WELCOME

to the continually revamped digital Digest magazine.

Utilize our INTERACTIVE design by clicking on subjects to jump!

The WSGS Mission:

Founded in 1979, Loyola’s Women’s Studies Program is the first women’s studies program at a Jesuit institution and has served as a model for women’s studies programs at other Jesuit and Catholic universities. Our mission is to introduce students to feminist scholarship across the disciplines and the professional schools; to provide innovative, challenging, and thoughtful approaches to learning; and to promote social justice.

The DIGEST Mission:

Since 2007, the WSGS weekly digest has grown from a listing of upcoming events, grant opportunities, and other announcements to an interactive digital publication in the style of a feminist zine. The Digest’s mission is to connect the WSGS program with communities of students, faculty, and staff at Loyola and beyond, continuing and extending the program’s mission. We provide space and support for a variety of voices while bridging communities of scholars, artists, and activists. Our editorial mission is to provoke thought and debate in an open forum characterized by respect and civility.

Click HERE to Contribute! (guidelines)

We encourage Loyola students and staff, and ALL readers, to share with us, small or large, simple or complex.
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Dear readers,

The end is near! Of the semester, of course. But also of my scholastic and editorial career here at Loyola. I am really going to miss this place and these pages. It has been an honor, a privilege, and a rewarding challenge to work for, with, and on The Digest. We are still looking for a new editor for next semester (who can earn class credit), so I’m hoping The Digest will get to continue in all its feminist and social justice glory. I think, regardless of how many people read and contribute to the magazine, it is something that Loyola and the WSGS program truly needs—an outlet for students and others to find resources, share opinions, promote events, and in general build community.

This last issue, I have removed the resources section, since the semester is almost over, and there are almost no resources to share. If you get this Digest in your email, you are also getting the weekly emails about what’s going on at Loyola and in the community. If you are not getting those emails, write to wsgs@luc.edu.

We have a couple of great Career Call sections for you this time, one from our regular columnist Jane P. Currie. Jane has been such a supporter of The Digest, and her column Ex Bibliothecis connects our readers to the resources at Loyola Libraries. Her Career Call explains her position as Reference Librarian, how she got the job, and why she would recommend a similar career path. We also have local activist and poet Kerry Flory’s Career Call in which she recounts her recent transition from intern at Chicago youth-centered non-profit Alternatives to a full-time position there.

As I close my time with The Digest, I want to thank the founder J. Curtis Main for all his guidance and support. He was a perfect mentor, providing me with resources, enthusiasm, and encouragement while allowing me to grow personally and change The Digest as I saw fit. Thanks also to the WSGS Director Dr. Hemenway, as well as Kathryn Berg, Cait Rogan, and Sophis Bairaktaris for their continued assistance and constructive feedback. Additional thanks to Matthew Williamson for his technical and design help, as well as his contributions to content. Although it’s challenging and lonely to be the main staff person, you all made it easier with your support!

And of course thanks to all of our contributors, columnists, and readers. I hope you all continue your support and readership of The Digest. This magazine is specifically here for you and your ideas. Help it grow, and contribute time and words if you can. I think one day we all will look back and recognize how much we all need a forum for our activism and ideas to be nurtured. This is that space, if you want it to be. Thanks for letting it be that for me.

Thanks so much for reading,

Brandie Rae Madrid
bmadrid@luc.edu
Life Working a Working Life

I started “working” when I was 13 years old. Even before then, often when I would ask for money or things, my parents would say, “you have to earn it.” Since they owned a small insurance company, they would bargain with their children to help them with small tasks, like stuffing and stamping mailers. By the time I was in my mid-teens, however, their offers were not often nor high enough; I wanted to earn more.

I followed in the foot-steps of my older brother, Jason, by mowing yards after school. At 14, Jason and I got jobs at an engraving store down the street with the help of my talkative and friendly father. Through high school, I mowed yards and worked at the engraving store about six days a week. I interacted with adults and businesses on a constant basis, and in a way, grew up faster than many of my peers.

