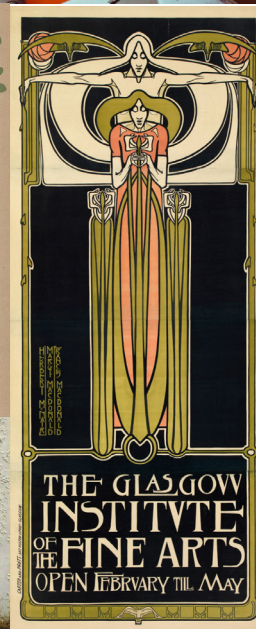
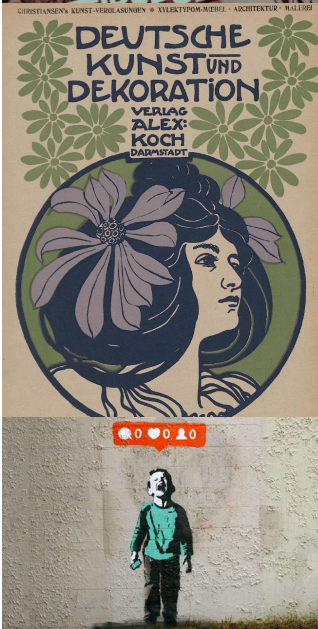


The Adaptation of Countercultural Magazines to the Digital Age

Appendix

Kilian Thomas McCann
Master of Research
December 2022



GLASGOW
SCHOOL OF ART
SGOIL-ealain
GHLASGHU

SCHOOL OF INNOVATION
SGOIL NUADHAIS

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Appendix A - Social Network Analyses

In Dublin, The Dublin Magazine existed in a context of cultural freedom and experimentation. Its editor, Seumas O'Sullivan, sought to draw from his relationships with writers and artists to create material for it. Connections were made with The Studio in London (Milligan 2019). The artistic and literary scene in Ireland was forging relations with the London artistic scene. In Glasgow, an artistic movement stemmed from industrial connections with Japan (Shaw 2020) and the arts and crafts style – its proponents of the movement such as Fra Newbury and Walter Crane lecturing to students in the Glasgow School of Art (Burkhauser 1990). Glasgow received publicity through Gleeson White and The Studio, and the Glasgow style became recognised as an important and provocative phenomenon (Howarth 1990). Glasgow's imperial wealth and international connections led it to become an important city in the art nouveau movement that rivalled Vienna, Barcelona and Brussels (Shaw 2020). There were also strong links developed between the Glasgow school and Germany, and a Germanophile sensibility was developed (Shaw 2020). Other examples of such connections are seen through collaborations undertaken between art galleries or DIY movements. In Ireland, for example, a large DIY network has formed between the various scenes which exist on the island. Limerick has been at the forefront of this, with a strong DIY culture primarily based around the DIYLK collective. This collective was founded in 2017 and adopted a culture with shared values which prioritised creative control and ethical practices. It is now part of a national DIY community, as it influenced the creation of Sizeable Bear in Belfast and Teletext in Cork (O'Brien 2020). DIYLK, along with local club night Lower Your Expectations, have been organising the Féile na Gréine festival, a three-day music trail, annually since 2018 (Piquant 2019). The collective also has a positive relationship with Pizza Pizza Records, based in Dundalk, a large town halfway between Dublin and Belfast, near to the Ireland/Northern Ireland border. Increased collaboration between the two, along with Pizza Pizza signing musicians from Cork and Belfast, led to the emergence of a wider Irish DIY community (Ryan 2022).

Similar connections between scenes exist across the UK. In Brighton, Off Licence Magazine have managed to bridge the gap between the Brighton and South London hip hop scenes, through the popularity of their shows and their writing (Ward 2022). In Glasgow, the Glasgow Zine Library welcomes internationally renowned speakers and workshop leaders each year and hosts a zine fest which typically welcomes 50-80 zine makers (Glasgow Zine Library 2022) and is a positive space for zine makers to meet and network. Artist-run studios tend to work collaboratively with other studios, and Rhubaba have worked collaboratively with other artist led initiatives, such as Camden Arts Centre and Intercity Mainline, London, Duchy, Glasgow, Lombard Method, Birmingham, and OUTPOST, Norwich (Rhubaba 2022). Transmission, in Glasgow, has been closely connected to the local music scene (Lowndes 2010), and has worked in collaboration with 126 in Galway (Ricks 2022), which has worked in collaboration with Pallas Projects in Dublin and

Appendix A: Social Network Analysis

Catalyst Arts in Belfast (Ricks 2022, Pallas Projects 2022). The internet allows for these connections to be established quite easily, and social media use can allow for communication between these groups and collaborations to be established in a way that was not possible before. As with the fin-de-siècle, social network analysis shows that these connections can be mapped, and social media, along with other forms of online networking, can formalise these links. Online hubs can create an online space similar to the physical ones which DIY movements depend on.

