content). Ink and glue and various other components are being purchased. All this comes together and then it all goes down to a printing press in Dorset and it comes out as a finished product. The the logistics really start and it goes on a Japan Airways freighter to Tokyo and on to a Cathay Pacific freighter to Hong Kong, and on, and out across the world. And you know what? We never miss a deadline. (If you think of it like that) you see that there are many people in the process and you realize that our sales growth has a direct impact on someone in the north of Finland. For me, the magic is making something physical. You're manufacturing something... In a world that is (becoming) more cloud-based and more desktop-based, that's exciting to me.



NEW WOLRD.

The third industrial revolution, a radical new sharing economy. “Power to the people”?

“The value of information, does not survive the moment in which it was new. It lives only at that moment; it has to surrender to it completely and explain itself to it without losing any time. A story is different. It does not expend itself. It preserves and concentrates its strength and is capable of releasing it even after a long time” Walter Benjamin.

The global economy is in crisis. Economists warn that we face another 20 years of declining productivity, slow growth, steep unemployment and increasing inequality. The economic downturn is fueling growing discontent towards governing institutions and spawning extreme political movements around the world. And now after 200 years of industrial activity, scientists report that climate change is ravaging the planet, taking us into the sixth mass extinction of life on earth.

Where do we go from here? JEREMY RIFKIN THIRD INDUSTRIAL REVOLUTION.

GDP is slowing all over the world, productivity is been declining, unemployment is very high, especially within millennials coming of age; workforce. We have to admit that half of human race is well better now than before industrial experiment. It benefitted half the human race and damaged the other half, the very well off people are 62 people, their combined wealth equals the accumulated wealth of one half the human race living on earth (3.5 billion people). We are at the end of the second industrial revolution. The great paradigm system occurred in 3 technologies which emerged and converged, a new infrastructure that fundamentally changes the way we manage, power, and move economic life. First new communication technology, second new sources of energy to more efficiently power, new modes of mobility to easily move our economic productivity. It changes our habits, and integrated in large units, it changes governments and the collective consciousness.

Productivity. Why is it declining? We used to believe that they are 2 factors that drive productivity better machines, better workforce. But it only account for 14 percent of productivity. Economists based their theory on Newton’s metaphors. Like Adam Smith the invisible hand. All our economic theory is based on Newton. But there is one problem it has nothing to do with economics. It is governed by the same laws of solar system.

You can have reforms, create million new jobs it would not make a sense, if your system is still plugged in a second industrial revolution system. It is the first and second laws of thermodynamics that rule economics.

A new smart infrastructure.

We have digitised communication, internet. Renewable energy internet, and mobility internet. Manage, power and move economic life. It is distributed not centralised, it works better when it is collaborative, benefits come when people join the network. **LATERALLY SCALED NOT VERTICALLY INTEGRATED.**

Zero Marginal Cost and the Rise of the Sharing Economy.

We never expected a technology revolution that would be so powerful to reduce marginal costs to zero. Capitalism gave birth to sharing economy, it is the first system to enter the economy since the birth of capitalism and socialism in the 19th century. We are 3 billion people on the internet producing and sharing virtual products that are disrupting industries. Adam Smith said ‘each individual prioritizes their own self-interest and never cares about the public good but by pursuing their own good the society is better off’.

But eg. wikipedia democratised knowledge. Millennials have won. We need to find value in it. Music industry is in decline due to the internet etc.. But thousands of start-up enterprise have emerged, they are creating the service, the connectivity.

Morphin from an industrial era to a collaborative era.

First of all, it is based on a new convergence of communication and energy. The Internet has been a very powerful communication tool in the last 20 years. What’s so interesting about it is the way it scales. We grew up in the 20th century on centralized electricity communication that scales vertically. The Internet, by contrast, is a distributed and collaborative communication medium and scales laterally.

We are in the early stages of a convergence of Internet communication technology with a new form of energy that is by nature distributed and has to be managed collaboratively and scales laterally. We’re making a great transition to distributed renewable energy sources. And we distinguish those from the elite energies—coal, oil, gas, tar sands—that are only found in a few places and require significant military and geopolitical investments and massive finance capital, and that have to scale top down because they are so expensive. Those energies are clearly sunseting as we enter the long endgame of the Second Industrial Revolution.

Distributed energies, by contrast, are found in some frequency or proportion in every inch of the world: the sun, the wind, the geothermal heat under the ground, biomass— garbage, agricultural and forest waste—small hydro, ocean tides and waves.

The 27 member nations of the European Union have committed to establishing a five-pillar infrastructure for a Third Industrial Revolution based on this new convergence of communication and energy. I was privileged to develop the plan that was formally endorsed by the European Parliament in 2007.

Young people political beliefs are less about right and left and more about centralized/ authoritarian vs. distributed and collaborative. Generation that grew up using the internet.

Return to Pangaea. Pangaea was the ancient land mass of all continents together.

Return to Pangaea means connecting the people of world together. Through Continental Unions. Making it so that we are still together being able to share all the world's renewable energy sources for everyone.

I believe that taking this new theory for the future, is an essential focus when developing new business/social ideas for the future. In the case of The Face this theory’s main points are the base of the development of The Face business. I decided to call this project The Face co/operative because it seems like the future (for a relevant evolution) needs to interconnect business entities and link people in order for it to benefit the whole. This idea is in line with our shifting economic system towards what is now called the sharing economy.

2020 TRENDS.

S M A R T - S O C I A L - O R G A N I C -

1. CONNECTIVITY AND CONVERGENCE

There will be over 5 billion internet users with 80 billion connected devices worldwide. This will lead to seamless experiences in daily lives, which can be called “connected living”. In music will move seamlessly from our homes to cars, everything will seat in a cloud that we can access anywhere anytime. Open innovation, the audience will be part of the business, creating interconnected business models.

2. BRICKS AND CLICKS

The new retail norm, with every retailer expected to have an online identity as well as a brick and mortar presence by 2020. The online retail sales are expected to reach 4.3 trillion by 2025, leading to the emergence of virtual stores, virtual hypermarkets, interactive stores, and “click and collect” retailing models. Business will focus on creating a seamless online/offline customer journey and a unique and personalized customer experience throughout the life cycle of the product/service.

3. URBANIZATION

The city as a customer, cities will expand to be mega cities, mega regions and even mega corridors. Businesses will put “city as customer” as a central point to their strategy, as opposed to nations.

4. SOCIAL TRENDS SHIFTING

Social trends in generation Y- the rise of middle class, an aging population, the reverse brain-drain, a heterogeneous society, generational political change in nations like India, and women’s empowerment.

5. INNOVATING TO ZERO

This is the mega vision of a “Concept Zero” world where we will shift focus and develop products and technologies that “Innovate to Zero” in real life, thereby bringing social innovation to the forefront.

6.BETTERNESS

Mindful consuming informs 21st-century business models. Cultural storytelling, authenticity and craftsmanship are in demand as we return to local sourcing and manufacturing. Businesses and individuals will join forces to practice ‘Betterness’, such as radical openness and social responsibility, and make a positive impact for the greater good of all. Agility and scalability is key in this – in order to balance costs, transport and ethics – and it will be enabled by clean tech advances and technologies.

THE FACE PRINTED

4.

5.

THE FACE OVERSEAS

3.

6.

THE FACE SPACE

1.

2.

THE FACE VIRTUAL

1.

2.

5.

THE FACE LINK UP

1.

6.

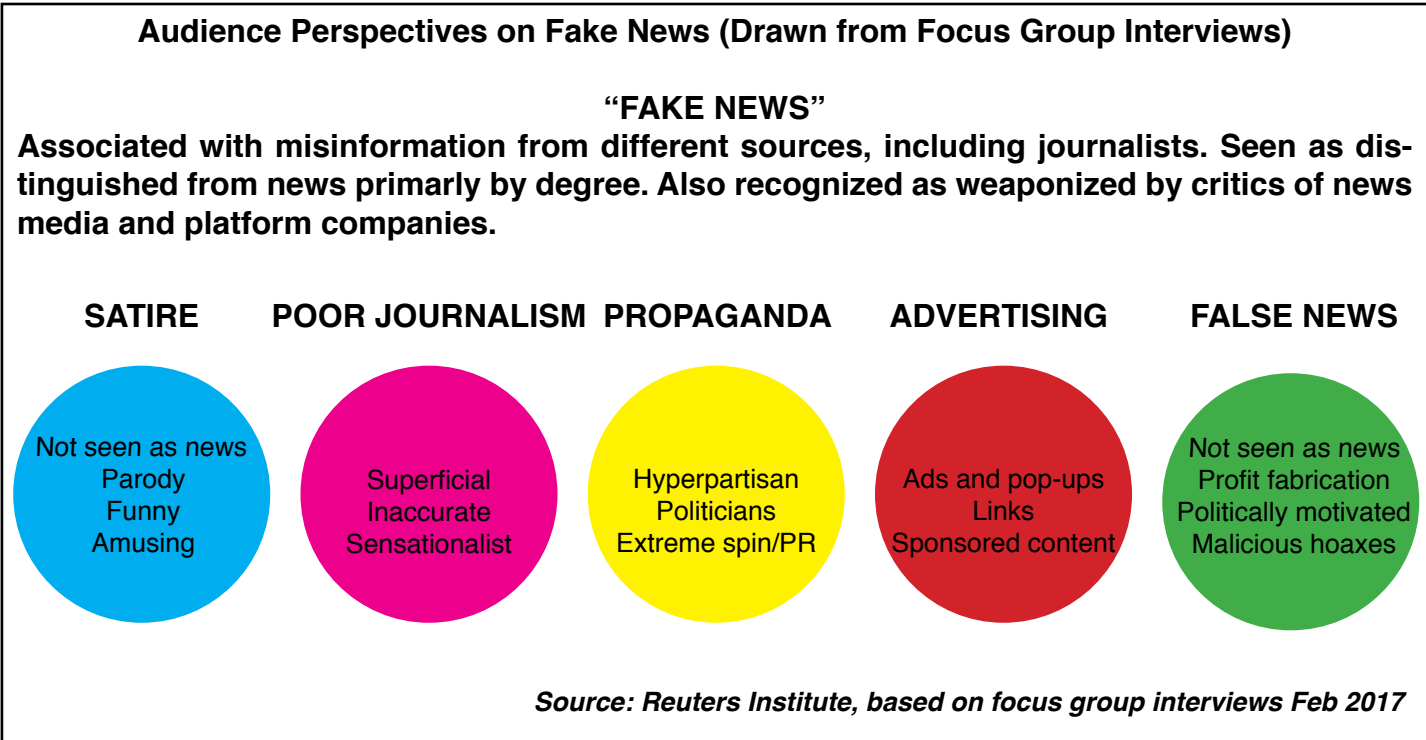
THE FACE ADVERTISING

1.

6.

RESTORING TRUST IN THE ERA OF FAKE NEWS. RISJ REPORT.

‘Fake news’ was the Collins dictionary phrase of the year in 2017, just as experts (Wardle) warned that the term has become misleading and unhelpful. As our own research (Nielsen and Graves, 2017) has shown, from an audience perspective, the term covers a multitude of sins – crystallising audience concerns about biased and shoddy journalism, political spin, misleading online advertising, as well as deliberately fabricated stories distributed via social media. There will be no quick solution to this complex mix of different but related problems.



Although many of these concerns (spin, propaganda) have been around for decades, it is clear that digital and social media have fundamentally changed the rules of the game. Kevin Kelly, co-founder of Wired magazine, points out that: ‘Truth is no longer dictated by authorities, but is networked by peers’.¹³ As a result there is less faith than there used to be in traditional media brands. At the same, the internet has exposed citizens to a vast array of new perspectives. Facts, alternative facts, and counter-facts now sit side-by-side online (for example, in a social media feed) in a way that is often confusing to audiences. So far attempts to tackle these problems (fact-checking, greater transparency) have assumed that it is possible to rebuild public trust in the media. But as we suggested in our recent Reuters Institute report *Bias, Bullshit and Lies*¹⁴ (Newman and Fletcher, 2017), it may be hard to persuade people of facts that run counter to their own entrenched beliefs however clearly or transparently stated. Greater scepticism towards the facts is the inevitable consequence of exposure to a wider range of perspectives. In itself this may not be a bad thing as long as it is supported by better source labelling, signals of quality, and improved news literacy.

LIKELY DEVELOPMENTS IN 2018

Platforms Deploy MAXIMUM Technology – But Can’t Fix the Problem
The damage that has been created by misinformation, propaganda, and abuse represents an enormous challenge for platform companies as they try to balance their commitment to maximum freedom of expression with a need to rid their services of damaging content. For

the first time engineers have begun to realise the consequences of what they have created, but also that technology on its own cannot solve the problem. Expect the deployment of a range of targeted new processes and algorithms to spot different kinds of abuse, and add these to human moderators. Much will be made of the way in which these algorithms can learn from these human interventions (AI) and become smarter and more self-sufficient.