Here I am, 28 years old, now having worked more than half of my life, and I am happy with my experiences. The many jobs, internships, and volunteer opportunities I have had have given me immense rewards—specifically, a sense of value and contribution to society. I have also formed a life view of “dependent independence,” which I would explain as possessing the esteem, knowledge, and resources to do things for one’s self through the teaching and support from others.

This final issue of the Digest is about work. I, as a white, straight-seeming, middle-class, educated, American, able-bodied man have had multiple points of access to many kinds of work throughout my life just in 28 years. This access has helped form me into a working adult with esteem and many skill sets. All this access is undeniably given to me based on multiple privileges I receive, and withheld from millions of people for assinine reasons based in fear, bigotry, and injustice.

The way our system, our economy, works is to have people scrounging against one another for access to work. This access includes education, independence, esteem, countless skills, and so on. Falling out of the system, if even invited in the first place, can seriously endanger one’s future and life. The intentional scarcity of jobs, money, and resources is a method to bar people from the decency of working toward their own life and pleasures. Our country, everyday, denies people this decency through racism, sexism, imprisonment, homophobia, transphobia, education level, classism, and so on. We do not have to live this way, but again and again, we as a nation, as a society, choose to reimagine life this way.

For those of us fortunate enough to enjoy supporting ourselves, with access to incredible resources like education and job training, we must remember to work toward opening this access. Earning salaries that can support three or four or ten or a thousand people while others go jobless and hungry is a questionable way of life. Hiring people based on their access to privileges rather than their abilities to survive lack of access is questionable. Working life based on how much we can undercut our colleagues, “subordinates,” customers, and bosses, is, well, highly suspect to me.

What will you do with your working life? Do not forget to cherish it; somewhere, someone was denied employment when there is plenty of pay and work to go around. One day, it can be you... especially based on age.
SCREEN/PLAY

By Brandie Rae Madrid

this week: Women Art Revolution (2010)

Women Art Revolution (WAR) really feels revolutionary, both from a historical perspective and as a timely prod to the feminist movement. Lynn Hershman Leeson recorded hundreds of hours of footage over 40 years with a wide range of feminists in order to make this film about the history and future of women in art. The film starts out with a question posed to people outside of art museums: “Can you name three women artists?” Frida Kahlo is the only artist that anyone was able to name, and I found myself trying to drum up more names of female artists and could only immediately think of Cindy Sherman.

Why don’t we know more female artists? Dr. Amelia Jones, an art historian shares one reason: “As an undergraduate of Harvard University, I don’t think there was a single woman artist whose work was ever discussed in any one of my classes.” Another art historian, Dr. Arlene Raven, gets more to the root of why female artists haven’t gotten as much respect and attention as male artists: “Women aspiring to success in the male-dominated art world, as we know, must to work much harder at it and will be defined as second-rate for the most part.” And it’s not just about women. Artist Howardena Pindell tells us that “It was sort of a built-in attitude within the institutions that it was acceptable, normal, and preferable to have all-white-male shows. So, coming up against that, both as a black person and as a woman, was very daunting because it had to do with basic attitudes.”

This film includes most of the moments you need to know about to be familiar with the relatively recent history of women artists: The Dinner Party, The Guerrilla Girls, the first female curators, the controversial death of artist Ana Mendieta, Miranda July, The New Museum of Contemporary Art, The Women’s Action Coalition, The WACK! Exhibition, and more. Leeson details specific political and social reactions to feminist art and to sexism in the art world. For example, when men were creating anti-Vietnam War art shows that were oppositional to the major art galleries, no women were represented. Women began calling for integration into these and other all-male shows on larger and larger scales throughout the country. They protested the Whitney Museum and faked a press release that said Whitney acknowledged sexism in the art world. Women projected art on the side of the museum just so they could show art by females. As some

(continued on next page)
women put more effort into art shows, others took art to the streets in different ways and for different reasons—as art therapy, as a way of breaking the cultural and class barriers to art, as a way of making art more actively political, and to turn spaces outside galleries into completely accessible art spaces.