Wasps, the UK's largest studio provider and Scotland's self-proclaimed "national studio provider", also hosts artists' studios in Glasgow, with exhibition spaces and planned market spaces in the Briggait (Wasps 2022), while in Edinburgh a gallery in the Patrioathall (Wasps 2022). Artist-run studios are also based in the latter city: Mutual is a co-operative providing affordable studios, (uk.coop/directory/mutual-artists-studio-co-operative, 2022), Collective supports artists who are at a "pivotal stage of their development", and Rhubaba aims to give early career artists the opportunity to produce new work in a discursive environment. They work collaboratively with other artist led initiatives. East Belfast is home to two independent art hubs, The 343 acted as an inclusive space for the LGBT community in an area which is deeply associated with loyalist paramilitaries and evangelical Protestantism (Coney 2019), it unfortunately shut in September 2022 (The 343, Instagram, 2022), while Vault is non-profit and provides affordable studios with a goal is to make new uses from abandoned industrial buildings across the city for artist studios (Vault 2022). Elsewhere in the city Catalyst is a voluntary, artist-led organisation based on collaboration and community, providing resources, exhibitions, residencies and events to artists, and challenging traditional forms of curatorship (Catalyst 2022), and Platform is an artist-led studio group and contemporary art gallery based in Belfast city centre, with a number of studio spaces which they rent to member artists to support their professional development (Platform 2022).

In Cork, The Lavit Gallery is a gallery focused on selling local art (Lavit Gallery 2022) and is located alongside two other artists' studios, Backwater Artists, and Cork Printmakers. The former hosts 45 artists working in different disciplines and aims to provide a stable and supportive environment for artists, the production of visual art, and the establishment of professional art practice (Backwater Artists 2022). Cork Printmakers provides spaces necessary for printmaking and supports and promotes the creation of new work through offering residencies to emerging artists (Cork Printmakers 2022). Elsewhere in the city, Sample Studios launches, supports and sustains careers for artists in Cork and offer affordable, high-quality studios to artists (Sample Studios 2022). Near to Cork, Limerick has numerous artist-run studio spaces, Contact Studios and Spacecraft Studios, while Limerick Printmakers supports individual artists, printmakers and the wider arts community through the provision of a range of high-quality printmaking amenities in a co-operative environ-

Appendix A: Social Network Analysis

ment (Limerick Printmakers 2022).

In London, Camden and Tottenham in North London, and Brixton and Croydon in South London are renowned for their creative communities. Camden Art Centre has been in Camden since 1965 and is an internationally acclaimed arts organisation which offers studio residencies and fellowship programmes (Camden Art Centre 2022). Tottenham is home to numerous artists and artists' studios and is amongst the most creative areas of London, with 1 in 5 residents working in the creative industry (Made by Tottenham 2022). Artist Hive Studios was founded in 2019, enjoy a positive relationship with Enfield council and opened a second space in Enfield town in 2021 (Artist Hive Studios 2022). The local football club, Tottenham Hotspur, is also supportive of the community, and the club's stadium is amongst the first globally to host an art gallery with local artists (Tottenham Hotspur 2021).

