Futuress New Writer's Welcome Pack

Welcome to *Futuress*! We're very excited to collaborate with you!

Inside this Writer's Pack, you'll find information about:

Please have a thorough look before you submit your first draft.

1. What are the Futuress Stories?

At Futuress, we understand design as an expansive social and political practice, examining the objects, systems, and structures that shape our lived realities. For us, design is as much artifacts and aesthetics as it is, for instance, the grammatical structure of a language, the infrastructure of a border, or the systems underpinning how food is circulated. We're looking for stories on the politics of design and the design of politics, on marginalized visual and political histories, on design's role in activist causes, and on the impact of social structures and processes on our personal experiences of the world.

2. Our workflow

- All authors receive a contract prior to starting their commission (see rates below under *3. Rates & Rights*). This contract includes a deadline for the first draft, the honorary, length, and agreement upon imagery. Please honor the contract and the deadline defined with your first editor.
- You will be working with one of our editors, who will support you in developing your idea during the first meeting.
- First draft**:** Please submit the first draft of your story via **an openly editable Google Doc.** This draft should already be your final version and should consider the voice,

style guide, ethics, and image material as stated in *4. The* Futuress Tone*, and 5.* Futuress *Style Guide*.
- Final draft: The final draft will be sent to the second editor, who will review it
- After you've checked the second editor's edits, we'll send the text to our copyeditor Sacha Fortuné. **Please note that only major changes will be rechecked with our authors.**
- We will notify you about the publishing date as soon as the text is fully prepared for online publishing.

3. Rates & Rights

We try to pay fair prices, and our rate structure depends on the level of reporting, research required, and length (range). However, please note that *Futuress* is a non-profit platform without a paywall, and our budget heavily depends on cultural funding and donations.

Rates

Republishing (syndication)	150 CHF
Long-form articles (1,800+ words)	400 CHF

Invoice

Once your editor has finalized the last round of edits, please send your invoice to **payments@futuress.org** stating the following billing address:

Depatriarchise design
Gartenstrasse 81, 4052 Basel
Switzerland

Invoices should be filed **as a PDF** that includes:
- the article headline
- publish date
- fee for the story
- your IBAN and your SWIFT, the exact name and address linked to your bank account, and/or any additional info necessary for international bank transfers
- if applicable to your country, please further provide your company/freelancer-tax number
- We effectuate payments usually only once a month on the 25th of the consecutive month.

Rights

All rights of the text belong to you. In case of republishing, we kindly ask you to include a note along the lines "This text was originally published on Futuress.org on [date]." We are also happy to know about any republishing and share the news through our channels!

4. The *Futuress* Tone

We believe that engaging storytelling has the ability to open people's eyes to perspectives and ideas beyond their own. We are committed to accessible, situated, and ethical writing to connect across differences so please include our following guidelines in your writing.

Beyond these general guidelines, we've also gathered **some tips and picks on conducting and editing interviews**.

Accessibility

Clear, insightful, and knowledgable, but not academic. Accessible to both non-design and student audiences alike.

We believe in the power of accessible writing to reach audiences of varying ages, geographies, and backgrounds.

Please keep in mind that not everyone might be familiar with specific contexts related to your country or place of residence, nor necessarily with all the authors, artists, designers, researchers, etc., that you reference. When mentioning people, historical or contemporary events, political parties, cities, concepts, etc., please ensure they are clearly introduced and explained (e.g. with examples).

> For instance:
> - If you mention *Sara Ahmed*, introduce her as a feminist theorist.
> - If you refer to *Lausanne*, clarify that it's a city in Switzerland.
> - If you reference *Title IX Offices*, explain that these are university offices on U.S. campuses focused on combating gender-based discrimination.
> - If you mention *Keir Starmer*, note that he is the leader of the UK's Labour Party.

We are further committed to an accessible integration of images. Please check this document on **how to use images in an accessible way**.

Situated writing

We value situated perspectives and insights usually not shared within dominant discourse. We strive to nurture our writers' voices and personal ways of storytelling.

We encourage our writers to…

- Use the first person and write in their own personal voice.
- Bring in personal experiences and anecdotes into their texts if it feels appropriate.

We publish in English, and we support non-first-language English speakers. However, we are also aware that some terms are simply untranslatable, so we encourage you to use them in their original language and explain their meaning in the text.

Ethics

Be respectful, generous, and empathetic

- We trust our contributors not to misrepresent or take information/quotes out of context.
- Ask interviewees about their preferred pronouns at the start of correspondence. In general, be diligent about and respect people's names and pronouns when writing about them.
- We will not tolerate racist, xenomisic, homo-/bi-/queermisic, ableist, or anti-trans-/inter-/non-binary statements or treatment of people and sources.
- For any topics that might upset individuals, we will include a content note.