Many of the art pieces shown in the film were recently shown at Chicago’s MCA, and I can attest to their power. Although I am not personally and particularly “into” contemporary women’s art that is heavily about Essential Woman’s struggles, the pieces were moving in a historical sense because I could place them as art about the struggle of a movement. Although I know that women are collectively discriminated against today, I prefer art that is about a single person’s struggle, because I feel that I should not be represented by another person’s art simply because I present as female.

For example, many of the women made nude art, and some complained that it was a type of pornography. One supporter says, “It was an imaginative leap to think that women could represent sexuality on the screen without somehow being either condemned by it, without it’s being career suicide, without being laughed at, or without being attacked by other women, because that wasn’t any nicer.” For me, I embrace pornography and the agency of women to objectify themselves or to wish to be objectified. Feminists who depict pornography and objectification as inherently wrong do not speak for me. But I allow that it may feel wrong for them, and I would rather see the issue framed in that way. Much of the film is devoted to speaking about feminist in-fighting, and although this occurs in all areas of public and private life—politics, religion, families—it is important to find ways to discourage this sort of behavior that is detrimental to all feminisms. But it can’t all be about hugs and puppies. Jones says, “The feminist art movement was always incredibly heterogeneous and richly conflicted, and that’s what made it the most important political movement in the art world in the contemporary period.”

What is most striking about this film is the meta-feminist approach the director takes in questioning her approach, recognizing her biases and her history, and addressing her absences and limitations. She does not purport to solve the problems or answer the questions or give the definitive history of the feminist art movement, and that acknowledgement of imperfection is the best that I can hope for such a film. It reflects the movement it is talking about by saying that both the films and its subject are not complete, and that it is up to us to continue asking, acting, creating, questioning, and living out feminisms.

You can access all of the footage of the film here and add your own story here. (Some of the work on the latter page is from such contemporaries and other famous female artists as Amanda Palmer, Sally Potter, Lizzie Borden, Jane Campion, Isabella Rossellini, Joyce Carol Oates, Aretha Franklin, Bikini Kill, and on and on. But it is not limited to those who are famous.) See what I mean? This is feminism in action.

Rewatchability: The film could be watched every 5 or 10 years to refresh you on women’s art history. The links to more footage and art could probably be perused endlessly. Have fun!

Where to Find It: Streaming on Netflix or on DVD through Specialty Video on Broadway or Facets on Fullerton.

Click here to CONTRIBUTE (guidelines)! We encourage ALL readers to share with us, small or large, simple or complex.
When: Wednesday, 4/25/2012
Who: WSGS Alumnae Panel
What: What You Can Do With A WSGS Degree
Why: Networking and planning for upcoming WSGS graduates
Where: Piper Hall, Loyola Lakeshore Campus
How: WSGS Loyola
Future/Career? Life, Work, and Activism, Post-Education

I am a librarian. I spent my 20s figuring that out. I’m spending my 30s doing it and learning to do it better. That’s true for lots of people, I think. Discerning vocation doesn’t always happen when we declare a major or find our first job. More often, it’s a process with plenty of experimentation, questioning, doubting, and reassuring throughout. Mentors can be an important part of that process. Books by people in the fields that interest us can serve as mentors of a sort, too, as can guides written by men and women who make a vocation of providing career guidance.

Our library collection includes titles on vocation. As a starting place, glance at the titles in this list of some of the more recent ones. Many more exist and I’m happy to help you find them. I’d also appreciate your recommendations.

Often a standardized test stands between a graduate and the next phase. As I walk through the library in the summer months, I see test preparation books, flashcards, and flyers everyplace! The library provides access to an online resource that can help. Testing & Education Reference Center* allows a user to create an account and take practice GRE, MCAT, GMAT, and LSAT examinations. After the test, the user can see explanations for why the right answer is the best answer.

University Libraries welcomes alumni to as many resources and services as possible. Review the alumni information at our website. Please continue to spend time in our spaces and use our resources. Leaving Loyola does mean losing some aspects of a student’s library privileges, usually because of licensing limitations imposed by e-resource providers. Online tools such as Testing & Education Reference Center and research databases like Women’s Studies International are only available to alumni who access them from our facilities. We are not permitted to provide off-campus access.