But we’ll also be seeing more examples of how technology can create fake news.¹⁵ The University of Washington’s synthesising Obama project took the audio from one speech and used it to animate his face in a different video with incredible accuracy.¹⁶ Canadian start-up Lyrebird is working on audio impersonations. Whilst these are being created for entirely legitimate purposes, these examples show how voice morphing and face-morphing could, in the wrong hands, produce realistic fabricated statements by politicians or other public figures.

Better Labelling and Prominence for Authoritative Brands
In the fragmented world of the internet, the focus is shifting from figuring out what to believe to who to believe. The ability to identify trusted brands or people quickly will be at the heart of healthy information ecosystems but we are still some way from that. Reuters Institute research showed that less than half (47%) typically recognised the news brand that had created the content when accessing news in Facebook, Twitter, or Google (Kalogeropoulos and Newman, 2017).²⁰ By the end of 2018 expect significant progress in this area. Google says it will do more to surface more high-quality, credible content on the web, which in turn requires better tagging and description of content at source. The Trust Project is already providing indicators about ethical standards and journalistic expertise, which will start to be integrated into algorithms this year.²¹ At the same time, platforms will increase the space given to news logos to enable familiar brands to be more easily picked out and new tags to describe content such as breaking news or analysis.

More News Literacy on the Way ...
Education around how to avoid fake news will be part of the story this year. There will be well-funded initiatives, campaigns, and programmes to help, in Dan Gilmore’s words, ‘upgrade ourselves to be active users of media and not just passive consumers’. The BBC has set up a new website for teenagers and from March will be taking top news presenters like Huw Edwards and Amol Rajan into schools, providing video tutorials and launching a ‘Reality Check Roadshow’.

‘NEVER HAS IT BEEN SO IMPORTANT FOR YOUNG PEOPLE TO DEVELOP THEIR CRITICAL THINKING, TO BE NEWS LITERATE AND HAVE THE SKILLS TO FILTER OUT FAKERY FROM THE TRUTH’

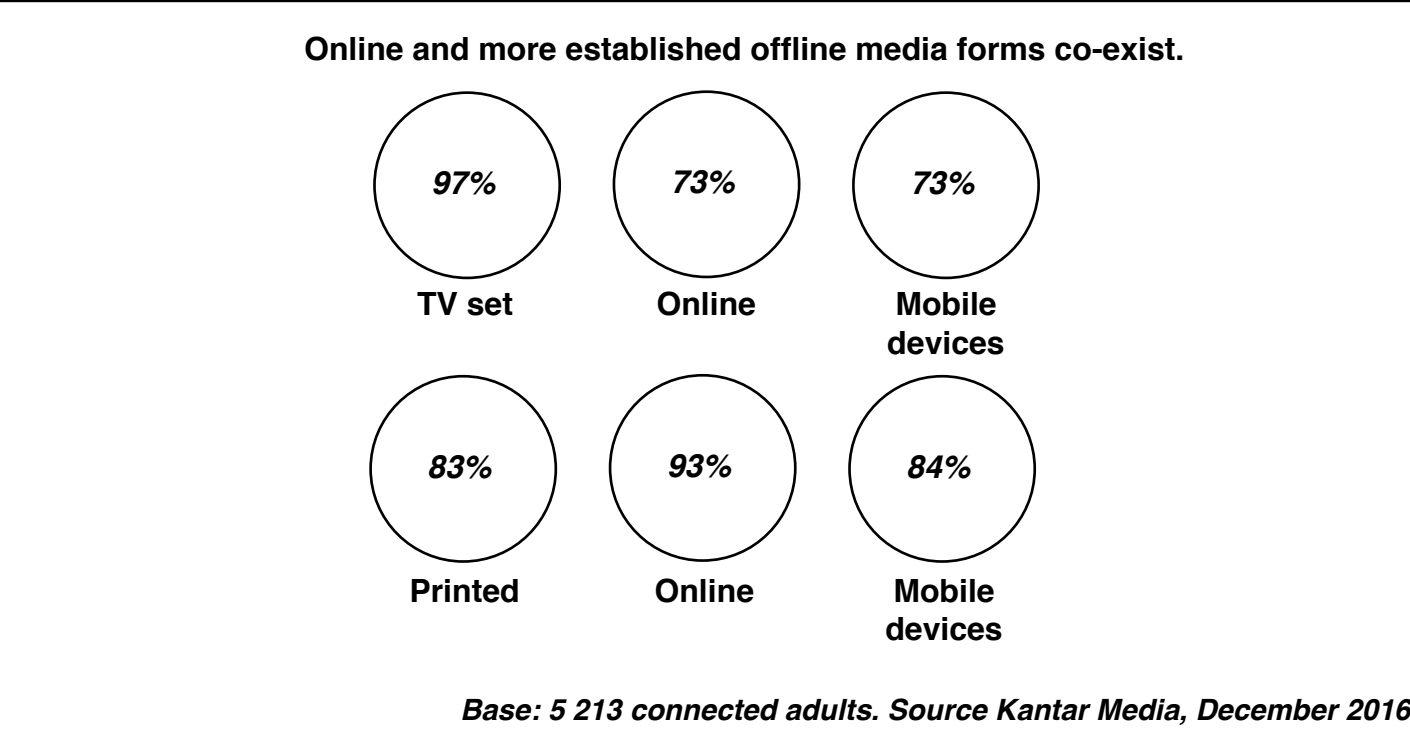
James Harding, Director, BBC News

Advertising_Media_Digital_Physical.

The future is collaborative not transactional

What media forms do people access?

In 2018, online media forms play an ever-more significant role in our lives, indeed a large majority of people access online media forms at least once a day. But people are also reading, viewing and listening to media via their established formats. First of all, Tv, a medium pronounced dead so many times, Tv is very much alive and kicking. 73% of connected adults (<18 years old) say they view Tv online and 70% of them do so via mobile device, but they also still access the medium through the TV set. It is similar with print. Even though circulation and readership numbers confirm that print formats are read a lot less frequently these days, they still attract substantial audiences. 83% of connected adults say they read news and articles in printed newspapers; 84% read magazines in print. They also access news and articles online. 93% read articles online, 84% on mobile devices- an indication of the ubiquity of smartphones and of their growing importance to advertisers. Online has no monopoly when it comes to how our respondents choose to consume media. In the media world of the connected adult, online and more established offline forms co-exist.



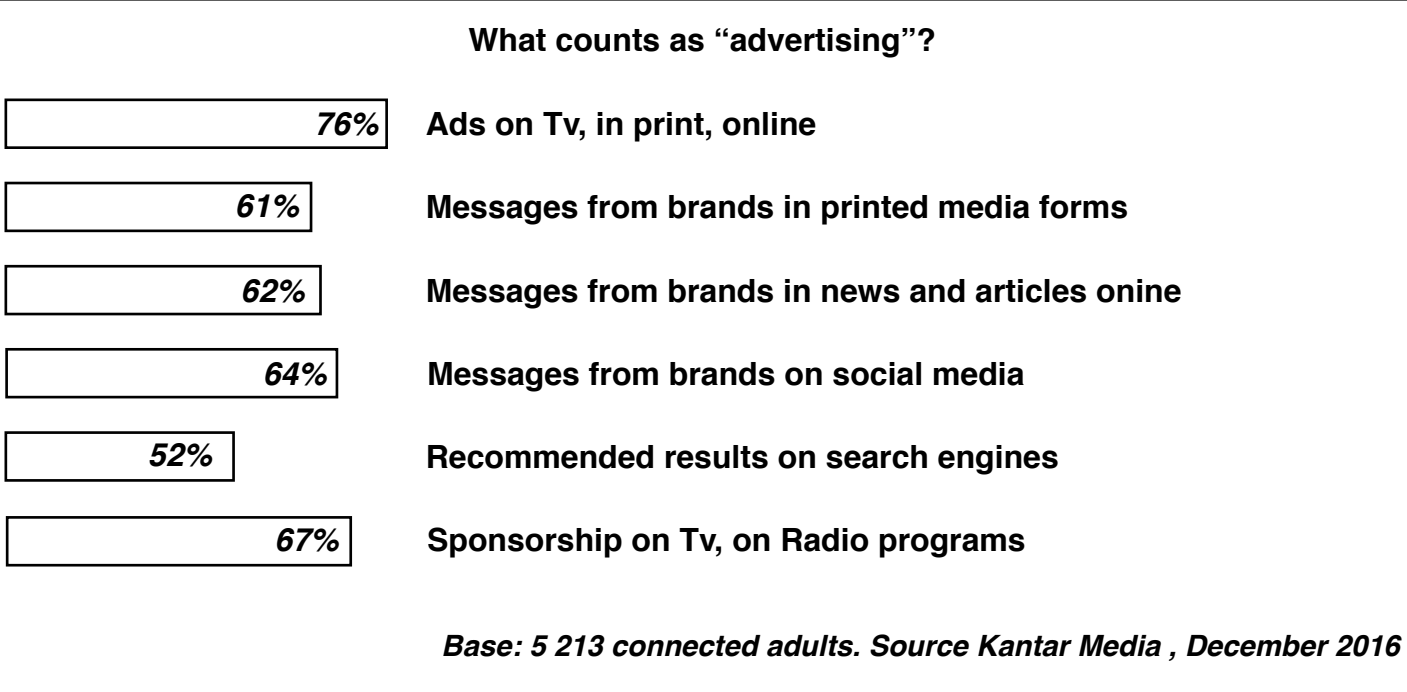
Attitudes to advertising. What counts as “advertising”? The rise of the savvy consumer...

The consumers were asked “which of the following do they consider to be advertising”. Alongside traditional formats ‘ads, e.g on Tv, ,radio, on social media sites, on other websites), we included all manner of commercial messaging-including:

- Messages from brands in news and articles in print/paper copies.
- Messages from brands in news and articles.
- Messages from brands on social media.
- Recommended results on search engines
- Sponsorship of Tv, radio programmes.

6 in 10 said that they considered messages from brands in whatever format to be advertising. The exception is search engine recommendations, with a comparatively low 52% considering such a technique to be advertising. Most consumers are aware brand messages can be communicated in multiple ways beyond straightforward spot advertising. The implications of this for advertisers are that consumers these days are

ad-savvy-they recognise commercial messages, regardless of the format in which they are presented to them. Even editorially-formatted techniques (like native), are seen for what they are by the majority. All formats can play a role in positioning and building a brand; but advertisers would be advised not to pretend that these advertiser -controlled messages are something they are not. Trying to fool the consumer by passing these ads off as objective in some way is unlikely to succeed.

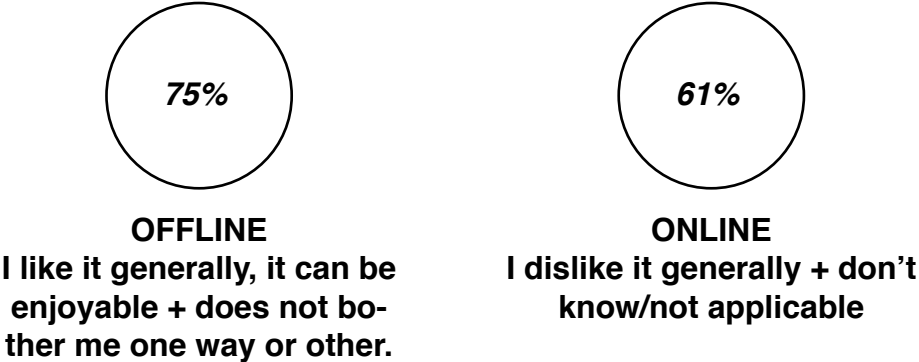


Offline advertising is preferred to advertising online.

It is noticeable that a higher percentage of connected adults feel more positive about advertising within established media formats than with their online equivalents. Adreaction 2017 report on engaging gen x, y and z, they state: “over the years, one thing has remained consistent across Adreaction studies. People are generally more positive towards traditional advertising, and more sceptical about digital forms of advertising. Digital ads may be a part of everyday life, but they’re not something people welcome as much as print, outdoor, Tv and cinema advertising”.

