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WHO WAS THE FACE?
The Face was a *resistance* to the mainstream and the media, which at the time did not reflect the values of young people. It’s forward-thinking sensibilities aimed to give readers a trustworthy voice to use as guidance instead of patronising them. The content represented British street subcultures, offering an overview on alternative lifestyles in a world that didn’t recognise them.

“The Face broke down the hierarchies of media and allowed a bunch of working class kids to get access to various strands of the entertainment business.”

- Paul Gorman, former writer for The Face (25)
WASTEFUL MEDIA

The media has given itself a bad name today. In trying to be insanely fast it is generating more wasteful information in a society that doesn’t think to check the sources first. But there are those of us that are actually awake and are therefore looking for more authenticity from real people we can actually see a non-digital connection with.

NEW ANTI-ESTABLISHMENT

We are aware of the misrepresentations, the preconceptions and the idiotic assumptions made on both us as young people and the way we function in society. It has led to us being ignored or collectively grouped together under a false pretence. Now, we prefer to do things ourselves and to move in our own way as our own independent information source.
Images from subjects in Issue 1
“Nowadays you have to think a little bit before you do things. Before it was truer. You didn’t think about it, you just do it. Sometimes we still do it but we have to be more careful.”

- Pedro, volunteer at Vrankrijk

PUNK 3.0

Still all about making a statement, Punk 3.0 hasn’t lost the spark of the old punk we always hear about. Instead, it has adapted to the needy world we live in. Today there is the necessity of being more thought-out and knowledgable on the areas that we are questioning. In order to still be disruptive, we need to know what we stand for and why we stand for it.

There is no more refinement on style tribes or rowdy music. Punk 3.0 has an emphasis on the mentality that separates us from typical society. It’s an open-minded lifestyle that welcomes free-thinkers into a progressive and provocative community with creative connection.

QUESTION THE SYSTEM USING AN ALTERNATE MEDIUM
THE FACE DICTIONARY

PROBLEMATIC
an action that upholds a system of oppression for any oppressed group

ANARCHY
a society based around the lack of ruling class and an emphasis on individual freedom and equality

RADICAL
the political ideology supporting massive and rapid changes

PROGRESSIVE
looking to improve the human condition and lifestyle through civility and public policies that benefit all people
WHY THE FACE?
By renewing The Face we can regenerate the brand whilst still keeping its history and the impact it had as a platform dedicated to youth culture. There is a power to connect fashion, music, art and culture under one name and highlight their influence in their specific areas.

Unlike other magazines it couldn’t be defined in a subject niche, something that the media industry often tries to do today. By connecting the underground and the mainstream The Face can once again bring to light the progressive underground ideals to affect mainstream culture to keep both of them moving forward.

As a magazine, we are able to provide well established content and thought-provoking articles that hold more permanence than the current state of digital media. We can be seen as more reliable and therefore hold more value to the reader.
WHAT NEEDED CHANGING

Unattainable ideals – photoshoots featuring designer clothing and the use of celebrity ideology doesn’t fit with the claim of being a magazine for young people. Both these features are not areas that are relatable and can now be found through multiple media platforms depicting this unattainable lifestyle.

Representing youth voices – to call yourself a magazine for young people you have to be able to connect with them. The best way to do this is actually pushing young voices to the front of the content – something which was not done in past issues.

Development of creative voices – the representation of the vast array of talented outspoken individuals is lacking, when artists of all descriptions continue to progress. There is a wider creative sector to tap into that is demanding to not be ignored.
WHAT WE ARE KEEPING

No specified media niche
Youth values come first
International inclusion
Authentically informative
The Face: The New Revolutionaries is an ode to youth who are using their own creativity and personal initiatives to make knowledgeable criticism towards society. We are not about stating the politically correct or telling you how to think. We are simply allowing you to be true to your own beliefs whilst hearing out others so you can continue to open your mind to other worlds.

In the end we are all reaching towards change, are we not? So why not learn and inspire one another to do so? If no one else is going to stand at the front for us, we will just have to do it ourselves.
VALUES

THOUGHT-OUT

ACCESSIBLE

D.I.Y. ACTIV
To actually be heard today you need well-structured and reasonable arguments that avoid being ‘problematic’ which is hard to achieve these days. Despite this carefulness, the way we tackle issues can still be complex. Layers can be used to detangle issues but in the end it must be accessible to those trying to connect with the message.