Manchester currently has an interesting DIY arts scene which is based around a facility at Islington Mill in Salford. This facility is home to over 100 artists and collectives, and since the Islington Mill Arts club enjoys a positive relationship with Salford City Council, they operate a former industrial estate in which they house artists' studios and have a community garden (Islington Mill 2022). The facility hosts collectives such as the Salford Makers, Partisan Collective and Studio SCUM. The latter are a collective which operates as a platform for independent creatives, a term which it uses quite loosely: writers, artists, performers, to name a few, and they publish a zine named FILTH (Ronan 2021). As well as hosting exhibitions in Islington Mill, they host shows in the Old Abbey Taphouse, a pub in Hulme which is also a creative and social space and part of a wider community interest company called STEAM Hubs and Pubs CIC, bridging a gap between DIY art and music. DIY music venues also offer a nucleus for music scenes. Another good example of this is the Windmill music venue in Brixton, South London, which has lent many local bands their stage. However, it is the only one of a few DIY spaces in South London which has managed to stay open, thanks to a £10,000 pound cash injection from the Music Venue Trust in December 2020 (Byfield 2021), while another DIY space in Brixton called DIY Space for London closed its doors in 2020 and became an expensive music studio (Wrigglesworth 2022). The venue has cemented a legendary status, with a stage being named after it and curated by them at the Awake festival (Wrigglesworth 2022), while local bands such as Squid have spread themselves to different scenes and connected with other scenes in Brighton and Bristol (Dillon 2022). Bristol's Strange Brew is a popular venue with a DIY ethos (Mixmag 2021), which includes a venue, an arts space and a record shop (Strange Brew 2022). In Cork, DIY spaces and venues also exist in the city, such as Plugd, a record shop which also acts as a small music venue, and Rebel Reads, a radical second-hand bookstore which also hosts gigs. The latter aims to purchase equipment which allows people to press their own books and form a DIY press (O'Donoghue 2021).

In Yorkshire, numerous cities and towns are in quite close proximity and the county has a strong

Appendix A: Social Network Analysis

regional identity within England. Poor infrastructure, a lack of connection to the music industry in London and a feeling of exclusion means that artists in this area are forging a future which doesn't depend on London (Molloy 2022). Leeds, Sheffield, Hebden Bridge, and increasingly, Kingston-Up-on-Hull have strong DIY scenes. In Leeds, DIY venues operate as co-operatives, and Wharf Chambers operates as a workers' co-operative, and Chunk is a co-operative which began as a space and studio for bands, and eventually expanded to have a venue until its' closure (Amin 2017). In Sheffield, the Lughole was a DIY punk co-operative and venue which aims to provide facilities and support for people making music. Although closed, as of 2021, they planned to re-emerge and rely on volunteers and local music lovers (Exposed 2021). In Hull, its' 2017 status as UK City of Culture shed much of its poor reputation however there is a lack of opportunity to network, and many artists must move to London, and this can sometimes threaten the scene (Molloy 2022). However, there are collectives such as the Hull Noise Collective, a DIY collective which puts on punk gigs (<https://hullnoisecollective.bigcartel.com/about>) and the Hull Collective, a collective of local artists which promotes art in the city. (twitter.com/hullcollective). In West Yorkshire, Hebden Bridge is a small hippie enclave which acts as a creative centre for the county, and the Trades Club is a local venue in which opened as a trade union (Molloy 2022). As well as this, arts studios also exist in the town, such as the Hebden Bridge Open Studios, which operates on a not-for-profit basis and is run by volunteers for local artists (Bond 2021). Physical spaces in all of these places maintain a tangible scene where artists can use the facilities to further their craft, or meet other, similarly minded people. They offer a nucleus for artist to meet, see each other's work, and network within their areas and are important for the maintenance these connections and networks.

Appendix B – Additional information about the selected material

The Studio was a publication which emphasised the artists' work. It depicted the artist as a creative labourer or a skilled worker, a powerful social moral and economic agent, a producer of commodities, rather than a solitary, isolated, romantic figure, and challenged artistic hierarchies and popular late-Victorian ideas about art and artists (Delyfer 2010). The magazine's use of photography was another innovative move which emphasised the artist's vision in a more intense way, and its commitment to new artists and new imaging processes is most evident in its interview with Aubrey Beardsley (Beegan 2007), while interviews took on a form which could be viewed as small talk, to manifest that "to those technically concerned with the arts, the personality and opinions of a designer should be at least as interesting as those of the picture painter." (Delyfer 2010, pp. 446-7).

Some magazines were handmade, with The Magazine being a publication which used stylised motifs, with a common use of the 'Glasgow rose', ravens and plants (Burkhauser 2019). This gave The Magazine a distinct identity and style and which also helped shape and spread the idea of the 'Glasgow style'. It was a handwritten mix of short stories, poetry and illustrations first put together by students at the Glasgow School of Art in 1898. Mackintosh, McNair, Jessie Keppie, sisters Margaret and Frances MacDonald, Agnes Raeburn, along with others became part of a group of talented students who called themselves 'the Immortals' (Crawford 1995). They put together a hand-made periodical called The Magazine which appeared in four volumes between 1893 and 1896. They developed an artistic style amongst themselves which became known as the 'Glasgow style', which had important influences from the continent, as well as influences from the Celtic art revival, with characteristics of stylised, elongated and organic motifs, attenuated and conventionalised female forms, ribbonlike lines, spirals, abstract and interlacing zoomorphic human forms. Editions of *Deutsche Kunst und Dekoration* were roughly three hundred pages long, however one edition would cover four months. From 1905 onwards they regularly featured the works of the *Wiener Werkstätte*, who worked in close collaboration with Charles Rennie Mackintosh (Brandstätter 2006). *Wendingen* was published between 1918 and 1931 and was created to chronicle approaches within the modernist movement and put creative minds in dialogue with one another and their "historical antecedents".