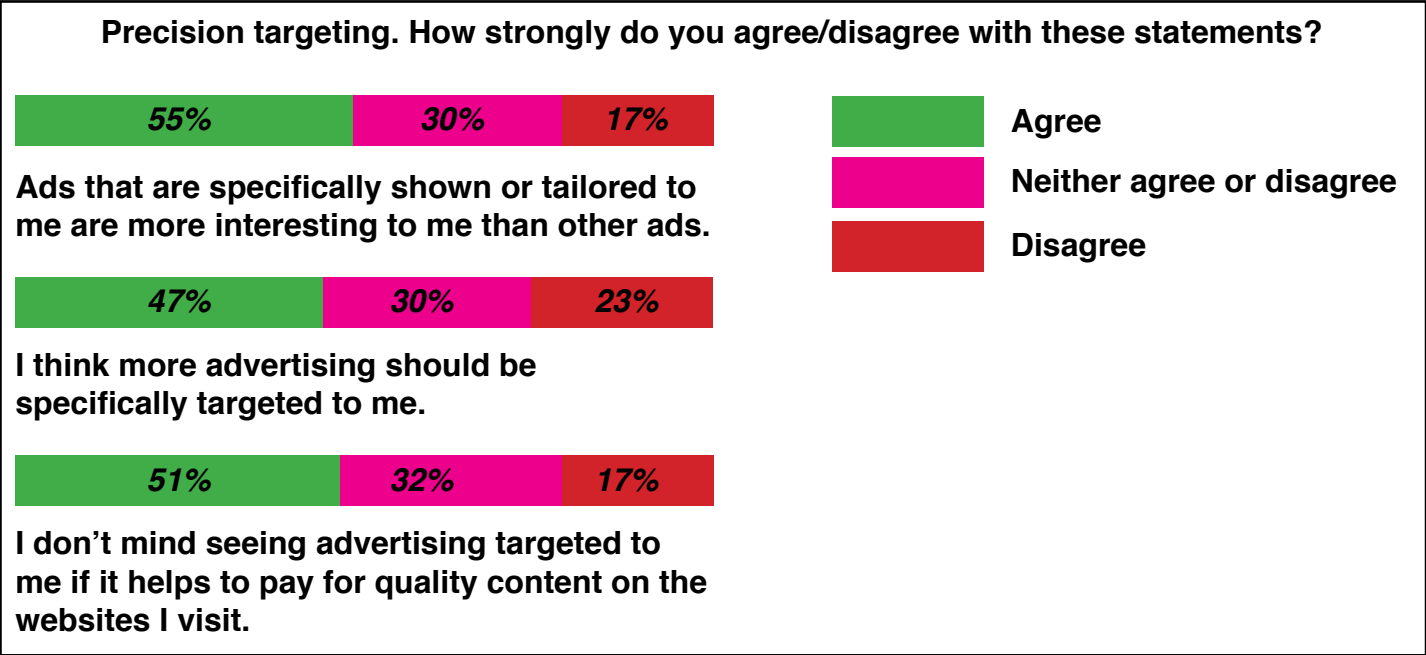
In the Kantar study, the proportion of connected adults tolerating or generally liking ads within printed newspapers and magazines is at 80%. Within online “print” media forms that figure reduces to 70%. 33% of connected adults like advertising in magazines. This trend towards preferring advertising within the more established media forms is also true for heavy online users. In other words, amongst heavy users, the proportion claiming to dislike ads within online is higher than is the case with the offline versions of those media. Consumers are telling us that they prefer advertising offline to online. The fact that consumers feel differently about the advertising they see on different media speaks to the importance of a consumer-centric approach to planning. Placing the consumer at the centre of the planning process, and understanding that his or her views are influenced not just by the content of the message but also by the media form in which the message appears is vital for effective planning.

Attitudes towards advertising in main media forms



Consumers on personalisation

The scale and range of data available to those planning and placing advertising makes it more possible than ever before to introduce a degree of personalisation into both the placement and the message itself. Consumers are aware of it. 78% of connected adults say they ‘often’ or ‘sometimes’ see ads that they consider to be specifically shown to, or tailored for them.



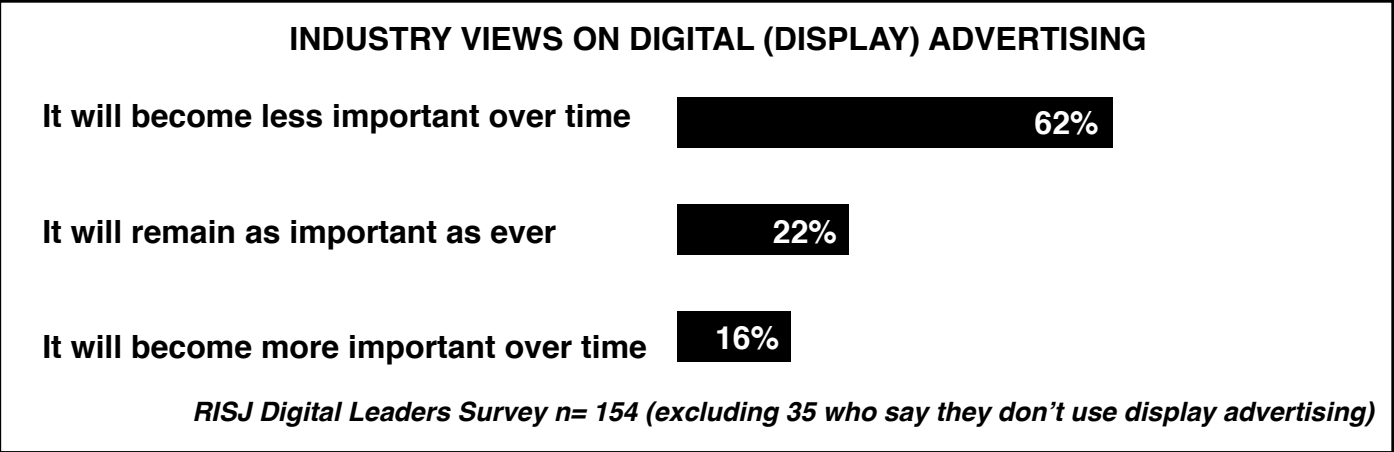
The outcome shows that majority finds tailored advertising more interesting than the average ad, and say that a more personalised approach makes them more interested in the brand being advertised. The message is that whilst relevance is a good thing, and a degree of tailoring is acceptable, consumers still want more control over what they see.

Collaboration and partnerships

It is the end of the inevitable transactional and occasionally confrontational relationship between buyer and seller. We are entering an era of collaboration, within which everyone involved appreciates and understands the contribution made by others- be they media agencies, creative agencies, specialist service providers, adtech firms, research agencies and of course clients. Interdisciplinary collaborations will increase. A team brought together from different specialist disciplines is better placed than groups of multi-skilled all-rounders to meet the communications challenged ahead.

SHIFTING BUSINESS MODELS.
From advertising to reader payment. RISJ REPORT.

Our digital leaders survey shows a clear but not universal view that advertising will become less important over time (62%), with than one in ten (10%) saying they are actively planning for a future with little or no display advertising. This is a significant turnaround. Adjacent display worked well in print, was largely ignored on the desktop, and has become irrelevant on a mobile screen. The economics of supply and demand has driven down prices, ad fraud is rife, and ad-blocking is widespread. And, as we’ve already noted, the big tech platforms are taking most of the new digital advertising money because of their ability to target any audience efficiently and at scale.



As New York Times CEO Mark Thompson suggested earlier, the continued rapid decline in both print and digital advertising revenues will lead to growing ‘economic distress’ this year. This will apply to many newspaper groups but also to venture capital-funded pure-players that may have leaned in too far with a distributed model.

Against this background it is not surprising that commercial media companies are looking at new approaches for 2018 and in particular towards different forms of reader payment. More publishers said digital subscription²⁸ (44%) would be a very important revenue stream than any other option. Membership, which we defined as a regular fee paid by loyal users to keep the site free for all, was considered very important by 16% and one-off donations by 7% of commercially funded respondents.

But shifting strategy from reach + ads to engagement + subscriptions is not just a simple change in business model, it is forcing publishers to rethink the content they create and the audience that they are targeting. For now it seems that many publishers are hedging their bets. The majority of print and digital-born publishers in our survey are pursuing multiple revenue streams, with an average of six different options viewed as or very or quite important.

“It seems like a year when media companies that are under increasing financial pressure go back to the basics of their business to find new revenues. I think that increasingly they are realising that distributed content, video, VR and AR are not the one-shot saviours that people hoped they would be. The real value in this business is the same as it ever was – great journalism. The trick is getting people to pay for it”.
Digital Head of UK publisher

The shift to subscription is driven by a combination of desperation and hope. The success of big US publishers like the New York Times (2.3m digital subscribers) and the Washington Post (which has doubled digital subscriptions in 2017 to 1 million), as well as several European titles, including both up-market general interest papers like the Helsingin Sanomat in Finland, tabloids like Bild in Germany, and local papers like those owned by Amedia in Norway, has inspired others to switch the focus to reader payment.

Research shows that some young people, perhaps sensitised by Net ix and Spotify subscriptions, are more interested in paying for news than we had thought.³⁰ De Correspondent's success in funding distinctive, independent journalism by attracting 60,000 paying 'members' shows that the model can work in small countries and with non-traditional brands. One-off donations to the Guardian in the last year (300,000) have brought in millions of pounds of new revenue. Its paying membership option reduces dependence on advertising while keeping the benefits of open access.

On the other hand, there are still many reasons to be cautious. Most people have no intention of paying anything for online news today or in the future. In practice there will be no one-size-fits all model for reader payment or for business models in general. In our survey, those focusing on subscription tend to be in the richer parts of the world like the US, Germany, and Nordic countries. Publishers from Southern and Central Europe and from Asia and Latin America recognise the need but find it much harder to see how in the short term they can move away from their dependence on advertising.

BATTLE FOR GLOBAL SUBSCRIBERS, BUNDLING DRIVES NUMBERS

Up until now, most attention has been focused on getting domestic customers to pay, but as that gets harder the focus will switch to an international audience with differential (cheaper) pricing to drive numbers. Paywalls are being tightened. The New York Times has recently moved from ten free articles a month to five and new trial offers, sampling, and pricing options are being prepared. The Times has set a stretch goal of 10m subscribers by sometime in the 2020s and that will require a much more international and multilingual product with more local journalists for customisation. Another key weapon in the battle for paying eyeballs will be bundling. Here, the Washington Post's partnership with Amazon Prime gives it an enormous advantage at home as well as abroad. Local newspaper partnership will also play a role. Hundreds of local newspapers offer a Post digital subscription as part of a bundled national/local package. Expect to see more bundling deals in 2018 and especially with utility, phone, and pay TV companies looking to provide more lock-in value for customers.

CONSOLIDATION, PARTNERSHIP, AND MEDIA TAKEOVERS

We'll see more mergers and acquisitions in 2018 as publishers try to build scale and make their businesses more efficient. That will also mean fewer journalists. As one example, Meredith's recent purchase of Time Inc should produce savings of around \$500m in the first two years by trimming overlapping costs and closing some titles.³² Consultant Kevin Anderson expects to see legacy players such as broadcasters with deep pockets up snapping up digital-born operations: 'There are simply too many players chasing a limited audience and advertising pool to survive'. But the year ahead will also see a new round of publisher alliances 'to provide meaningful alternatives to the tech titans', predicts one very senior news executive who responded to our survey. These could be around advertising alliances (Portuguese publishers, Schibsted in Norway and Sweden), content (BBC and local news), selling subscriptions (Washington Post and local papers), or technology solutions (Washington Post and Globe and Mail in Canada).

THE FACE CO/OPERATIVE.

Business model_Vision/Mission_Brand Equity

Business Model:

- **Intergenerational cultural society.** The global youth. Targeting the modern hyperconnected youth, that looks up to Western society values. It involves people that are aware of fashion and music, they follow major instagram brands and artists.
- **Education and entertainment.** A new platform based on the identity of printed The Face, using digital to create awareness and produce a relevant physical experience and presence in the market.
- **Multidisciplinary media business:** creating products, and offering industry services that are in balance with the upcoming generations' needs.

Basic ideas of the concept:

- **Connectivity:** entities creative goods and services, with success based on partnership and collaboration. A collective business of numerous companies. For a greater industry and market.
- The use of digital to improve physical.
- A laterally scaled industry.
- **Productivity:** increasing the “creation”.

The new concept for The Face would be a multidisciplinary business model. The Face can not be only sum up to a printed magazine. After analysing the brand equity, I came to the conclusion that the potential is wider than what it used to be. It is been since 2004 the magazine shutdown, coming back in 2020 would mean a totally new business, with a larger range of activities, and with multiple revenues, and roles.

The Face would act as an industry connaisseur, a forecaster, with a main rule innovation, with an adaptable approach to the market and an open-minded business presence.

Important points for relevant media:

- **ADAPT:** to be flexible, and constantly adapt to new and different situation, this requires an open-mind and a risk taking attitude. Adapting will enable the content to be better in terms of relevancy, and we will get a larger audience.
- **CONVERSE WITH PUBLIC:** it is important to create different ways to engage with the public, through creative forms of dialogue, we can get useful information from public but also build communities and tribes.
- **OBSERVE, ANALYSE WHAT IS HAPPENING:** when saying observing and analyzing I refer to what is happening in the world in general, from being aware of trends in the streets of London or Paris, to politics, business trends etc... To have a general culture knowledge.
- **DEMOCRATIZE:** fashion related media are still sort of niche, and people feel that they can not be part of it. We want the opposite always making the magazine accessible, it can not be “intimidating”.
- **REPRESENT:** we must always represent a reality, a culture, a trend, a society. This aspect is key to making the media accurate. Thus is also adds value to the content shared.