5. Futuress Style Guide

- Introduction: Write a compelling and narrative introduction to draw the reader in
- Spelling: We follow the general rules of Chicago Style—so that also means **US spelling** ("color" not "colour," "realize" not "realise"). If you're unsure of anything, please check online via the [Chicago Manual of Style](#).
- Please **credit and link sources in the main body** of the text as Futuress does not include footnotes.

Wording

- Be attentive about generalizing and othering (for example, be cautious with words such as "we" and "they")
- Please use dates instead of relative times ("2022" instead of "last year")
- Please use the format [city, country], such as "Tokyo, Japan" when referring to locations
- Please be mindful that geographical names are often charged with colonial histories of violence. Please be diligent in using the terms.
- Use the gender-neutral "they/them/their" in any case where you're unsure of a person's pronouns (for instance, in historical cases) or in place of the generic masculine.
- When writing about Black, Indigenous, Brown, Arab, and Jewish people, please capitalize ("Black" instead of "black" etc) to describe the cultural and political identification of a particular group. If there is a political reason for not capitalizing, please explain it in the text.
- Use the inter* and ace/aro inclusive acronym LGBTQIA+, unless in reference to a context where the inclusive acronym would be misrepresentative of historical or political realities (for example, "the early LGBT movement in the US"), or if an even more inclusive acronym would be more appropriate. We also encourage you to question and change the order of the letters (p.e. ITQABLG+).
- Be aware of ableist language. When speaking about disability, avoid objectifying phrases and those that suggest victimhood ("victim of," "suffers from," "confined to a wheelchair," "challenged," "handicapped" etc). Please have a look at the ableist terms listed in [this glossary of ableist phrases](#) by Lydia X. Z. Brown.
- Avoid using terms with "-phobia" instead, use "-misia" or constructions with anti-[X] or simply more explicit descriptions (p.e. "transmisia" or "anti-trans hatred" or "hatred of trans people")

6. Images

Our writers are responsible for acquiring images (if you're unsure, we're happy to offer guidance)

- Please deliver all images with your first draft as .jpg or .png files
- Along with a list of image credit information containing
  - Source
  - Credit
  - Year, if important
  - English translation of all text seen in the image

- Please check the copyright information (for example, don't use any images by news outlets or stock images)
- We are happy to discuss ideas for the title image together

7. Social Media Promotion

As a digital-first endeavor, all of our articles are re-packaged into social media content so that our stories reach an even broader audience. If you're active on Twitter, Facebook, and Instagram and want to share your feature with your followers, please tag our handles @futuress_org, and we'll share it with our followers. Sharing your handle and ours with your interviewees prior to publishing is always a plus, too!

8. The Futuress Verticals

All *Futuress* are assigned a thematic vertical:

- **Objects of Interest**: stories and socio-political implications behind one design "object" (material or otherwise).
- **Earthshaking**: On Environmental Justice
- **Politics of Display**: the politics of visibility and invisibility manifested in designed systems from social media to exhibitions
- **Feminist Curricula**: on feminist pedagogies
- **Epistemic Activism**: the politics of language and knowledge
- **Designing Resistance**: on the myriad ways in which activism and political opposition express itself: from the power of dreaming to graphic design as an activist tool
- **Vulnerable Observers**: texts from a deeply personal perspective—from body politics to mental health
- **Living Archives**: oral history and nonhegemonic historiographies
- **Complaint Collective**: Exposing abuse and discrimination in design education.

9. Futuress' Background

Futuress was originally imagined in 2019 as a library for design books that were "yet to be written." Anyone was able to upload ideas for "missing" design stories onto our website, which materialized as floating books on the screen. Soon, the question arose: instead of remaining speculative, how could *Futuress* elevate the voices that are most "missing" in design? In a time of crisis for digital publishing, we dove into the histories of feminist publishing, but there seemed to be no sustainable model in sight.

Meanwhile, depatriarchise design, which began in 2017, quickly grew into a manifold activist

practice involving workshops, lectures, short films, and more. In 2019, the activist platform launched depatriarchise design *Labs!*, a series of free workshops igniting urgent discussions around design pedagogy, politics of display, technology, and more. With the onset of the COVID pandemic, the format moved to online, and people from all over the world were now able to participate.

The sister platforms Futuress and depatriarchise design shared a similar call-to-action to rally against the seemingly apolitical but profoundly problematic design discipline. After years of collaboration, in October 2021, Futuress and depatriachise design joined forces to connect and amplify intersecting communities. Since then, we have grown into a lively platform with over 500 active members spread across five continents.