



LJMU Research Online

Owen, PB

UN_FOLD Magazine v_05

<http://researchonline.ljmu.ac.uk/id/eprint/12062/>

Article

Citation (please note it is advisable to refer to the publisher's version if you intend to cite from this work)

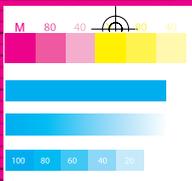
Owen, PB (2019) UN_FOLD Magazine v_05. UN_FOLD magazine, 2000 (05). ISSN 2398-2713

LJMU has developed **LJMU Research Online** for users to access the research output of the University more effectively. Copyright © and Moral Rights for the papers on this site are retained by the individual authors and/or other copyright owners. Users may download and/or print one copy of any article(s) in LJMU Research Online to facilitate their private study or for non-commercial research. You may not engage in further distribution of the material or use it for any profit-making activities or any commercial gain.

The version presented here may differ from the published version or from the version of the record. Please see the repository URL above for details on accessing the published version and note that access may require a subscription.

For more information please contact researchonline@ljmu.ac.uk

<http://researchonline.ljmu.ac.uk/>



THE FUTURE LIES IN THE PAST

Introduction_

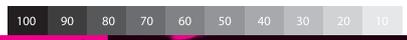
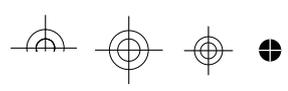
The modern age is a rolling tumbleweed encapsulating everything digital, it is said that in the next decade we will become so engrossed with technology that we ourselves will begin evolving with it. But in the current climate it is the items that fill us with nostalgia that are mapping out the future.

Many people are rediscovering and resurrecting older analogue technologies such as printed books, vinyl records, musical instruments – that provide some kind of tactile physical experience that a purely digital world has started to remove.

Claims that the print magazine industry is dying is catapulted into the media everyday – with the alignment of elite magazine's editors who have all recently announced their departures. With glossy magazines such as Glamour and Look going bust recently. Making it seem that these said editors are leaving before the going gets worse.

However, is the going really getting tough? Or is it because competition for magazines is now moving to a digital world?

When we look back at the obsession with older analogue technologies this allows for a new and refreshed industry to grow. A self-published sector of the print magazine which are niche and independent of all elite factors. The vast range of independent magazines on offer in Britain is being hailed as a modern publishing phenomenon.



Within this publishing phenomenon came the first edition of **UN_FOLD Magazine**, released in June 2015. The print magazine itself cultivating the best work from across the Fashion Design and Communication, responding to this trend in publishing and acknowledgment that students wanted more than just lectures – a physical output of what they had learned and proof to what they can actually do. It was also established for those graduating students who had been paying the increased tuition fees since 2012 and now wanted more than just a degree.

2015 was also a huge year for the traditional British publishing industry, with British Vogue, a pillar of luxury fashion culture marked its centenary. Proving to the world that print magazines are a pillar of culture and should be celebrated.

In August 2018, independent magazine gal-dem, an independent magazine produced by women of colour and non-binary people of colour took over the historically elite Sunday Times supplement magazine.

This publication left many speechless – with the founder of gal-dem, Liv Little stating; “when I started to see a flurry of young people who don’t normally go out and buy any sort of print media looking for this particular magazine, it was just amazing.”

With this explosion of independent print magazines, this allows an audience – which are most likely millennials – to have a feeling of empowerment. This is due to the amount of print media that is focusing specifically on a small community of individuals that often feel shunned from the historically elite sector.

Specialist subscription magazine services such as Stack Magazines and Magazine in Brighton now sells more than three times as many titles as it did when it opened four years ago. This need for independent publishing is prominently seen through the establishment of independent magazine shops, such as - Rare Mags in Stockport, which was crowdfunded by the general public.

It also allows individuals to feel a sense of ‘community’ which proves that the print magazine industry is not only capitalising in the right climate, but also pushing forward a generation of individuals that are self-motivated and aware of themselves and those around them.

Read on to see the work of said individuals who are creating a community we call **WE_ARE_FASHION**. A community that celebrates diversity and vibrancy. Long live **UN_FOLD**, long live print □

Paul Owen
Founder + Creative Director
WE_ARE_FASHION & UN_FOLD Magazine

PRINT
IS
DEAD

long
live
print

C M Y M