Vision:

THE FACE, THE NEW PHYSICAL AND DIGITAL PLATFORM THAT INFORMS, PROVIDES, INCLUDES ITS PUBLIC IN CULTURAL LIFE. A LATERALLY INTEGRATED MEDIA BUSINESS THAT WORKS FOR A GREATER WHOLE.

The goal is to impact, to influence the young generations, in an optimistic way with a feel of togetherness. We guide people in finding their tribe. We entertain them, with an in-depth content. We want to give the public strength to achieve whatever their dreams are. We give a

feeling of security, compassion and pride, and that is why people would be part of The Face as a social community. We have a vision to improve the greater good, we would do business in a conscious way, not buying and selling, but creating something that becomes part of a moment in time, and that is an element of reference in culture history. We are entering a very narrow market in terms of offer, our vision is to bring a new forward thinking and unique media to the game. We want to overthrow the superficiality and “poseur” content seen in media by being a magazine with a clear position, identity, and respecting the value of real information and artistic proposal. We would create sustainable, cutting-edge content which pioneer fresh voices, thought leadership, and new stories meant to empower and engage our target audiences.

Mission:

WE GIVE FASHION THE CREDIBILITY IT DESERVES. CONNECTS YOUTHS, ENTERTAINS AND EDUCATES USING CULTURE AS A MEDIUM.

The Face creates an innovative visual proposal related to fashion and music, shares its viewpoint on social and political facts linked to the fashion industry. It has a curator and forecaster approach to its content selection and creation. It is a printed media text, an online platform, an overseas and youth media, and a major player in fashion and music industry development and direction. The Face serves the people, the curious ones, the optimistics and stimulated young and old. It offers an authentic product, which makes one think, feel a certain way without being forced into a thinking, and that is forever remembered. We create content with high production value for diverse platforms. We incubate and build innovative content technology, disruptive digital/physical-distribution, platforms, and unique intellectual properties which explore and push the traditional boundaries of the media.

Brand Equity:

The Face would come back into the market as a relaunch start-up, it already has some good elements for its brand equity improvement. It is important to note that these element should be used to increase the elements of brand equity as well as to be improved with time in order to increase the value of the business, it can be done by adding services, and producing products that adapt to the public.

- **20% Awareness** (level 3/5): The Face is linked to a period of time, and is an “original”, it is mainly famous among creative people and then among european (occidental) generation X. Using the high awareness of this past segment can help us have credibility amongst generation Y and Z. The Face must be seen as a creative entity and community not as a magazine.
- **25% Brand association** (level 5/5): brand association is something The Face has done a lot in the past, they always collaborated and knew who to get associated with in order to increase their brand value and DNA. Being associated is one of our core business values. The Face is associated to photographers, stylists and brands. It is very important that we do not get associated with wrong actions or companies. The Face would be respected for being integral and transparent, so associations is a crucial part of its business activities.
- **20% Perceived quality** (level 4/5): The Face was successful for its “media” quality. It is a main element of our business. One main rule is to question everything: and element can not be present just as taste or style. The quality is perceived by our reader in the way we select what to showcase and our approach to inform.
- **20% Brand Loyalty** (level 5/5): this is a major element because with The Face one is loyal or one does not buy it at all. The Face is too unique and community driven for people not to be loyal. It is important that we keep on building tribes and connect with people globally.
- **20% Brand Assets** (level 3/5): we must increase the brand assets, in order to force “equally” our competitors. Ensuring an individual and global distribution in order to build a whole ecosystem and structure, it would help the “business perception” of the public.



GALDEM



VSEVOLOD 'SEVER' CHEREPANOV



FINN WOLFHARD



COSMO PIKE



DOUNIA



JULIE ADENUGA

LOVES DISCOVERING WHAT IS NEW IN CULTURE AND CURRENT AFFAIRES. ADVENTUROUS, PUTTING THEMSELVES IN NEW SITUATIONS.

CONSIDER SOMETHING WORTH THEIR TIME IF THEY BELIEVE THE SOURCE IS LEGITIMATE.

ON SOCIAL MEDIA THROUGHOUT THE WHOLE DAY BUT SOCIALLY ACTIVE AND ENJOYS MOVING AROUND TOWN.

THEY WANT TO BE PART OF DIVERSE SOCIAL ENVIRONMENTS, WHERE THEY CAN LEARN AND GROW WITH OTHERS.

CONNECTIVITY IS KEY FOR THEM, THEY ARE STIMULATED BY THE FACT THAT THEY CAN REACH OUT TO THE WORLD.

THEY WANT TO CONVERSATE, DEBATE, BE RIGHT OR WRONG, BUT ALWAYS LEARN. THEY ARE MAINLY FROM GLOBAL CULTURAL HUBS, OR LOOK UP TO THESE PLACES.

THEIR MAIN AIM IS TO BE "IN" TO BE PART OF THE CURRENT TRENDS, AND BE KNOWLEDGEABLE, BECAUSE POWER IS SOMETHING THEY WANT TO OBTAIN.

THEY ASPIRE TO BE: INDEPENDENT THINKERS

THE FACE, 2020, the target segments.

The Face segment of market is large and composed of several generations. For each generation the basis on which people are part of the segment varies. Moreover generation Z is the main segment that we are targeting and that we need to conquer. It is important that The Face attracts their former readers which as mainly generation X, they were part of the success of the magazine, and the magazine represented them. The Face relaunch would mainly target the youngest generation due to the core business of The Face, but it would still interests generation x and y. There is not an exact target client in terms of psychographics. Regarding psychographics the main market would inevitably be the U.K, and in a larger scale occidental Europe and U.S.A as it would be distributed in these geographic areas.

Generation Z, the most diverse and inclusive generation.

- Precise date range: 1995-2009
- Come of Age (turning 18 Years old): 2013 - 2027)

The generation born completely within the technological age, war on terror, and multiculturalism. This generation is the first true global culture as their characteristics and trend is more uniform across the globe as they become the most open minded generation to date. The earliest will vaguely remembers the 20th century, little affinity (mental age factor) or no memory of September 11th 2001, and the last golden years of TV animations in the western world, in Asia and elsewhere, Rise in standard of living, exposure to Computer and Internet and grow up in the reduction in moral, traditional values. Comparable to grandparents Silent Generations and parents, Generation X. As of 2010 however, Generation Z culture are rising, they are predicted to be more cautious, more conservative and connected than ever with everyone around the globe. Despite the trend of them conforming to the Postmodernism counterculture or "spoiled culture". Generation Z's awareness will certainly derived them from the former generation mindset. They will help shape the fragile 21st century (Thoughnot pioneer them like Gen Y) into a new understanding and approach of the global society.

Living Digital Lives

Generation Z was born digital. "They have no idea that there's been a technology revolution," says Piers Guilar, executive strategy director of Fitch, a retail and branding consultancy. "They're above 'tech savvy,'" agrees Nancy Nessel, founder of marketing advice website Getting to Know Generation Z. "I call them 'tech genius.'" Indeed, 92 percent of US teens go online daily, and 24 percent are online "almost constantly," according to a 2015 report by the Pew Research Center. This digital fluency has changed the places where teenagers congregate and the channels they use to shop. "The old rules of retail no longer apply," explains Guilar. "Teenagers don't distinguish between buying online, looking at things on Twitter and buying in a bricks-and-mortar store." Generation Z also scrutinizes brands more carefully: "They're much more ambitious about going out and learning the back stories of various brands, to make sure that the choices they make with their fairly limited funds are ones that they feel comfortable making," says Callender. In the past, teenagers used fashion brands as a kind of social signal — a set-up that suited the logo-heavy products and aspirational messaging of teen retailers like Abercrombie and Fitch. Generation Z, however, is more self-assured. In a survey by The Futures Company, the percentage of teenagers who agreed with the statement, "I care a lot about whether my clothes are in style," dropped from 65 percent in 1997 to 47 percent in 2014. (Michael Wood) One of the standout findings of this report, he said, was the lack of patriotism

among Gen Z. "I think it has strong implications for how supportive they're going to be with government moving forward," he said. "They may be even interested in going a different route altogether, one that does a better job of embracing their acceptance and their belief in being inclusive." For today's teenager, fashion is less about fitting in, and more about making choices that reflect their own identity. "They're interested in saying, 'I have chosen this brand because this brand shares certain commonalities with my outlook and my lifestyle and my priorities,'" says Callender. Nessel agrees that today's teenagers are more "altruistic" and "entrepreneurial" than their millennial forebears. "They're looking for brands that have personality and authenticity," she says.

A Shift to Shareable Experiences

Above all, teens are prioritising experiential purchases that they can share on social media. According to Piper Jaffray's 2015 survey, Generation Z's favourite app is Instagram. "Their entire life, if it's not shareable, it didn't happen," says Merriman. "Experiences define them much more than the products that they buy." One of the standout findings of this report, he said, was the lack of patriotism among Gen Z. "I think it has strong implications for how supportive they're going to be with government moving forward," he said. "They may be even interested in going a different route altogether, one that does a better job of embracing their acceptance and their belief in being inclusive."

Millennials.

Youths are driving global consumer culture. Consumers know what they want (like), but brands are confused about how to give it to them. Millennial key demographic are entering their peak purchasing years, presenting a powerful opportunity for fashion brands. Fashion is not about clothes, but identity, and identity is especially important for generation Y and Z, as they navigate their social media lives, their relationships themselves. We must give them content that excites them and inspired them, while ensuring that brand that want to reach them do it in a language they understand.

- They are the most educated consumers, knowledge has fuelled the modern generation to push for change, with the goal of making a meaningful impact for the greater good. Their purchase is no longer just an exchange but an indication of support for the broader brand narrative. They are seeking to see an authentic social mission.
- They want to experience. They have a preference for experiential spending. 78 percent (3 in 4) millennials would choose to spend money on a desirable experience over a physical purchase. They grew up in the midst of the worst economic crisis since the great depression. The enduring impact has resulted in the intrinsic value of an experience taking precedence over other consumer goods purchases. Within this group there is the "aspirational-class" (identified by Elizabeth Currid-Halkett). She proposed that this aspirational class has replaced the leisure class and that they are defined not by their income level, but rather by their life choices around wellness, education and parenting. Consumers are going back to basics and are becoming champion of less-is-more. They are very receptive towards sharing service, and they are the first generation to accept a system of "shared economy"

Generation X

- Precise date range: 1961-1981
- Come of Age (turning 18 Years old): 1979 - 1999)

Like the Silent Generation, Generation X has been defined as an "in-between" generation. In terms of economic muscle, Generation X's earnings power and savings were compromised first by the dotcom bust and second by the financial crisis of 2008 and the Great Recession.

In terms of social and political power, Generation X is sandwiched between the Baby Boomers who came of age of the Vietnam and Reagan eras and the Millennials of the Obama era. In fact, Gen X overlaps with another group called the Sandwich Generation, middle-aged individuals (roughly 40 to 60 years old), who – due to the trends of longer life spans and having children later in life – are pressured to support both aging parents and growing children simultaneously.

The Gen X-ers as listless, cynical and anti-establishment – characteristics that resonated not only with Darke and her friends but millions of others around the world. The ‘loadsamoney’ culture was seen as uncool and uncouth by the Gen Xers, who went travelling to broaden their minds, favoured jobs in creative industries over the more ‘yuppy’ sectors, and gave birth to rave culture, the movement fuelled by techno music and – in part but not completely – the drug MDMA, that swept through Britain in the late 1980s and early ‘90s. It was the “3rd Summer of Love”, declared the magazine, The Face – with waifish newcomer Kate Moss on its cover.

Rave

It was a cool, rebellious culture, and one based on a “liberal, egalitarian mindset” she says: “At a rave you would talk to anyone, everyone was equally valid – crusties and travellers would be there, plumbers, homosexuality was celebrated, black music was celebrated. And it evolved organically and slowly,” says Darke. The reason the Gen-X sensibility was strong on tolerant values, and evolved so organically and successfully, in Darke’s view, was because it was based on real connections and hard-fought experiences. “You had to put real time and effort into belonging to the scene. Now with the internet and social media it’s too easy, too promiscuous, you can join and leave 20 tribes in an hour,” she says. “No wonder millennials are having a huge identity crisis.” Hence the rise in “slow artisanal crafts, like cross stitch or cheese making or micro brewing. It’s a counterpoint to fast technology.”



WASTED TALENT LTD.

formerly MixMag Media ltd_parent company to the Face magazine.