Others were more factual or were set around influencing or creating a space for the culture around them, and this happened in Dublin; *An Claidheamh Soluis* was created to provide a space for Irish-language writings to be published (Le Roux 1932) with the eventual goal of providing a basis for Gaelicisation in Irish literature and education (O'Leary 1994). The *Dublin Magazine*, however, had different aims which included "aesthetic reconstruction [...] towards fostering the creative side of the national individuality" (*Dublin Magazine*, 1926). It primarily used longform and shared

Appendix B: Information about material

short stories. Though these publications all had different ways of displaying work and favoured different types of work, their intention to culturally influence their surrounding societies, and their ways of doing it makes them important and worth exploring more deeply.

As well as demonstrating the importance of cultivating connections between creative scenes, fin-de-siècle publications offer an insight into original manners which were used to display art in cultural publications and an insight into how to spread alternative ideas and offer a basis for alternative publications to work from. Some of these methods were innovative in their time and created the base for cultural magazines to work from, digital publications less so. The research explores how they can provide modern publications methods to display art which could be useful online, as their by artist-made designs indicate that they were designed in a way which allows the art to flourish within the publication, while others were created with the intention of creating a place where local art and culture can be consulted or revived. The manners through which this was done may be useful to consider when creating an online publication.

The Studio's commitment to new artists and new imaging processes is most evident in its interview with Aubrey Beardsley (Beegan 2007). The magazine's interviews also took on a form which could be viewed as small talk, however the point of this interview tactic was to manifest that "to those technically concerned with the arts, the personality and opinions of a designer should be at least as interesting as those of the picture painter." (Delyfer 2010, pp. 446-7). *Wendingen* was a Dutch magazine based around architecture and design. Based in Amsterdam and under the editorship of Theo van de Wijdeveld, it was an important propagandist for the architects of the Amsterdam School. *Wendingen* (meaning upheaval) was published between 1918 and 1931 and was created to chronicle approaches within the modernist movement and put creative minds in dialogue with one another and their "historical antecedents". The magazine was unique in its design, with a square format, heavy paper and Japanese binding, was roughly forty pages long, and featured unique covers. Araf Collective organised free gigs and wrote a "now famous fan-zine", which was analysed in the workshop. The zine is self-described as being counter to the mass production which surrounds modern society, with Araf Zine being a hand-made, DIY product, which, despite this, is stocked in theatres and bookshops and shared at gigs and events across London. Sonic Cyberfeminisms is responding to the idea that identities are now being used as brand, and opens up a space of criticality, storytelling, speculation and questioning. It is also seeking a sense of community in a post digital world.

Appendix C: Participant Information Sheet

PARTICIPANT INFORMATION SHEET



Adapting Culture Magazines to the Digital Age.

My name is Kilian McCann and I'm an M.Res student at the Glasgow School of Art. I am writing to invite you to participate in a research project I am conducting investigating how culture magazines can be adapted to the digital age. Before you decide whether to take part it is important that you understand why the research is being undertaken and what it will involve. Please read the following information and discuss this with others if you wish. If anything is unclear or if you require further information, please ask.

What is the purpose of the research project?

The study's purpose is to understand how culture magazines can be best adapted to digitisation. It will explore challenges surrounding current ways of working and consider how alternative platforms, ways of sharing, and communicating can benefit practitioners. The research will highlight and develop a range of opportunities, approaches, and recommendations to enable artists' work to be accessed and appreciated by diverse audiences in a digital space.

Why have I been invited to take part?

You have been invited to take part as your input would be crucial in understanding how practitioners feel about the current circumstances. Other practitioners across Ireland and Britain will also be contacted to offer their insight on their perception of the topic. The research project aims to change the way art and culture is displayed online towards something which benefits the creative industry as a whole, benefitting you and your co-practitioners. Your participation would be positive as you would be taking part in an inquiry in how to improve an aspect of the culture industry and adapt it to the current circumstances. Your knowledge of the culture industry would offer the research student invaluable insight on the topic at hand. By participating in this research, you can help to improve the reporting of cultural phenomena to an age where information is constant and content is generally more brief.