An exhibition, for example, can cover many themes but in the end any viewer must be able to clearly see what is being said. There are limitations but there are the few in society who take matters into their own hands. In order to be featured within The Face, content must have some connection to each value.
OBJECTIVE

Formulate an accessible social commentary that is actually relatable for the readers.

Be a guiding force in the development of their personal values that help them to create their own knowledge and identity.
Capture a cultural time capsule of present day creative voices

Ultimately, be recognised as a platform that celebrates creative youth movements and encourage more young voices to help shape their future
QUICK PROFILE

Age: 17 - 26 years old
Gender: N/A
Location: Urban cities
Occupation: Student or freelancer
Politics: All-inclusive but likely to be left-wing

These outcasts are at a crucial stage in their lives where they are consciously deciding how they want to place themselves and be perceived in society. This self-development revolves around looking for a progressive community that combines the desire for societal change with a creative commentary.

INTERESTS

Anime and other forms of storytelling
Fascination with any form of other-worldly escapism that can take them to some limitless world, even just for 20 minutes

Statement based artwork
Visualising the words you want to capture is an easier way of talking at society, so they look to boost awareness when they can clearly connect their values

Ironic use of pop culture icons
Kris Kardashian and Paris Hilton do have their moments of relatability despite everything. You would be surprised at their often disguised words of wisdom.

Progressive party nightlife
A dark room with similarly outspoken people who all have the same intention of just enjoying their night is already a bonus. Add on having a good cause to dance and only good can come out of it.
CHARACTERISTICS

- Act When Necessary – A need to be triggered in order to provoke response.
- Matters in Their Own Hands – Formation of a DIY mentality, where they can be vocal on their own terms.
- Valuing Identity Branding – Identity is not formed through visual aesthetic but by the personal values held by an individual.

ISSUES FACED

- Marginalised Representation – Madia ignorance combining ‘youth’ into one category and generalising their existence? Not ok.
- Loud Creativity, Quiet Verbally – Instead of talking, this group takes their voice to the canvas in a world that revolves around discussion.
- Personal Fountain of Knowledge – Self-improvement is set as a priority and is enhanced through the remixing of information findings. Yet this information is often unreliable.
Seventh-Day Adventist Church
THE MOST POWERFUL POSITION IS ON YOUR KNEES

If you can't handle me at my performative femininity and dishonest heterosexual presentation then you don't deserve me when I recoil in fear and shame at your tender well intentioned attempts at physical affection.

sillyyat • Follow

sillyyat I'm thankful for many things this year but more importantly for Kris Jenner (@krisjenner) and her admirable thirst for literature.

Roses are red
Violets are blue

if the D.N.A. test proves you're my sister I'll stop sleeping with you

Jersey Kyle

“I wasn’t sure if people would get the ‘8’ thing, but they did. It goes to show that when you take a big creative risk, it can really pay off.”

— Avril Lavigne
On her song “Sk8er Boi”
SOCIETY AND FASHION

This section focuses on society consious fashion using various strategies, such as commen-tative design and independent businesses that change typical industry norms. A photoshoot needs to be included in this section as well, with a focus on independent designers and upcoming industry creatives.

About A Worker is a small, independent start-up that we spoke to in Issue 1. Their brand objective is to change the way fashion is produced, by putting the garment worker at the front and centre of the creation process.

SOCIETY AND WORLD

Content in this mainstay focuses on a broader range of tactics. It will take a more critical approach to certain areas of society that are not limited to the typical Western coverage. They can be politically questioning while commenting on certain public imbalances or neglected dis-courses. The individuals writing or involved within this section must be well-informed with inspiring alternative responses to the issue they tackle.

Through a developed campaign, Jules Bernard generates awareness for the way in which those who are supposed to be protecting us are actually the ones making us more vulnerale.
SOCIETY AND MUSIC

The type of music or artists we look to are often part of a genre-less genre. Influences come from a variety of areas and no longer need to be defined into one box. The types of subject areas we look into revolve around false perceptions and misinterpretations of particular parts of the wider industry. This can be in the form of interviews with upcoming musicians or taking a critical look at how the industry currently functions.