"In a post-Vice world, we believe there are exciting opportunities for these iconic and market-defining media brands to offer commercial partners specialist advice, inside knowledge, access to talent and the story-telling skills to help them create influential content," he said.

"We're really excited by the potential to create a media powerhouse based on passionate tribes leading counter culture."

J W Perkins

On 8 May 2017, the group aquired the rights to the The Face brand name for cash consideration of £100,000

Directors	D Hepworth J W Perkins I Flooks N Stevenson M Mee (appointed September 2017)
Registered Office	90-92 Pentonville Road London N1 9HS

The company’s financial statement have been prepared in accordance with the provisions applicable to companies subject to the small companies’ regime. On May 2017, the group acquired the rights to the Kerrang! brand name for cash consideration of £750,000 and the rights to The Face brand name for cash consideration of £100.

Accounting policies

Revenue is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods provided in the normal course of business, net of discounts and sales related taxes.

Revenue from the sale of goods and provision of services provided by the group during the year relate to print, digital media and events marketing. The group recognises revenue streams as follows:

Advertising and events marketing
Revenue is recognized over the period of the contract as the service requirements are fulfilled.

Magazine distribution
Revenue is recognized on delivery of the magazine to the customer.

Magazine subscriptions
Revenue is recognized evenly over the subscription period.

Employees	2016 £ N.31
Wages	1,379,920
Social security	97,278
Pensions costs	26,360
Total	1,503,558

Consolidated statement of financial position

As at 31 December 2016

	Note	2016 £	2015 £
Fixed assets			
Intangible assets	11	24,156	29,189
Tangible assets	12	32,237	21,799
Investments	13	-	50
		<u>56,393</u>	<u>51,038</u>
Current assets			
Stocks	14	12,388	19,085
Debtors: amounts falling due within one year	15	676,939	500,757
Cash at bank and in hand	16	5,558	844,574
		<u>694,885</u>	<u>1,364,416</u>
Creditors: amounts falling due within one year	17	(894,708)	(501,948)
Net current (liabilities)/assets		<u>(199,823)</u>	<u>862,468</u>
Total assets less current liabilities		<u>(143,430)</u>	<u>913,506</u>
Creditors: amounts falling due after more than one year	18	(340,853)	(325,553)
Net (liabilities)/assets		<u>(484,283)</u>	<u>587,953</u>
Capital and reserves			
Called up share capital	21	4,804	4,804
Share premium account	22	4,575,196	4,575,196
Foreign exchange reserve	22	19,533	587
Profit and loss account	22	(5,083,816)	(3,992,634)
Equity shareholders' (deficit)/funds		<u>(484,283)</u>	<u>587,953</u>

Consolidated statement of comprehensive income

For the Year Ended 31 December 2016

	Note	2016 £	2015 £
Continuing operations			
Turnover	4	2,359,000	1,863,989
Cost of sales		(949,850)	(889,476)
Gross profit		<u>1,409,150</u>	<u>974,513</u>
Distribution costs		(55,704)	(71,430)
Administrative expenses		(2,429,328)	(1,474,753)
Operating loss	5	<u>(1,075,882)</u>	<u>(571,670)</u>
Interest payable and expenses	9	(15,300)	(15,300)
Loss before taxation		<u>(1,091,182)</u>	<u>(586,970)</u>
Tax on loss	10	-	-
Loss for the year		<u>(1,091,182)</u>	<u>(586,970)</u>
Currency translation differences		18,946	587
Total comprehensive income for the year		<u>(1,072,236)</u>	<u>(586,383)</u>

The notes on pages 10 to 30 form part of these financial statements.

Consolidated statement of changes in equity

For the Year Ended 31 December 2016

	Called up share capital £	Share premium account £	Foreign exchange reserve £	Profit and loss account £	Total equity £
At 1 January 2015	4,266	3,093,773	-	(3,405,664)	(307,625)
Comprehensive income for the year					
Loss for the year	-	-	-	(586,970)	(586,970)
Foreign exchange	-	-	587	-	587
Total comprehensive income for the year	-	-	587	(586,970)	(586,383)
Shares issued during the year	538	1,481,423	-	-	1,481,961
Total transactions with owners	538	1,481,423	-	-	1,481,961
At 1 January 2016	4,804	4,575,196	587	(3,992,634)	587,953
Comprehensive income for the year					
Loss for the year	-	-	-	(1,091,182)	(1,091,182)
Foreign exchange	-	-	18,946	-	18,946
At 31 December 2016	4,804	4,575,196	19,533	(5,083,816)	(484,283)

ESTIMATED BUDGET.

PRINT

employees: 15_25k/annual: **£375.000**
contributors: 200/day 50 days/year: **£10.000**
rent (office): 2000/ month 12 months: **£24.000**

£1 884.000

DIGITAL

employees: 10_25k/annual: **£250.000**
implementation_digital investment: **£40.000**

RATES

APP MONTHLY BUDGET: 30k: **£360.000**
LONG SIZE CONTENT (by program package,
series of minimum 3 productions)

radio: £2000
fashion: £2500
culture/society: £4000
reality tv: £10.000

SHORT SIZE CONTENT (by program package,
series of minimum 3 productions)

beauty: £600
radio: £1000
fashion: £1400
culture/society: £2000
reality tv: £5000

£650.000

ADVERTISING

employees: 5_25k/annual: **£125.000**

£125.000

RETAIL

employees: 6_25k/annual: **£150.000**
rent (store): 33.333k/month 12 months:
£400.000
restoration: **£150.000**

£700.000

A START-UP WITHIN WASTED TALENT.

POSSIBLE FUNDS/INVESTORS

These selected companies could be potential investors, they could joining as a cooperative supporting The Face media project.

BBC
RADIO



CONDÉ NAST

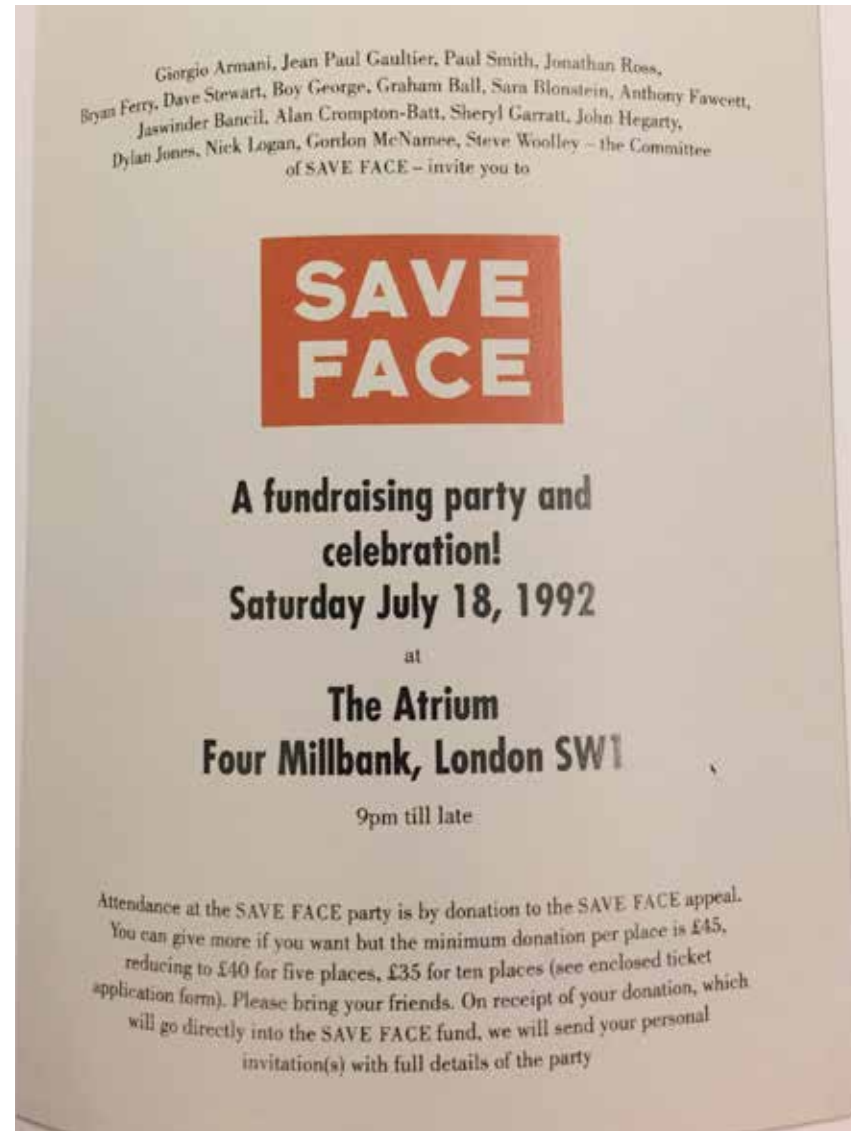


SOAS
University of London

BRITISH
FASHION
COUNCIL

Tomorrow





THE FACE 2020 FUNDRAISE

A year ahead of the launch we would start promoting our project and invite people to participate financially. The Face as done something similar in the past they were asking money in order to face their court case with Jason Donovan.

REVENUE. (year)

PRINT_ £6 852 000

(U.K version) R.P £5 x 80.000 copies monthly = £400 000 x 12 = **£4 800 000**
(Overseas version) R.P £3 x 50.000 copies twice a year= £150 000x2 = **£300 000**

Subscriptions

20% -22 y.o: 6000 x £20 = £120 000
80% +22 y.o: 24 000 x £25 = £600 000
Total: **£720 000**

Advertising

£86 000 monthly advertising x 12 = **£1 032 000**

DIGITAL_ £1 233 000

Subscriptions

30% -22 y.o: 15 000 x £12 = £180 000
70% +22 y.o: 35 000 x £15 = £525 000
Total: **£705 000**

Advertising

10 adv/monthly: £44 000 x 12 = **£528 000**

RETAIL_ £1 080 000

£90 000 from retail products and events (subletting space) x 12 = **£1 080 000**

ADVERTISING_ £150 000

Campaign commitment minimum £3000
Yearly average: 30 campaigns = **£150 000**

LINK UP_ NON-PROFIT ACTIVITY

TOTAL YEARLY REVENUE_ £9 315 000

IMPLEMENTATION.

TIME	REACH
MONEY	PURPOSE

PRINTED
2020
21% OF BUDGET 70% OF REVENUE
960.000(YEAR)
IDENTITY

LINK UP
2020
INCLUDED IN GENERAL BUDGET
50.000 (YEAR)
AWARENESS

ADVERTISING
2020
8% OF BUDGET 2% OF REVENUE
50.000 (YEAR)
CONTROL

DIGITAL
2020
34% OF BUDGET 13% OF REVENUE
1 MILLION (YEAR)
APPROVAL

RETAIL
2021
37% OF BUDGET 11% OF REVENUE
100.000(YEAR) VISITED 300.000(YEAR) HEARD ABOUT
EXPERIENCE

OVERSEAS
2023
SEPARATE BUDGET 4% OF REVENUE
100.000(YEAR)
GLOBAL AUDIENCE

MEDIA MANAGEMENT. key elements.

Social responsibility requirements and regulation

One issue that distinguishes the media, and deeply influences the task of leadership in the media, is the expectation that media organisations, irrespective of their commercial goals, act in a socially responsible way and promote specific social values. It reflects an assumption that the media is a cultural force: it shapes society and its messages are fundamental to democracy. So media must not only seek to maximise profits and returns to shareholders, but must also act in the public interest and promote social values such as social interaction, engagement, democratic participation, collective knowledge and cultural identities. This requirement is enforced by law and as a result media firms contend with a slew of regulations affecting many aspects of strategic activity, for example, the scope for growth, the types of product that can be made and the prices that be charged.

- Identified core societal functions:
- Providing a forum for the exchange of opinions between different groups in a democratic society.
 - Acting as an integrative influence- especially important in countries with high levels of immigration or linguistic differences.
 - Protecting core values- the interests of children or a diversity of cultural expression.
 - Furthering innovation in technological systems- for example, to encourage citizen's uptake of new technologies. (Bertelsmann Foundation, 1995)

In practice for the media manager it means that the regulatory framework a strong influence on strategic options and by extension corporate strategies. These in turn guide programming and editorial decisions.