Do I have to take part?

Taking part is entirely voluntary. If required, the research student will describe the study and go through the information sheet before asking you to sign the Participant Consent Form to show you agreed to take part. You are free to withdraw at any time, without giving a reason.

PARTICIPANT INFORMATION SHEET



What will happen if I take part?

Your participation would involve taking part in an hour-long discussion with the researcher. An interview time will be arranged with the student researcher at your convenience.

In light of the current situation concerning social distancing and home working, the workshops and interviews will take place remotely as Zoom video meetings (<https://zoom.us>), where you will be audio and video recorded. You will be in a workshop with roughly 10 other practitioners from across Ireland and Britain, and there will be four different workshop and evaluation times for you to choose from. These are on the attached consent forms.

Miro (<https://miro.com/>) will be used in the workshops and evaluation sessions. Miro is a collaborative online whiteboard tool which can be used to share documents and information, and it will be used for you to engage with the material which you can also receive in the post. You will be able to leave comments about the material and offer ideas about how they may have relevance to cultural media today.

You can contact the research student prior to the workshop if you would like information on how to use Miro. You will be sent some documents in the post beforehand of examples which will also feature in the Miro board. However, if you would rather not share your address, these examples would be sent to you via email for you to print if possible.

In the interviews, you will be asked about your perspectives and experiences in dealing with cultural media and express how culture journalism can improve how it deals your practice, based on your experience. Before the workshops, you can express issues you would like to see discussed in the workshop with other practitioners, and the research student will take note and bring them into the wider discussion at the workshop. On Miro and in the workshops, you will be asked to critically reflect upon historical material and consider positive aspects that these publications may have which may be considered useful today. The workshops will also encourage discussion between practitioners across Ireland and the UK. In the evaluation session, there will be a discussion amongst you and other practitioners reflecting on the day's workshops and where you will be able to share your views on what the future holds for culture journalism. The interviews will be audio recorded and workshops and evaluation session will be video recorded using the zoom recording function.

We are following Royal Mail and An Post guidance, which states that people handling letters and parcels are not at risk of contracting coronavirus (<https://www.royalmail.com/d8/uk-services-faq>, <https://www.anpost.com/Help-Support/Covid-19>). If you have any concerns you may choose to delay opening these materials for several days after receipt. In this instance, we ask that you kindly contact the research student to let them know.

How do I participate?

PARTICIPANT INFORMATION SHEET



If you wish to take part, please fill out the consent form and return it by March 15th, 2022.

The discussion will be hosted by the research student using their official, secure, GSA licenced Zoom account. You are free to obscure your living or working space with a virtual background or turn your webcam off whenever you wish.

The research data will be gathered by audio and video recording from the Zoom meetings directly onto the research student's GSA laptop. Aspects of the discussions will also be captured by the research assistant using the virtual collaboration platform Miro (<https://miro.com>), and this will be shared with you at key points during each session. Please indicate via the Participant Consent Form or speak with the researcher if you are uncomfortable being recorded in these ways. The researcher will also be available prior to the workshops to assist in accessing Zoom or Miro if required, so please do not hesitate to ask for additional guidance or support.

The Participant Consent Form also asks you to indicate your capacity to engage in the research remotely in terms of having access to a desktop or laptop computer; a webcam; a smart phone or tablet; wifi or remote internet data. If internet data is limited, the research may be able to contribute to the costs of this. You are also asked to indicate which of the times marked are most suitable for you to participate in workshops. The interview time, if required, can be arranged with the research student at your convenience. In all cases, every attempt will be made to accommodate your individual needs and requests, and any unforeseen changes that may arise.

Will my taking part be kept confidential?

You can use a pseudonym if you wish and you will be able to switch off your camera.

What will happen to the results of the study?

Your personal data collected through the research will be stored securely, as approved by GSA's Data Protection Officer, with access restricted to the Research Team. Your personal and research data will be used solely for the purpose of the project and no other reason and will remain confidential. If you prefer to remain anonymous, everything that you choose to share in this research will only be disseminated through the use of pseudonyms (a name that is different to yours) and your responses will be presented as themes and concepts rather than experiences and stories. Personal data will be retained for one year, and research data will be retained for three years then securely destroyed in line with GSA's research data management policy.