That said, I encourage you to familiarize yourself with the library resources and services available at your next university or in the community where you live as soon as you are settled there. I assure you that the librarian you visit with will be eager to share how you can adapt the research skills and preferences you acquired here to your next library.

If you would like to learn more about sources on vocation, career, and graduate or professional education, please ask. I welcome your questions on all topics, as do my colleagues. Find us by visiting http://libraries.luc.edu/ask.

I wish you happiness and success as you embark on your next adventure. It’s a pleasure to serve you as subject librarian.

* This resource is accessible on-campus or off-campus to students, faculty, and staff after log-in with a Loyola Universal ID and password.

Click here to CONTRIBUTE (guidelines)! We encourage ALL readers to share with us, small or large, simple or complex.
Employee: Jane Currie
Title: Reference Librarian
Field/Career: Library Science

- **Describe your job and its duties in one paragraph.**
Librarians at Loyola are generalists and serve as subject librarians. I’m subject librarian for the Women’s Studies and Gender Studies Program plus the Departments of Classical Studies, Philosophy, and Theology. I provide research help, in-person and online, sometimes by appointment and at other times at our service desk on the second floor of the Information Commons. I spend time with classes, preparing students for research projects in the class. My other primary work area is on assessing and building the library collection, both print and electronic. I love that every day is different and each one of these areas informs me about how I can do the others better.

- **Why did you get the job?**
I started my career at an undergraduate college of about 3,000 students in a small community. I was eager for my position at Loyola because it gives me the chance to work with a larger, diverse, and urban group of students, undergraduate and graduate, and faculty.

- **How did you get the job (online app, in person, nomination, etc.)?**
When I decided I was ready for a change, I started watching for position vacancy notices at schools where I thought I might like to be. I saw this position posted and immediately prepared my letter and resume. After a telephone interview, I visited campus to interview here. I remember sitting in the Great Hall at Union Station waiting for my train home afterward and thinking, “I hope I get that job!”

- **Are you using or did you use some of your education for the job?**
Absolutely. The Master of Science degree in Library and Information Science I earned informs the work I do every day.

- **Is this a job for the long-term? Why or why not?**
I hope so. It took time for me to find academic librarianship, and librarianship generally, and it’s work that I am grateful for. I know that the world will change enormously in the decades ahead but I hope that the services we provide will evolve with everything else.

- **What are the strengths of the job?**
Variety, interaction, challenge, learning every day – those are the first characteristics that come to mind.

- **Weaknesses?**
The possibilities for what could be done or tried exceed what is practically possible. That means always trying to identify where the greatest return of investment is to be found which is not always obvious, I don’t think. Sometimes serving a smaller number of people in a meaningful way is more important than serving a larger group but only superficially.

- **What would you do differently with this position?**
I’d create a way to let students and faculty members know about all of the resources (people, words, and media) that the library has available to them. So much is possible but it’s challenging to insure that the right resources find the person who could use them at the moment they ought to.

- **Would you recommend this job to others?**
Certainly, and I have. I’m always pleased to be contacted by current and former students who have an interest in librarianship.