MTV- A product of Value Chain disintermediation

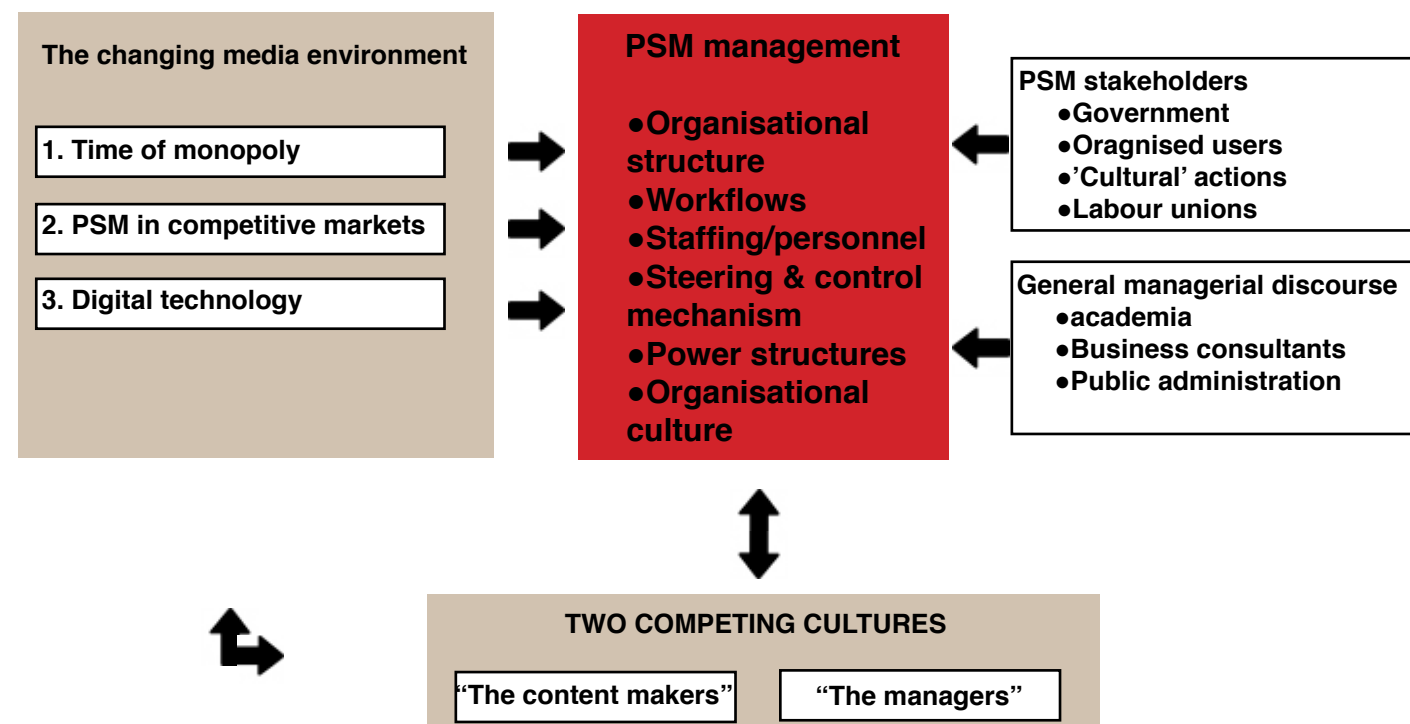
Mtv is an example of an organisation created from 'unbundling' a stage of the value chain -packaging- that was hitherto part of integrated players' value chains into a discrete stand-alone business.As such it also represented the emergence of a new stage in the value chain-aggregation, or the sourcing of external content and packaging this into channels. This was to become standard practice for new cable and satellite channels in Europe. In 1981 Mtv was founded as a joint venture between Warner Communications and American Express. The partners saw a business in packaging promotional videos, a marketing tool for a pop music, into a music television channel that would appeal to youth audiences and to artists seeking to promote themselves. The music majors and advertisers doubted the appeal of the concept initially (a classic example of a fixed industry mindset limiting innovation), even though record stores saw the potential from the first, and enjoyed a positive impact on sales that resulted from MTV's launch. The original Mtv product was an idiosyncratic combination of videos and VJ commentaries about musicians. It created a counterculture image from the start, typified by its graffiti-style logo. In 1984 MTV Networks went public, and in 1985 American Express sold its interest to Warner, who later sold Mtv to Viacom. As the popularity of Mtv grew, a virtuous circle was created whereby as record companies recognised the potential of the network as a marketing medium, they invested more in the quality of their videos, and the channel gradually shed its alternative, low-budget image.

As content improved, viewer numbers rose and Mtv became a major force in cable television in the music industry. It launched Mtv Europe in 1987 and thereafter it gradually expanded internationally, eventually reaching 90 countries on five continents. In recent years its policy has been to localise content as far as possible. Channels are locally run and free to interpret the Mtv brand as they see fit, and presenters use native language and show local artists in addition to international ones. Digital television allows Mtv to target even smaller niches, allowing it to attract both international and local advertising.

The PSM organisation- combining structural and cultural features.

Process Safety Management (PSM) refers to a set of interrelated approaches to managing hazards associated with the process industries and is intended to reduce the frequency and severity of incidents resulting from releases of chemicals and other energy sources

The approach combines elements of structural- and organisational culture theory although here directed more towards how internal organisational structure is adapted to external market challenges and to a lesser degree dealing with economic performance outcomes in the market and the effects of ownership structures on media content, which is more often in focus in media management studies (Mierzewska and Hollifield: 2006)



Basic organisational features of media companies:

- Organisational structure and division of labour/responsibilities
- Organisation of workflows
- Staffing / personnel
- Allocation of budgets
- Rules of operation, steering principles and control mechanisms
- Informal structures and patterns of influence / power
- Organisational culture

“Creative laboratory”

PSM services are developed, produced and delivered in a process and in an environment, where artistic work and creativity are key factors. Not only in developing new programme formats or researching for an investigative, critical documentary but also in various degrees in the daily delivery in the studio before the microphone or television camera, where personality, professional reliability and trustworthiness are of the greatest importance. Having the right people and providing them with the right working conditions are indispensable factors.

THE PSM ORGANISATION: Combining artistic and mass production

ARTISTIC WORK



MASS PRODUCTION

Making good stories

- Creativity and innovation
- Individuality and stubbornness
- Originality and rule breaking
- Living with the risk of failures

Running a huge factory

- Stability and uniformity
- Interrelatedness
- Budget security
- Control and accountability

“The huge factory”

Large media organisations at the very same time are complicated and conflictual organisations and should be managed as such. It is related to several characteristics.

To optimize the audience a program needs a good “lead in” (many listeners or viewers – and the right ones) from the previous program in the channel. Likewise every single program must provide the best possible “lead out” to the subsequent program. To accommodate these important considerations the PSM organisation must have an editorial center (often called “channel controllers”) not only deciding the sequence of the pre-produced programs in the channels (the schedules) but also – and much more controversial – having some influence over the content of the programs before they are produced to secure they fit into the brand of the channel and the requirements of the time slot.

The second characteristic is that production of programmes takes place in a sophisticated and very costly technological environment staffed with a combination of many professional skills. The pre-production phase itself can often be carried out by a small group of creative people equipped with “pencils and paper”. In contrast the subsequent phases, preparing the production, recording in studios and a number of post-production routines, as well as transmission (also the direct ones) require dedicated equipment and a combination of differentiated and much specialised professions. Just to manage this complicated setup requires high demands on logistics and the necessity to keep very strict deadlines.

Combining the cultures of “creative laboratories” and “huge factory”

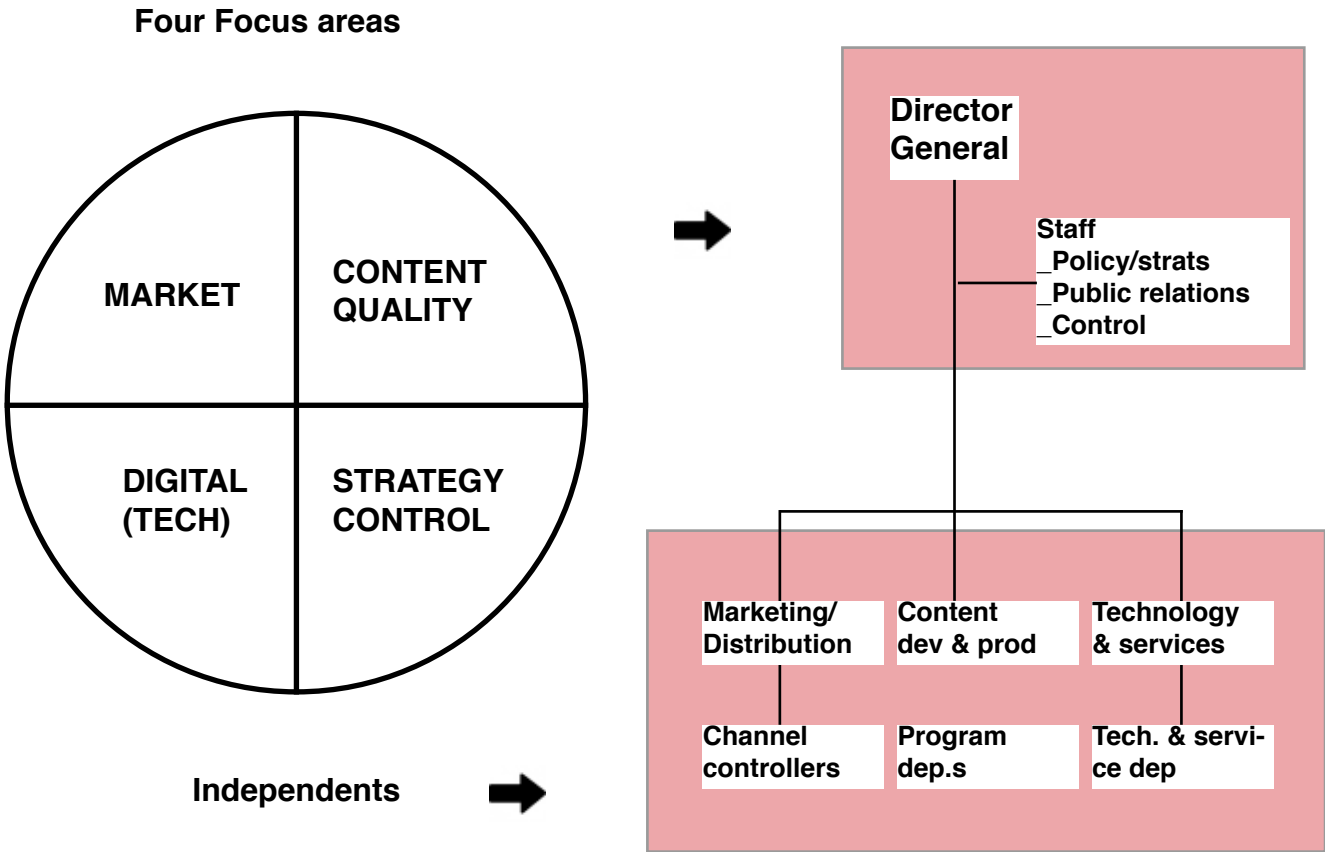
The two very different cultural settings described above can be seen as two extremes at each end of a continuum. Between them you find a vast number of functions with varying degrees of “artistic freedom” and bureaucratic steering, such as the many editorial units, production teams, workshops, technical departments and administrative entities. The two cultures can be described as archetypes characterised by a set of values and behavioural norms defining the way in which their members see and understand their surroundings and act within it.

The norm sets are formed by a combination of educational background (i.e. as journalists, musicians, engineers, clerks etc.), their previous careers and especially through the socialisation taking place in-house so to speak as they gradually after recruitment accommodate to the culture of the group where they belong. So looking closer at the PSM organisation you will find a number of subcultures covering not only professions but also different departments and even geographical locations. People working in the sports department will often belong to and feel at home in a special “sport- culture” whether they are journalists, cameramen or clerks. And that culture can easily be differentiated from the norms and values you find in the news department or among their colleagues in the departments of drama, entertainment and culture. This leads to two different groups in the organisational structure of media business.

A.Content makers- “the individual artists”
Usually fall into the characteristic of “solo-players”.At the inside this crea- tive culture might be very diverse and often marked by rivalry and conflict, but confronted with external pressure, e.g. budget cuts and all kinds of bureaucratic procedural require- ments it unites in a common almost collective culture not infrequently also including the supporting technicians and administrative staff from the associated environment. Depending on circumstances and the issues at stake the culture of the content makers often is the largest and very influential one of the PSM-organisations.