We had an interview with upcoming grime artist, Luke Warm on the progress grime has made in media perceptions and how artists are developing with larger exposure and influence.

SOCIETY AND IMITATION

Artistic commentary leads the way in imitation, bringing to light the different ways individuals share their minds and opinions using their personal skills and preferences. Art, photography and film take control in this section, as varying media styles that are used to portray a certain message. Obviously, we are open to all forms of life imitation and the way it can be used to promote change.

Carmel Klein covered the way animation genres, anime and manga, show our world in a scarily realistic light yet still face prejudice from the Western world.
CHECKLIST

- features young individuals under the age of 26
- subject area is often ignored by mainstream media
- opinion is not affiliated with a big establishment
- involves a creative response to a political or societal issue
- has a relation to reader interests
- the subject and its creative response is unique to the magazine issue
- has an inspiring story that will empower the reader
- is The Face
We don’t want to rule out long-form, well structured texts for readers, as we believe them to be important to personal development and necessary for the expansion of value refinement. This is why we have chosen to keep our image to text ratio as even as possible. Then we can encourage both visual and textual inspiration for readers and not conform to this fast-paced, scan-through media that is forced upon us.
PHOTOSHOOT GUIDELINES

DO...

- Use an independent or upcoming designer
- Be diverse and inclusive in the model selection
- Work with the photographer in visual development
- Include a short introduction of the designer and/or an interview

DON’T...

- Make it a high fashion and unattainable shoot
- Use products from brands that contradict our socially conscious values
- Overedit final photos, keep them as close to real and fresh as possible
- Be closed off to experimentation
ARTICLE STRUCTURES

FEATURES

Piece by an independent contributor in their own tone of voice, displaying their personal knowledge on an issue they are specialised in. Try not to set the writer too many guidelines, but do make sure they focus on an angle that has been discussed before the article is made.

INTERVIEWS

In-depth question and answer formats, with questions that are directly related to the way the individual works and the project they are working on. Make sure the interview covers their future plans or personal vision, and how they perceive a particular desired change.

Questions involved can be pressing if needed, but it is important to highlight the work of the individual and their ideas on the issues they have chosen to focus on. Keep the edited version straight to the point and easy to read.

LISTS

When we say lists, we don’t mean a shopping list. Take the piece ‘How to Build a Female Singer’ from issue 1 as an example. There are multiple subject areas in the overall topic, such as idolisation. In these pieces, the various subject areas split up the topic to make the article more digestable to read.
RECURRING FEATURES

EDITORIAL - brief, airy introduction to the magazine and what it is all about to filter out those who wouldn’t actually be interested in getting involved in this revolution.

INTRODUCTION - using around 200 words, the introduction gives a quick overview of some of the subjects being discussed within the magazine. This will bring a bit of context for the content in a way that is easy to scan and take in.

PHOTOSTORY - we ask 3 creatives using a certain media (art, photography, illustration etc.) to visually respond to a current issue effecting youth today. Their work comes alongside a short personal note with their take on the issue and explaining a little about their response.

Example: 3 UK photographers responding to the current gentrification of large UK cities.

CATCH-UP - each issue we catch up with one individual from the previous edition to see how far they have taken their project since we last spoke to them.

Example: In issue 1 we talk to Yoel and Nadine who are creating a documentary called ‘The Politics of Shit’. By Issue 2 we will have a brief update for readers to know how their documentary was received and where they are now.
Allow some naivety into the language. There is no point pretending that we are geniuses, so keep the voice down-to-earth and approachable. We want to stay on the level of the reader. A patronising tone is not welcome anywhere.

We don’t want to come across as doubtful of our own opinion. Have a sense of knowing what we stand for and make sure other people know it too. Inspire readers with words and give them an opportunity to follow our footsteps.

Of course humour is key. Don’t be afraid to make fun of yourself, the reader or the authorities we disagree with. Remember that we still need to be careful with our words, but it can’t be all doom and gloom. Don’t forget that memes are certainly not out of the question.