The interview and workshop transcripts and Miro data will be analysed by the research student to foreground key insights from across the research. You can consult the researcher with additional information, if you wish, at any time. The Miro board with anonymised responses may also be made public in presentation form. The project will be published in the form of a thesis. This thesis will be accessible on GSA's RADAR research

PARTICIPANT INFORMATION SHEET



repository (<http://radar.gsa.ac.uk/>). Some data may be subject to copyright and thus not publicly available. The findings may also be disseminated through conference presentations and journal articles.

Who should I contact for further information?

If you have any questions or require more information about this study, please contact the researcher, Kilian McCann, using the following contact details:

k.mccann1@student.gsa.ac.uk

What if I have further questions, or if something goes wrong?

If this study has harmed you in any way or if you wish to make a complaint about the conduct of the study you can contact GSA using the details below for further advice and information:

Dr. Cara Broadley
Research Fellow
Innovation School
The Glasgow School of Art

c.broadley@gsa.ac.uk

**Thank you for reading this information sheet and for considering taking part in this research.
Please keep this sheet for future reference**

Appendix D: Research Consent Form

Research Consent Form



Adapting Culture Magazines to the Digital Age.

Student Researcher: Kilian McCann

Contact Details: k.mccann1@student.gsa.ac.uk

If you do not have access to a smart phone or internet-enabled tablet, access to a WIFI connection or remote internet data, access to Zoom for the purposes of the research, or have difficulties using Miro, please let it be known to the researcher and they will try to help you as best they can or seek alternative arrangements.

*Please initial
boxes*

1. I confirm that I have read and understand the participant information sheet for the above study.
2. I have had an opportunity to consider the information, ask questions and have had these answered satisfactorily.
3. I agree to being audio and video recorded as part of the research and understand that these can be kept anonymous.
4. I would like the data I provide in the research to remain anonymous.
5. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason. Any information I have given will be used with my permission or may be withdrawn from the research.
6. I agree to the results being used for *future* research purposes or publications such as conference papers.
7. I agree that personal data will be retained for one year, and research data will be retained for three years then securely destroyed in line with GSA's research data management policy.
8. I agree to take part in the above study.

*Complaints about the conduct of this research should be raised with: Cara Broadley
[c.broadley@gsa.ac.uk]*

Research Consent Form



What motivated you to agree to take part in this research project?

_____ Name of participant	_____ Date	_____ Signature
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_____ Name of person taking consent (if different from researcher)	_____ Date	_____ Signature
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_____ Researcher	_____ Date	_____ Signature
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*Complaints about the conduct of this research should be raised with: Cara Broadley
[c.broadley@gsa.ac.uk]*

Appendix E: Research Validity Interviews Question Sheet

Validity interviews

I will make the following statements and the participant offers their view and experience on it.

There are journalists and publications who focus on creating short digestible content about art rather than writing insightful pieces.

A lot of arts journalism is now based around P.R. and articles are not thought out as journalism is now about hammering out short, summarised articles.

There are power structures which favour more established artists and publications.

The commodification of art has recently become more apparent, and this means that people create 'content'

Click bait journalism exacerbates this commodification and larger, more established websites are more interested in generating clicks than sharing art well

The internet allows for a wider range of reproducibility, and artists can benefit from this, e.g., artists are able to somewhat compete with those with more financial resources.

Zine making has become less prominent on the internet and social media fulfils the role which zines historically played.

Zines have now also been affected by internet culture.

From what you see online, the internet has been less beneficial to some forms of art rather than others.

Oversaturation is a problem with the arts, there has always been a lot of competition but today there too much work competing online.

Everything is now more difficult to follow as people are getting content out as quickly as possible.

Critics are now less important than before, as artists are now able to challenge them directly.

The internet and social media are a more democratic forum than magazines and television, artists and writers can seek out connections for themselves and engage with people from other places without the need for a facilitator.

The internet allows for a more democratic way for grassroots artists to reach new people.

The algorithm affects what gets seen on social media and this benefits publications and artists with more financial power and clout.

However any artist can benefit from it if they 'play the game' (make content which generates views).

The internet and social media move too quickly, and it would be beneficial to artists if things were slowed down.

Slowing things down would lead to more considered work being shared and lead to readers appreciating work more.

This could be done through using more old-fashioned print methods to display work online.

An online publication which displays artwork more prominently and uses unique and considered design methods would be beneficial to artists.

Fluidity, a lack of hierarchy and the intention of sharing art well should be the core values of cultural publications, rather than a collection of unrelated P.R. driven pieces.