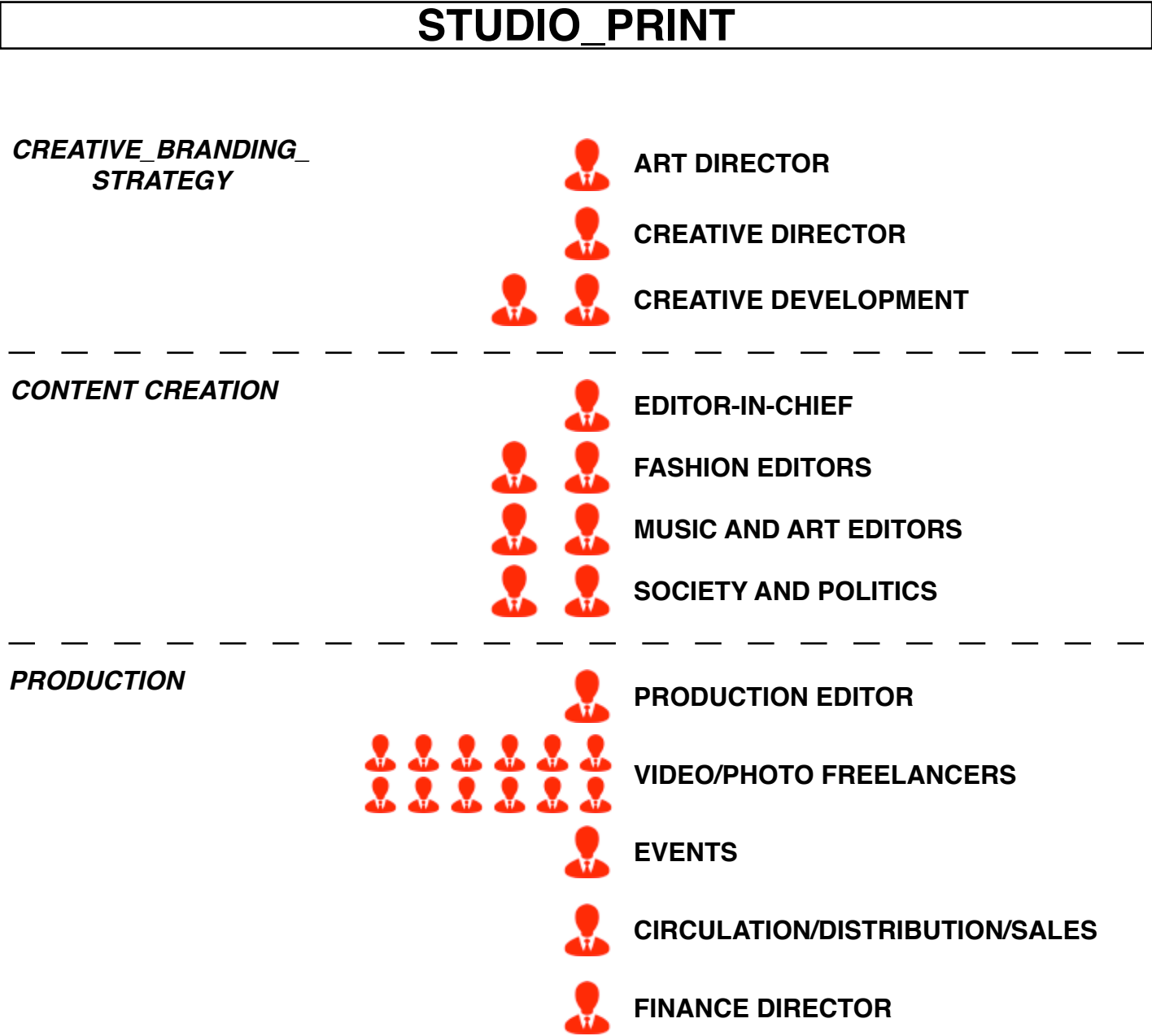
B. Managers - “the bureaucrats”
The managers’ culture is very different and numerical much smaller. The core here consist of the top managers, those working in staff functions close to the top, the adminis- trative departments and to varying degrees also heads of program departments and their closest staffs. What it lacks in size is usually compensated for by influence. One should though not exaggerate its formal hierarchically based power.

A PSM-organisation in market competition



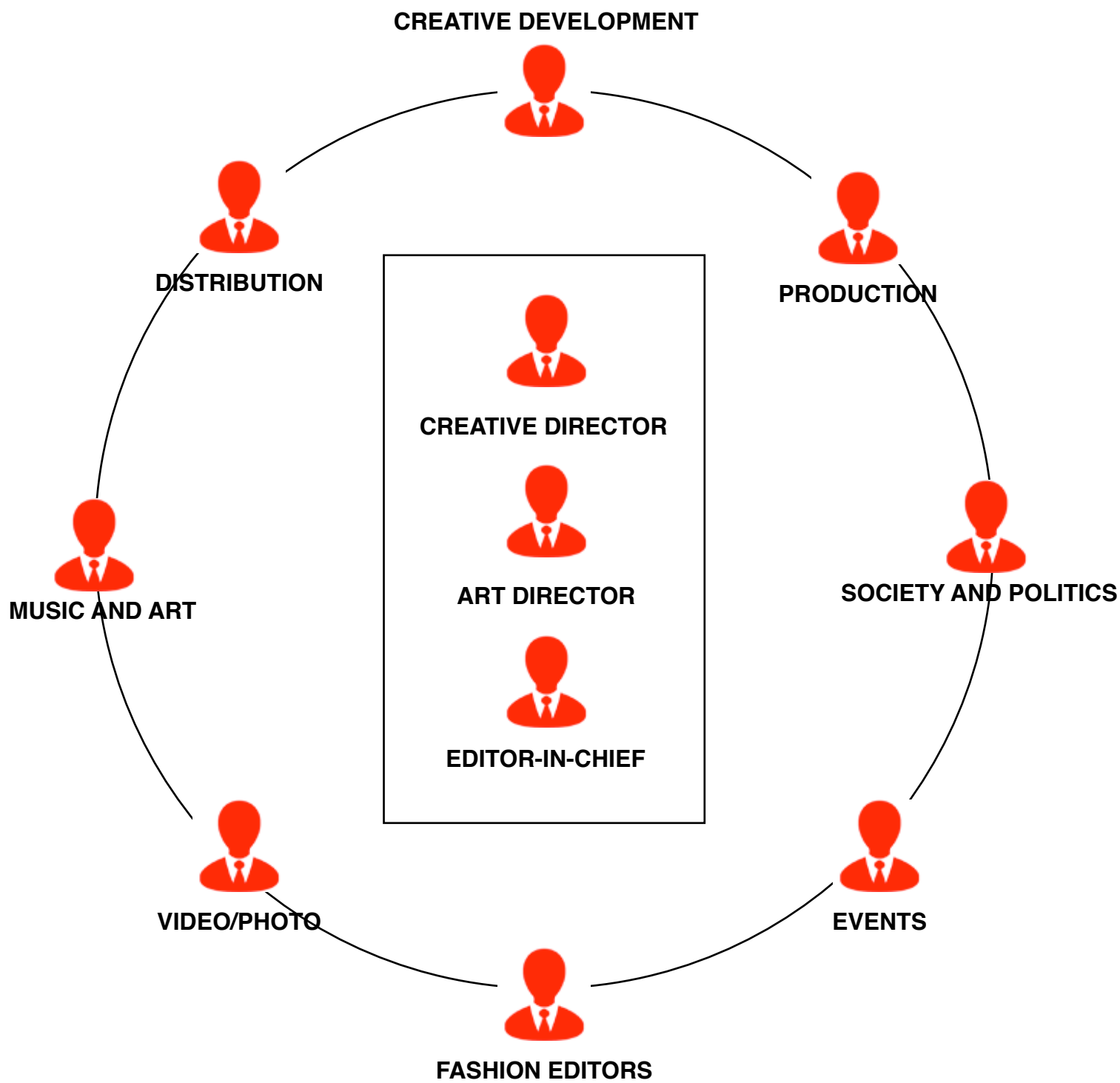
BUSINESS_MANAGEMENT_PROPOSAL.

This part proposes a new management structure and team for the launch of The Face in 2020. There are four main areas with fixed term employees, and two temporary parts which are for the development of the magazine overseas in 3 geographical areas, and The Face Link Up which are temporary business activities that would involve contributors, partners and freelancers.

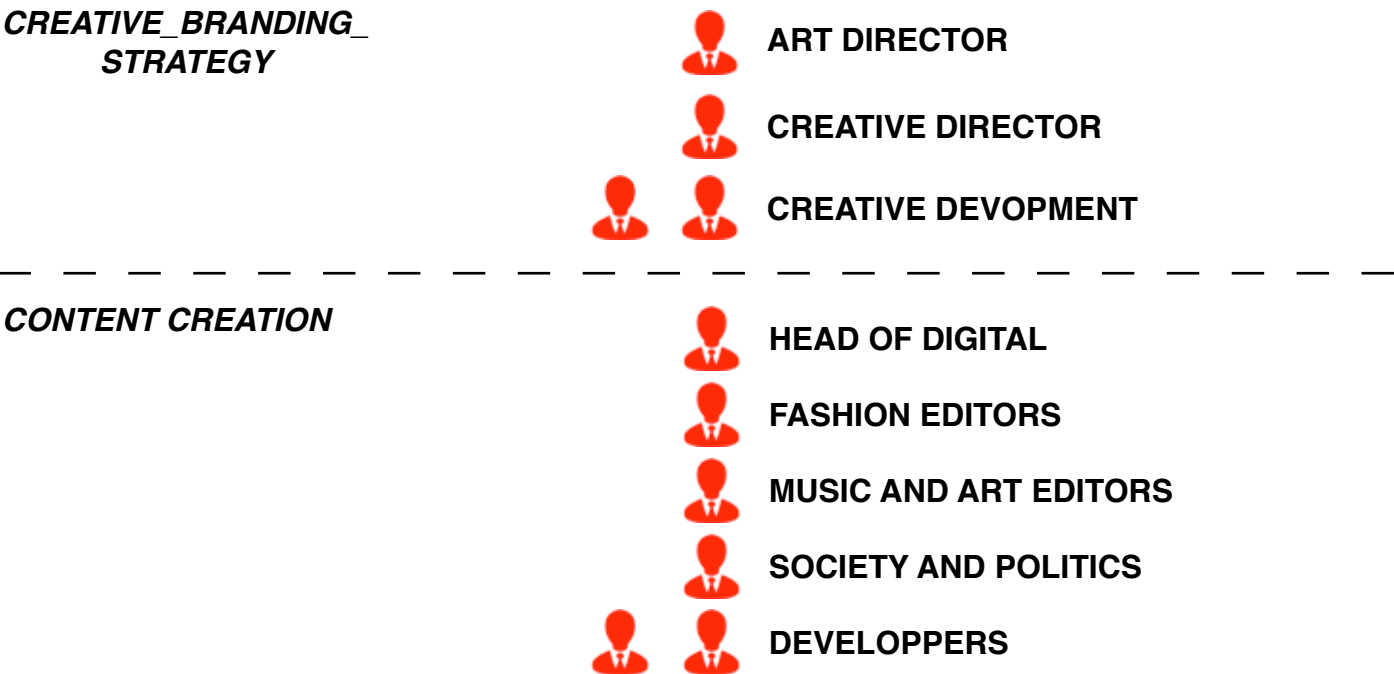


*People assigned to studio/print department might as well be involved in digital as it will sometimes have similar content. So some employees might work in both. The printed magazine operation would work as in a printed publication that issues monthly. A lot of content would be produced with our contributors and partner businesses.

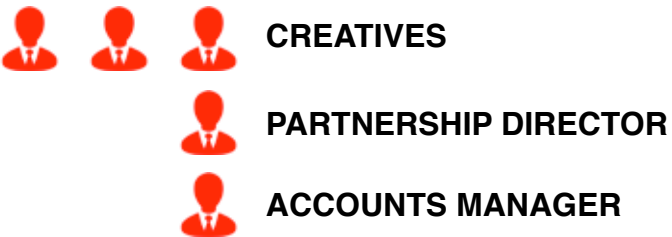
“FUNCTIONAL HIERARCHY”



DIGITAL



ADVERTISING



RETAIL



POTENTIAL PROFILES

Joerg Koch
Marc Goering
Ollie Olanipekunn
Ronojoy Dam
Margot Bowman
Raven Smith
Alice Pfeiffer
Leanne Elliot
Laetitia Gimenez
Andrea Porro Tettamanzi
Saffy Veiox
Harte Blanche
Yoon Ambush
Alex Sossah
Simon Rasmussen
Julien Soulier
Grace Ladoja
J-b Talbourdet
Elodie David
Helene Selam
Elyse Fox
Karena Evans
Ava Nirui
Adam Eli
Akinola Davies
Saffiyah Khan
Harriet Middleton-Baker
Mia Kerin
Anita Bitton

vision
editor
creative
creative
director
director
editor
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visual arts
digital
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creative
creative
director
creative
director
digital
editor
editor
creative
creative
digital
editor
digital
editor
digital
digital
director

Photographers: Patrick Welde, Pierre-Ange Carlotti, Harley Weir, Kevin Amato, Samuel Ibram, Theo White, Levi Brown , Jamie Hawkesworth, Roman Gunt, Yulya Shadrinsky, Carlota Guerrero, Kito Munoz, Carlos Montilla, Ondine Azoulay, Zora Sicher, Rosie Marks, Danielle Neu, Ruth Ossai, Daniel Shea.