Click here to CONTRIBUTE (guidelines)! We encourage ALL readers to share with us, small or large, simple or complex.
Sit in the boardroom/ the I’m-so-bored room/ listening to the suits/ talk about their world
they can make straight lines/ out of almost anything/ except for the line/ of my upper lip when it curls
I’m the only part of summer here/ that made it inside/ in the air-conditioned building
decorated with corporate flair/ I wonder/ can these boys smell me bleeding/ through my underwear
There’s men wearing the blood/ of the women they love/ there’s white wearing the blood of the brown
I go and find the only other woman on the floor/ is the secretary sitting at the desk by the door
I ask her if she’s got a tampon I could use/ she says/ oh honey, what a hassle for you....
I say/ it ain’t no hassle, no, it ain’t no mess/ right now it’s the only power/ that I possess
these businessmen got the money/ they got the instruments of death/
But I can make life/ I can make breath
Generally my generation/ wouldn’t be caught dead working for the man
and generally I agree with them/ trouble is you gotta have yourself an alternate plan
and I have earned my disillusionment/ I have been working all of my life/ and I am a patriot
I have been fighting the good fight/ and what if there are no damsels in distress
what if I knew that and I called your bluff?/ don’t you think every kitten figures out how to get down
whether or not you ever show up
I love this city, this state/ this country is too large/ and whoever’s in charge up there
had better take the elevator down/ and put more than change in our cup
or else we/ are coming/ up
No I don’t prefer obscurity/ but I’m an idealistic girl/ and I wouldn’t work for you
no matter what you paid/ and I may not be able/ to change the whole fucking world
but I could be the million/ that you never made
They caught the last poor man/ flying away in a shiny red cape/ they took him down to the station
and they said, boy, you should’ve known better/ than to try to escape
I ran away with the circus/ cuz there’s still some honest work left for bearded ladies
since they put everyone in jail/ except the cleavers and the bradys

Click here to CONTRIBUTE (guidelines)! We encourage ALL readers to share with us, small or large, simple or complex.
Employee: Kerry Flory
Title: Contracts and Grants Manager
Field/Career: Non-Profit

· Describe your job and its duties in one paragraph.
As the contracts and grants manager, the majority of my job is to seek out and apply for grant and contract opportunities for the organization, in coordination with the director’s input. In addition to this comes the administrative and clerical responsibilities, such as completing data entry into organization-wide, resource development-specific, and funder-specific databases, managing deadlines, coordinating duties for proposals and reports, and providing responses to donations.

· Why did you get the job?
Because I’m awesome? No, but seriously... While I had no actual contracts and grants management experience, I have taken graduate level courses whose teachings lend themselves to understanding the basic knowledge that supports the position. Additionally, I have many of the necessary skills that are needed for this role—attention to detail, understanding nonprofit resource development, ability to work with many people at all levels of management. I think former career experience played a large role in my ability to work with others, and without that, I don’t think I would have gained the position.

· How did you get the job (online app, in person, nomination, etc.)?
I knew a manager who was looking for an intern. After working as an intern, I volunteered, then was hired as a part-time consultant. During this time, a position opened up, I applied, interviewed, and then got hired.

· Are you using or did you use some of your education for the job?
Yes, Definitely. Without going back to school to change my career, I never would have gained the knowledge necessary to fill the duties of this role. Also, because I was changing careers, it was necessary to prove to potential employers that I was serious about changing fields. I think grad school helped with that.

· Is this a job for the long-term? Why or why not?
Yes. I see myself here for at least a few years. I think this type of position takes years to truly feel settled and to function at a high level and capacity.

· Does the job and employer reinforce curent social conditions or try to change them? How?
My employer is a non-profit who works with urban youth, particularly at-risk youth, to facilitate personal, emotional growth and to strengthen bonds within the community. We are trying to change that atmosphere and improve the social conditions of the youth and their families by means of improving relationships.

· What are the strengths of the job?
The place that I work is very open to people’s differences and embraces people of all interests, backgrounds, and personalities. We work well together and the organization focuses on collaboration and combining your talents to produce the best results—with programming, fundraising, and all communications with the agency. I really appreciate the positive perspective that many employees here seem to have. Everyone wants to do the best work to provide the best services to youth.

(continued on next page)
• Weaknesses?
Long hours, working with tight deadlines and high stress—but I work well under pressure so it’s not terrible.

• What would you do differently with this position?
I would hire another person to take half of the responsibilities. It is A LOT of work.

• Would you recommend this job to others?
Only if they like stress, financial information, data management, and dealing with everyone having an opinion and no one being wrong. (I guess that’s another downfall I guess—deciphering which is “right/wrong” when there’s no ONE answer).

• Describe the people above you in terms of Socioeconomic Status. Do the same for the people below you.
Well, we’re all middle class. I don’t think anyone is in a high echelon or lower income bracket than me.