Considering all these elements, we can’t forget that the magazine has an agenda to be authentically informative. Make sure that articles are still well-structured and that the reader is actively learning from them. Meet them on an intellectual level as well as an approachable one.
EDITORIAL

A breezy entrance to the magazine with a light tone-of-voice but still defines the magazine as a self-assured and confident platform. It is able to introduce the reader to how the magazine works and the aims it has, and they are immediately aware of who the magazine is for and the values it has. Be both critical and conversational in tone, setting the pace for the rest of the content.

INTRODUCTION

The purpose of the introduction is to give brief context towards a specific content area that will be shown in the magazine. The sections shown will be discussed in a both informative and light way. The point is to just give a little taster for what is to come and why it was important to include in the magazine. The sections will be based off wider topics areas, using a specific piece of content as the basis for the text.

Section examples: Music, Fashion, Politics, Art

Word: Est. 200
HEADERS

YOU WILL CEASE TO EXIST
LET ME SH!T IN PEACE
VIRTUAL ESCAPISM

- Short and eye-catching so they can be used as part of the graphic design
- Can come across a little dreamy or abstract but still has a relation to the content
- Use the content and words of the article to inspire the title. For example, the title in issue 1 ‘The Real You Will Cease to Exist’ is a quote from the anime Neon Genesis Evangelion which is referenced in that piece.

ARTICLE INTRODUCTIONS

The animation world allows for less limitations and the ability to reflect reality whilst being part of a completely different universe.

Through the changing dynamics of music video representation and forward lyricism, the big behind has come to the front and centre of cultural attention.

- There is no limit to the introductory paragraph of each article, however they must be precise and stay directly to the point
- Their aim is to give a bit of context to the subject but ultimately allow the rest of the article to speak for itself
- If needed, the introduction can help connect the subject to our values, but only if this is not clear enough already

CREDITS

Words by Jules Bernard

Imagery by Sophie Schreurs
Our visual identity is based upon the current visual zietgeist of music that holds a punk mentality today.

Feminine is bold and outspoken, masculine is emotional and vulnerable – a definitive contrast to previous expectations.

Images are raw and often daring, making statements about both the people and the objects within them.
GRITTY
PROVOCATIVE
REAL
These spread examples from Issue 1 show how dynamic the pages are expected to be, with a new personality with every page turn.

**INSPIRATION**

Our graphic inspiration comes from various elements of the past and the present, using inspiration from the current target group and weaving this into what the magazine used to be.

- Iconic The Face spreads and Ray Gun Graphic Design
- Handmade Zines and Anime and manga comic magazines

**CHARACTER**

The pages of the magazine mix together the digital world and the offline world, using handmade elements in combination with graphics. Creating in this way will keep the magazine approachable and unpolished but still have it be considered a professional platform to be taken seriously in an oversaturated market.
PEDRO, Vrankrijk Volunteer
On Vrankrijk
”Everyone that works here volunteers, we work for fun basically. And beer. We like beer. What else can I say? It is a place open for everybody if they are not assholes. We try to respect everybody here and who they are.

It’s like my safe place. I feel comfortable here and that is why I like to volunteer. I like to see this place open right in the centre of Amsterdam. It’s kind of strange people have these kind of places here. If this was in any other city it would be always full of people who are trying to organise different things. The problem is because there is already places like this around here they don’t give a fuck about it.”

On Being A Punk Today
”Everything changes. The punk mentality is completely different. I can’t talk about how it was before because I don’t know how it was. I mean, we are punks but we live in the 21st Century so I have to adapt myself. I grew up in this century so I just do it. If I was born in the 70’s I would just do it in a different way. People before were more rebellious. Nowadays you have to think a little bit before you do things. Before it was true, you didn’t think about it you just do it. Sometimes we still do it but we have to be more careful. I do feel the difference compared to Portugal, where I’m from. There I don’t think as much as I do here. Here I feel the lack of freedom is way bigger.

It’s a fucking difficult to define because I don’t think about it, I just live it. We just feel it. It’s just what we are. A lot of people think it’s turned quite American, which is not right in my point of view. It’s a different thing.

Punk is a way of life. It is just the way you feel and the way you show you don’t..."

Agnissequas dellaboritis as volupta nessi

LOGO GUIDELINES

The logo can be used only in two ways: black or in a colour from the colour scheme provided. This way the new issues stay coherent and the brand continues to be recognisable.
<table>
<thead>
<tr>
<th>SECTION</th>
<th>DESCRIPTION</th>
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<tbody>
<tr>
<td>SIZE 21cm X 27.1cm</td>
<td>Downsized version of original magazine that you can easily squeeze in a bag.</td>
</tr>
<tr>
<td>PAPER</td>
<td><strong>COVER</strong>: Woodstock Bitola 170g A refined, recycled paper to protect the contents and give the magazine cover an edgy finish.</td>
</tr>
<tr>
<td></td>
<td><strong>INSIDE</strong>: Extraprint Matte 100g Avoiding the typical glossy magazine feel.</td>
</tr>
<tr>
<td>PAGES</td>
<td>Around 74 - 84 per issue.</td>
</tr>
<tr>
<td>STAPLED BINDING</td>
<td>We are under no illusions that a magazine is simply a magazine. As we aim to print more than once a year, we recognise that permanence and versatility isn’t our main priority; the content is. We don’t want this to be a magazine that sits on coffee tables unopened all year round. We want it to be a one that can easily slip into bags, read on the go or shared with friends. A magazine with fancy-ass binding is not the way to do this.</td>
</tr>
<tr>
<td>TRIANNUAL RELEASE</td>
<td>Releasing the magazine 3 times a year allows us enough time to create the best content and not overwhelm the reader with information and paper. There is no rush and we can focus on the authenticity we stand for, whilst still being something a reader can look forward to every now and then.</td>
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</tbody>
</table>
AD POLICY

We didn’t want to have to do this but it has come round as a definitive need in order to kickstart our magazine.

We do have some guidelines to follow however:
- Ads featured must be from independent individuals or companies
- They must be in the creative or progressive society fields
- Fit aesthetically with the magazine, holding similar visual values

MAGAZINE RATES (NET)

- Back Cover: £220
- Inside Back Cover: £190
- Full Page: £170
- Double Page: £270

ISSUE DATES/AD DEADLINES

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<td>ISSUE 2</td>
<td>24/10/18</td>
<td>8/06/18</td>
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<td>ISSUE 3</td>
<td>20/02/19</td>
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<td>ISSUE 4</td>
<td>19/06/19</td>
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<td>ISSUE 5</td>
<td>23/10/18</td>
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DIMENSIONS

SINGLE PAGE
- Bleed Size: 3mm(h) X 3mm(w)
- Live Area: 271mm(h) X 210mm(w)

DOUBLE PAGE
- Bleed Size: 3mm(h) X 3mm(w)
- Live Area: 271mm(h) X 210mm(w)
COST ESTIMATIONS PER ISSUE RUN

Start up with submissions and contributors

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<tr>
<th>Curation</th>
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<td>Freelance Employees incl.</td>
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<td>Graphic Designer £20, per hour</td>
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<td>Photographer £1,000 per shoot</td>
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<table>
<thead>
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<tbody>
<tr>
<td>6,000 copies</td>
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<table>
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<table>
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<tr>
<th>Cost per 1 issue</th>
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<tr>
<th>Retail Price</th>
<th>£4.99 (€5.70)</th>
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CIRCULATION

Print-run: 6,000

**UK (60%)**
Circulation Approx.: 3,600
Main cities: London, Manchester, Leeds, Birmingham, Edinburgh, Liverpool etc.

**WESTERN EUROPE (40%)**
Circulation Approx.: 2,400
Main countries:
  - The Netherlands (Amsterdam)
  - France (Paris)
  - Germany (Berlin)

Recieves 1,800 each
WHERE TO BUY

From independent magazine suppliers.

UK
Examples: Magma (Manchester), Magculture (London), Ideas on Paper (Nottingham), Colours May Vary (Leeds)

WESTERN EUROPE
Examples: The Broken Arm (Paris), Do You Read Me? (Berlin), Athenaeum (Amsterdam)