Stylists: Edem Dossou, Rhiannon Barry, Ursina Gysi, Pamnasr, Mischa Notcutt, Alaistair McKimm, Hector Castro, Lucie Ellis, Lotte Andersen, Kyle Luu, Hanna Kelifa, Barbara Malewicz, Nicco Torelli, Kyo Jino, Glen Mban, Ivan Novak, Cora Delaney, Gabrielle Stival.

This list presents few profiles that would suit The Face company’s ethos. It is a mix of industry insiders, from business profiles, to creatives, activists and artists. Some could be partners as fixed terms employees.

PARTNERS.
partnering on fixed terms.




VIRTUAL
The following companies would be in charge of content production for our online platform. These partner are part of our business on outsourcing terms, and have fixed contracts for a period of time.

FASHION COVERAGE



- Established in November 2000, SHOWstudio’s innovative and ground-breaking projects have defined the manner in which fashion is presented via the Internet. SHOWstudio has pioneered fashion film and is now recognised as the leading force behind this new medium, offering a unique platform to nurture and encourage fashion to engage with moving image in the digital age.

MUSIC COVERAGE



- Générations is a French radio station based in Paris and created in 1992, dedicated to several genres such as hip-hop (rap music and R&B), soul music and disco.
- NTS is an online radio station and media platform based in the Hackney area of London, England. NTS Radio serves the online community with a diverse range of live radio shows, digital media and live music based events. Its tag line ‘Don’t Assume’ sums up its diversity and radical programming. NTS has live stations in London, Manchester, Los Angeles and Shanghai and it broadcasts content live from over 30 cities a month. NTS uncovers the best of the musical past, celebrates the present and cultivates the future of the underground music scene, and prides itself on being open-minded and experimental”.
- BBC Radio 1Xtra is a digital radio station in the United Kingdom from the BBC specialising in urban music. It had been codenamed Network X during the consultation period and is the sister station to BBC Radio 1. Typical music includes largely British, North American, Caribbean and African hip hop, grime, bassline, garage, dubstep, drum and bass, UK funky, house, dancehall, soca, reggae, gospel music, bhangra, soul, and R&B.

CULTURE COVERAGE



- ARTE (Association relative à la télévision européenne) is a public Franco-German TV network that promotes programming in the areas of culture and the arts.



- Kyra is a new-age TV channel for the digitally native youth. Reimagining TV for the digital world - the aim is to be the MTV for this generation. We make TV quality, brand safe, original content franchises that brands can use to speak to an already engaged audience.

REALITY TV & HUMOR



- Channel 4 is a British public-service television broadcaster that began transmission on 2 November 1982. Although largely commercially self-funded, it is ultimately publicly owned; originally a subsidiary of the Independent Broadcasting Authority (IBA), the station is now owned and operated by Channel Four Television Corporation, a public corporation of the Department for Culture, Media & Sport.

BEAUTY & CARE



- Founded by Shermaden Reid it is a nail salon. One day we might be doing a celebrity's nails, the next day hosting a female empowerment event in our space and the next week flying around the world creating a pop up nail bar for a corporate client. Everything is recorded for our social channels. We are a fast-paced company and are constantly striving to be the best.

ADVERTISING

For this part of the business we would have a permanent partnership with a production agency.

ADVERTISING



- Superimpose Studio is a next generation creative studio challenging brands to go further. Offering creative services to the world's most progressive brands, connecting them to the new consumer. Dynamic and agile, we have a deep-rooted understanding of the current cultural landscape and access to a global talent pool. They are an active collective creating and defining visual culture.

COLLABORATORS. collaborating on temporary terms.

PRINT

Our print issue business would have collaborators, that would help facilitate brand awareness, and distribution. They are collaborators and clients.



- The London Evening Standard (or simply Evening Standard) is a local, free daily newspaper, published Monday to Friday in tabloid format in London.



- Uber Technologies Inc. is a peer-to-peer ridesharing, food delivery, and transportation network company headquartered in San Francisco, California, with operations in 633 cities worldwide.



- WHSmith plc (also known as WHS or colloquially as Smith's, and formerly W. H. Smith & Son) is a British retailer, headquartered in Swindon, Wiltshire, which operates a chain of high street, railway station, airport, port, hospital and motorway service station shops selling books, stationery, magazines, newspapers and entertainment products.



- Idea books is a retailer and wholesaler of artistic books, including fashion publishing products. It is an influential retailer in term of new visual visions and trends.



- Uber Technologies Inc. is a peer-to-peer ridesharing, food delivery, and transportation network company headquartered in San Francisco, California, with operations in 633 cities worldwide. Its platforms can be accessed via its websites and mobile apps. The name "Uber" is a reference to the common (and somewhat colloquial) word "uber", meaning "topmost" or "super", and having its origins in the German word über, meaning "above". Uber has been prominent in the sharing economy, so much so that the changes in industries as a result of it have been referred to as Uberisation.

SPACE

Our collaborators would use our space for events.



- The University draws together 6 renowned colleges, each with its own world-class reputation. Our state of the art facilities include workshops with letterpress machinery, studio theatres, gallery space as well as libraries and archives for research into hundreds of years of the greatest artists and designers.



- The London School of Economics is a public research university located in London, England and a constituent college of the federal University of London. Founded in 1895 by Fabian Society members Sidney Webb, Beatrice Webb, Graham Wallas, and George Bernard Shaw for the betterment of society.



- Fashion East is a pioneering non-profit initiative established by the Old Truman Brewery in 2000 to nurture emerging young designers through the difficult early stages of their career. It receives sponsorship funding from Topshop, TOPMAN and The Greater London Authority.



- The British Fashion Council (BFC) is a not-for-profit organisation that aims to further the interests of the British fashion industry and its designer businesses by harnessing and sharing collective knowledge, experience and resources of the sector.

LINK UP

Our collaborators would work with us to create physical and digital experiences.



- Bossy LDN is a creative agency who work across music and fashion, founded by dynamic creative duo Izzy Steven and Dhamirah Coombes. Spanning across various projects, they cover creative direction, artist and brand events, creative consulting, artist development and creative commissions.



- From just a few thousand members to being one of the biggest communities on the internet, The Basement has become the go-to place for streetwear fans hunting down the latest drops and showing off rare finds.



- Founded by luca benini in ferrara in 1989, slam jam is a streetwear clothing company, following its evolution also through various parallel and more sophisticated paths, frequently venturing beyond market and into the fields of art. there were lots of intersecting trails back in the 80s, when it all began. Youth subcultures started contaminating fashion, soaking it with the raw and flammable materials that came from real life in a world that was radically changing.



- Spotify is a music, podcast, and video streaming service launched on 7 October 2008. It is developed and owned by Spotify Technology SA in Stockholm, Sweden. It provides DRM-protected content from record labels and media companies. Spotify is a freemium service; basic features are free with advertisements or limitations, while additional features, such as improved streaming quality and music downloads, are offered via paid subscriptions.

DISTRIBUTION.

Distribution strategy combining, niche retail, department stores, and newsstands.

LAUNCH_RETAIL PARTNERS

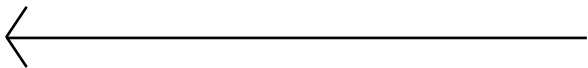
IDEA LTD
DOVER STREET MARKET
SELFRIDGES
MACHINE-A
LE BON MARCHE
WER-HAUS
SLAM JAM
VOO STORE
OPENING CEREMONY
FOURTWOFOUR ON FAIRFAX
GR8

THE FACE STORE

NEWSSTANDS

U.K.
EUROPE
OVERSEAS

Internal sales executives dealing with retail fashion stores. The Face acts as a wholesaler of the printed publication to fashion stores.



SEYMOUR DISTRIBUTION

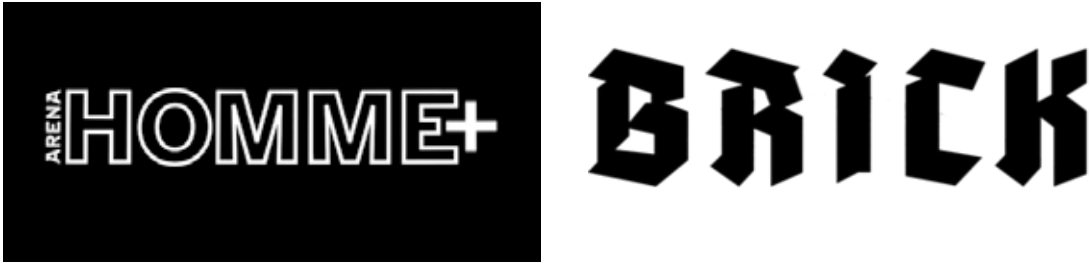
Seymour is part of the Frontline Group (a joint venture between Bauer, Immediate Media Company and Haymarket Publications).

They have a 20% share of the total magazine market and the Frontline Group, including Seymour, has 59% share. This gives them the stability and clout to drive magazine sales, in an increasingly volatile market place. More importantly, they have a 49% share of the 3rd party magazine market meaning that they are the preferred choice of distributor for independent magazine publishers.

As well as this, Seymour is the largest distributor of UK magazines internationally, exporting magazines to over 90 countries; they are additionally the largest importer of foreign magazine titles into the UK.

Whether it be in the UK or overseas, they develop your circulation strategies, to achieve sales goals and maximise every opportunity. Their experience in magazine distribution, their market leading systems and market intelligence provides with the competitive advantage to succeed in today's markets.

- ACCOUNT MANAGEMENT
- CONSUMER INSIGHT
- PERFORMANCE ANALYSIS
- SUPPLY CHAIN
- RETAIL REPRESENTATION



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MUSIC

NTS SHOWS

All about our love w/ Harriet Brown
(soul, slow jams, r’n’b) L.A

Marco’s island w/ Kya Lou
(interview, r’n’b) L.A

Nobody’s business
(sould, r’n’b) LDN

Born n bread w/ Aboe
(hip hop, r’n’b, afrobeat) LDN

Queen Kong_ 8th December 2017
(reggae, afrobeat) LDN

Seun Kuti
(reggae, afrobeat) LDN

A kiss in your ear w/ Victor Kiswell
(south African jazz, Arabic traditional, reggae,
afrobeat)

Squatch radio w/live
(beats, hip hop, r’n’b) L.A

Whirldfuzzz- Tropicalia special part 1
(musica popular brasileira) MCR

Kali Uchis, *Isolation album*
Kendrick Lamar, *Damn collector edition*

Jorja Smith
Immortal technique

Damian Marley
Vybz Kartel

Bill Withers
Mary J. Blige

PNL, *Le monde chico*
Erykah Badu, *Baduizm*

Sizzla, *Fought for dis*
Mr. Vegas, *Planet reggae*

Bad Gyal, *Worldwide*
Nas, *God’s son*

Abra, *Rose*
SZA

Brockhampton
Giggs
Blood Orange, *Freetown Sound*

Ben E. King
SWV

Midi, Maxi, Efti
Midnite, *Ras mek peace*

Franck Ocean
Sade

Booba, *West side*
Buju Banton

Diego El Cigala
Martirio

J-Hus Wret
Barry White

Stormzy, *Gang signs and prayers*
2 pac

Nina Simone

John Holt
Wyclef Jean
Guru’s Jazzmatazz
Casisdead
Calle 13
Sade
Lil Kim
Grace Jones
Princess Nokia
Nas, *Illmatic*
Mos Def, *Black on both sides*
Brockhampton
Foxy Brown
Kanye West, *The college dropout*
Daniel Ceasar
Tanya Stephens
Wizkid
Maleek Berry

CINEMA

Argo, *Ben Affleck*
Women on the verge of a nervous breakdown, *Almodovar*
American Gigolo, *Paul Schrader*
Wall Street, *Oliver Stone*
Jackie Brown, *Quentin Tarantino*
American Psycho, *Mary Harron*
La Haine, *Mathieu Kassovitz*
88 minutes, *Jon Avnet*
Polyester, *John Waters*
Blue Velvet, *David Lynch*
Kids, *Larry Clark*
Vixen, *Russ Meyer*
Wasted Land, *Lucy Walker*
Django Unchained, *Quentin Tarantino*
That obscure object of desire, *Luis Bunuel*
Paris is burning, *Jennie Livingston*
Paris- Texas, *Wim Wenders*
King of comedy, *Martin Scorsese*
Do the right thing, *Spike Lee*
Pierrot le fou, *Jean-Luc Godard*
Killer’s kiss, *Stanley Kubrick*
The Damned, *Luchino Visconti*
The Servant, *Joseph Losey*
Ghost Writer, *Roman Polanski*

ART

Joseph Beyus
Michelangelo Pistoletto
David Salle
Julian Schnabel
Anish Kapoor
Felix Gonzales Torres
Barbara Kruger
Sherry Levine
Cindy Sherman
Jean-Michel Basquiat
Chila Burman
Mitra Trabrizian
Sonia Boyce
David Bailey
Keith Piper