• What level of survival and comfort did/do the benefits/pay allow?
We have an amazing benefits program. We have decent pay but amazing benefits that allow me all the health, dental, vision, and life insurance that I had at a large for-profit.

• Share your most memorable experience(s) from the position; good, bad, funny, and ugly!
I’ve only been in my current position a month, so I don’t have one just yet! Check back in a few months?

To intern at Alternatives in Chicago, go [here](#).
Leadership, Women, Politics, and Power

Self-respect cannot be hunted. It cannot be purchased. It is never for sale. It cannot be fabricated out of public relations. It comes to us when we are alone, in quiet moments, in quiet places, when we suddenly realize that, knowing the good, we have done it; knowing the beautiful, we have served it; knowing the truth, we have spoken it.

- Whitney Griswold

Women are not inherently passive or peaceful. We’re not inherently anything but human.

- Robin Morgan

The day will come when men will recognize woman as his peer, not only at the fireside, but in councils of the nation. Then, and not until then, will there be the perfect comradeship, the ideal union between the sexes that shall result in the highest development of the race.

- Susan B. Anthony

There is no such thing as being non-political. Just by making a decision to stay out of politics you are making the decision to allow others to shape politics and exert power over you. And if you are alienated from the current political system, then just by staying out of it you do nothing to change it, you simply entrench it.

- Joan Kirner

Do not wait for leaders; do it alone, person to person. Be faithful in small things because it is in them that your strength lies.

- Mother Teresa

Women like me tend to always look over their shoulder to see who... “Who’s the leader? Who’s the smart one?” Never thinking it might be ME. Took a long time for me to get over that.

- Jane Fonda

Nothing in life is to be feared. It is only to be understood.

- Marie Curie

Men rule because women let them. Male misogyny is real enough, and it has dreadful consequences, but female misogyny is what keeps women out of power.

- Germaine Greer
**THIS WEEK'S FOCUS: REACTIONS TO KENNETH COLE**

- Kenneth Cole likes to mix fashion and politics. He received a lot of negative press when he tweeted about the Arab Spring: “Millions are in uproar in #Cairo. Rumor is they heard our new spring collection is now available online at kennethcole.com -KC.” His politically-charged billboard ads are, in large part, still ads for shoes, purses, and other fashion items. Does this belittle his messages?
**WLA: (Re)Animated**

Reimagine and Relive artifacts from the vaults of the Women's & Leadership Archives

“If being a woman is more accurately conceived as a state which fluctuates for the individual, depending on what she and/or others consider to characterize it, then there are always different densities of sexed being in operation, and the historical aspects are in play here.”

- Denise Riley, Feminist Historian

From: WLA—Mundelein College Photograph Collection

“1946: United Nations Institute”

In this photograph:

A Mundelein College student presents her work at the UN Institute. 900 students from twelve Chicago area colleges and universities attended the five day conference.

- Why are there few leaders in politics who are not white males? How can we get political representatives to be more representative of the people who comprise our political states?

The above photo is part of WLA’s special digital collection from Mundelein College. In 1991, Loyola University Chicago incorporated the last remaining women’s college of Illinois, Mundelein. Join us in reanimating photos like this one from the past for glimpses into what made the present and what influences the future.

(Click the paragraph below to jump to the WLA website and the paragraph above to jump to the photo collection.)

The Women & Leadership Archives (WLA) collects, preserves, organizes, describes, and makes available materials of enduring value to researchers studying women’s leadership activities. The WLA strives to promote knowledge and understanding of women’s many diverse and important contributions to society through active collection development, research, and the facilitation of learning about women’s history. The Women & Leadership Archives functions as a public facility in addition to serving the Loyola University Chicago community.

Click here to CONTRIBUTE (guidelines)! We encourage ALL readers to share with us, small or large, simple or complex.
We want you to Submit!
Digest Contributor Guidelines

Principles

i) Feminist Consciousness:
(a) recognizes all voices and experiences as important, and not in a hierarchical form.
(b) takes responsibility for the self and does not assume false objectivity.
(c) is not absolutist or detached, but rather, is more inclusive and sensitive to others.

ii) