

over*dressed*

Writing Guide for the Contributors

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General Information

Manifesto

Fashion is psychological. It reflects us and our society. It is made by humans, to be worn by humans. We spend the vast majority of our lives clothed, and there is a psychological aspect to every fashion decision. Every choice of garment is in some way a product of our culture. In some way, it will always carry meaning. Moreover, fashion makes us feel things, especially as social media provides us with a constant stream of visuals. By applying psychological theories and looking for human-centred solutions within how we experience fashion, we can learn to play to our strengths. We can learn to use fashion to spark positive thoughts and feelings, instead of making us feel inadequate. We can learn to write our own stories, instead of listening to the loudest voices. This is the perspective that psychology offers. Fashion is somewhat of a fantasy, and psychology is here to give it a reality check. Because we don't need to dream about who we should be to be accepted by ourselves and others; our beautiful, confusing realities are exactly who we should be.

Overdressed is a psychology of fashion magazine. We aim to analyse psychological aspects of different topics in fashion. This doesn't mean that every article has to provide psychological research (which can also be great). Fashion is inherently psychological: in the consumer's choices, creating one's identity through fashion, the impact on wellbeing and much, much more. What we ask from you is to deepen your understanding of fashion *through* these psychological aspects. Together, we will aim to explain the psychology behind fashion issues, learning and rethinking how to use fashion to our advantage while valuing our wellbeing. Because only through learning can we truly grow.

By exploring the human aspect of fashion, *Overdressed* wants to promote a positive experience of all things clothes, dress, fashion and industry. Providing a platform for everyone to understand and fall in love with their fashioned selves, this magazine is a source of confidence, solutions and inclusivity. It is a safe space to promote awareness about mental wellbeing using dress. By shifting our understanding of how we experience fashion, we want to humanise it. *Overdressed* is for everyone. Everyone who wears clothes, or thinks about wearing clothes.

Through our reflection of various topics, we hope to spark inspiration in all fashion enthusiasts to join us in creating positive changes. We want to provide an alternative to the framework through which fashion is currently judged, analysed and understood in our society. Put simply, we want more from fashion. Therefore,

while writing pieces, try to challenge yourself. Explore whether or not you are speaking from a position of privilege (race, gender, class) and try to look at things from a variety of perspectives. *Overdressed* is a safe space for everybody, no matter their ethnicity, age, gender, sexuality or body type. We want all to express themselves unapologetically in order to make fashion accessible and humane. We promote creating an inclusive community in the fashion industry rather than keeping the status quo of an exclusive bubble.

Each issue will be themed around a certain topic/umbrella phrase which will be broad enough to explore from different perspectives and in different ways. However, as we want to keep the content engaging, not every category will be exclusively focused on the topic of the issue. Rather, we want these to revolve around the topic.

Tone

Psychology of fashion is an academic discipline. However, this is an innovative, commentary fashion magazine like there has never been before. Therefore, it is a hybrid of genres. Although grounded in psychology, we are not aiming to make *Overdressed* a scientific magazine. We are striving for balance between a scientific point of view and the creative world of fashion. Hence, we do need to root our articles in research and facts while keeping the contents interesting, engaging and thought-provoking. We welcome strong opinions — this is an opportunity for our voices to be heard, so don't be afraid to be critical. At the same time, make sure to look at the topic you are exploring from a perspective that is inclusive to all.

Technical details

We would like to keep all articles between one and three A4 pages, which means that the minimum is 800 words and the maximum is 2500 words. We really want you to have the ability to go in depth with your work, hence the word-count. This will depend on the topic and the depth to which you're exploring your ideas.

Let's break that down into a rough structure. Of course, writing is not a science, and, depending on the form your article takes, you may find it best to adjust the structure to fit your piece. Regardless, this outline provides a reliable guide (see next page):

Introduction (approximately 10% of text)

Open with a few sentences to introduce your topic with some relevant context. If you will be dealing with a psychological theory in this piece, here is a good opportunity to ground your reader with an explanation of the concept. Never presume the reader has the same knowledge as you on theoretical topics. If your piece is a personal essay, you can also provide relevant context here: why are you writing this article; why is it important to you? Try to make it interesting to catch the reader's attention! Overall, this section should be utilised to lay the foundation for the rest of your piece.

Main Body (approximately 70% of text)

This is, of course, where you really get into your chosen topic. Quotes, references, research, statistics, and so on can be helpful to clarify your argument, but make sure they're verified, and are backed up with interesting points. If you do include these, be sure to include a reference or a link. Try to look at your argument from different perspectives; imagine what someone may say to contradict the points you're making and introduce a counterargument to strengthen your voice and give your argument depth. When writing, always remember that accessibility is key, and that your argument must be well-explained to the reader. Your piece may explore the intersection of fashion with gender, race, class, or any other aspect of identity. If so, call on your personal experience, or, failing that, your well-grounded research, to engage with the topic in a way that is sensitive, respectful, and contemplative. Don't feel you have to stick to a rigid form in order to write a good article — you can be experimental and adjust the form of your piece to fit its function.

Conclusion (approximately 15% of text)

When you're concluding your article, look back to make sure the narrative flows naturally to this point, without appearing jarring to your reader. Though you should always provide some form of closure for your reader, having a strong conclusion doesn't necessarily mean you have to provide optimism to your reader. Your piece may reckon with serious issues in regard to psychology and aspects of identity, to which there may not be a clear resolution. Regardless of your tone, you can always provide some thoughts for rumination. Perhaps offer your reader a question to reflect on, or resources to explore. Having a strong

conclusion, particularly a powerful final sentence, leaves the topic lingering in the reader's mind, inviting further thoughts and conversations.

Thorough research

Take your time researching different sources for your piece and avoid presenting just one perspective — read, read, read, before you write. We strongly recommend fashion papers, psychology of fashion papers and research reports. We value the quality of the information that we present, based on facts and triple checked. However, we understand that psychology of fashion might be a confusing academic area. Therefore, we have set up a research team to help contributors maintain a high standard of psychological adequacy in your articles. The team will be composed of Celine Laffineur, who will take up the role of the Research Coordinator, alongside Chelsea Boon Kee Teo, acting as the Assistant Research Coordinator. This collaboration will also help you gain knowledge about the psychology of fashion and explore this area. The Research Team and your Section Editor are here to help you as we strive to achieve excellence.

A major aspect of good journalism is talking to a lot of different people, listening to them, and starting a conversation. Do both primary and secondary research for everything you contribute to the magazine. If you are unsure about anything within your research or the credibility of any resources, you can always contact your Editor or Research Coordinator - they are here to help you.

We would like to recommend some readings that we find essential for your complete understanding of the discipline of psychology of fashion, the purpose and the mission of this magazine. Thank you for taking the time to read through. Those are also the sources for psychology and fashion related information:

- Google Scholar is a great resource for reliable studies and theories.
- Psychology of Fashion by Carolyn Mair is a super quick and educational book.
- Psychology Today website has an abundance of articles to inspire you.
- Business of Fashion is also a great online publication to keep you up to date with the industry.

How to pitch an article

When pitching an article to any Editor within the magazine, there are a few things to always include to make it clear to the Editor what the general concept of your article will be.

Here are a few points that you should always include:

- Give a brief description of each idea, and why you think it would be good for *Overdressed Magazine*.
- Regardless of if you are pitching an idea proposed by the editor or one that you came up with yourself, do include a clear plan. This should be somewhat structured so that the editor can fully understand your topic.
- Include a few web links to provide a background for your topic. It is important to provide context.
- Mention a possible headline (and subtitle).
- State the format your article will be in (if it's an interview will it be in Q&A format? Or will it be a list article? Etc.).
- State the amount of words you will probably need.
- Always add your name on the document in the format TitleOfTheArticle_YourName.
- Send your pitch in docs and pdf formats.
- Remember to include references. Not only is this good practice, but it makes the fact-checking process quicker. Our editors are here to help work through the piece, so don't worry about perfection, writing is a process.
- A list of people you are interviewing. Basic rule for any normal length feature is to have at least three quotes from three different people. This is mandatory for the Culture and Society section.
- State it if you want your articles to include pictures or illustrations. If yes, we will be collaborating with photographers and illustrators to arrange them. However, we cannot guarantee that your article will be chosen to be illustrated.
- Be as clear as possible in your pitch.

Keep timeliness of your subject in mind, as we work a few months in advance.

Topic of the Issue — Overdressed Issue

by Graham Peacock

Overdressed is a psychology of fashion magazine that seeks to investigate the intersection between fashion and human behaviour. Articles that fall under the *Topic of the Issue* section will reckon directly with the intricacies of our current theme. Each *Overdressed* issue follows expansive and perceptive themes. They provide scope and opportunity for our contributors to share their passions, concerns, and interests that tie in with the focus of the issue. The overall tone will differ of course — depending on subject matter — but be sure to engage with your topic thoughtfully and with complete curiosity. Articles in this section may be of the personal essay variety or research-based studies. We like to experiment with ideas and encourage inclusivity in order to open our readers minds to new concepts. *Overdressed* uses fashion as a vehicle to increase our wellbeing. As well as to improve our understanding of ourselves and each other. If you're passionate about your pitch, let it shine through in your writing. If you are referring to psychological terms or specific studies in your writing, be sure to provide a brief explanation of them for readers. Also, if you are ever including statistics in your piece, remember to include references. Not only is this good practice, but it makes the fact-checking process quicker. Our editors are here to help work through the piece, so don't worry about perfection, writing is a process.

Wellbeing and Positive Psychology — “Wardrobe Therapy”

by Tiff Akkouche

This section seeks to explore psychology in a fashion context putting a special emphasis on wellbeing. Some topics we will be focusing on are body image, befriending the body, managing mood, managing selfhood.

Taking on an analytical tone, these articles should be: informative, based on research, and optionally your own experience with fashion. In this part of the magazine we want to explore ideas on how fashion could be used to enhance wellbeing. Therefore, even if your article is focusing on a specific mental health issue, it is essential that you suggest a possible solution.

It will be appreciated if you include some ways to employ the tools of positive psychology — such as mindfulness, character strengths and creating positive cultural change. It is imperative that you do proper reading in that area when writing your article. Exploring how fashion, psychology and wellbeing intertwine not only in the industry but in everyday life. Articles in this section can take on many formats including opinion pieces, interviews and features. Although this is a psychology-focused publication, we want the articles to be intellectually accessible to most people. A useful tip for this is imagining you are explaining

psychology concepts to your grandmother who doesn't know anything on the topic. Always think about bringing something new, interesting and innovative to the table — the goal isn't to write an academic essay, but a creative, informative and thought-provoking piece rooted in psychological concepts.

Aim to get quotes from industry professionals/psychologists when relevant (many of our LCF psychology of fashion professors regularly get quoted in big publications — use them!), this will heighten your article's quality and legitimacy.

An essential reading for this section:

Masuch, C. S., & Hefferon, K. (2014). *Understanding the links between positive psychology and fashion: A grounded theory analysis*. *International Journal of Fashion Studies*, 1(2), 227-246.

That all being said, we believe that promotion of wellbeing is only effective when paired with a focus on sustainability.

Sustainability — To Stay Okay

by Maria Jeleńska

We want to promote sustainable fashion choices over fast fashion and over-consumption. We underline how important ethical choices are in the fashion industry and elsewhere. Such as; working conditions and wages, using sustainable materials, responsibly managing resources in the supply chain, as well as educating about the environment. What is more, we want to promote the notion of transparency within brands, and call out on greenwashing. We hope to inspire others to create a positive change.

With this being said, we have to understand the role of privilege in the ability to make sustainable choices. Looking through thrift stores and researching/buying into sustainable brands all takes time and the correct financial resources. Something not everybody has access to. We aim to provide a positive and informational narration, rather than shaming others (e.g. sometimes buying fast fashion is the only choice due to one's lack of financial and/or time resources).

Consumer Psychology — Mind the Gap

by Marie Leonor

Consumer Psychology is an essential element of understanding the needs of the people around us. It provides an introspective look at consumers' beliefs, motivations, attitudes and identity. Through the analysis of buying patterns and individual purchase decisions, the behaviour of the consumer can be affected by internal or external components. Whether those are emotional beliefs or environmental influences such as culture. The understanding of these factors creates a better relationship and interaction between brands and consumers. The increase in understanding the role of emotion in purchase decisions will generate more product involvement that inevitably affects marketing strategies and increases consumer engagement. Therefore, it is essential to continuously assess trends from micro to macro perspective so that organisations are able to enhance consumer satisfaction and integrity.

Culture and Society

by Louelle Jongen

A primary source is 'first-hand' information. These are sources as close as possible to the origin of the information or idea undergoing study, such as interviews. Primary sources contrast with secondary sources — works that provide analysis, commentary or criticism on the primary source.

This section seeks to explore culture in a fashion context putting a special emphasis on its relationship towards society. Taking on an analytical and considered tone, these articles should be informative as well as creativity driven. Exploring how fashion, culture and society intertwine not only in the industry, but in our daily life. For this section we aspire to have a variety of feature formats, opinion pieces, etc.

Voices — Interviews Section

by Reece Griffiths

The *Voices* section is where we bring together the ideas and voices of people who have a profound influence on what we consider to be the psychology of fashion. From clothing brands to tech-inspired fashion trends to disruptive visionary art, we aim to talk to the people behind these creations. This helps us to gain new insight on the alternative perspectives available within the psychology of fashion, to understand and to question the effects and influence these individuals have over our society's fashion culture.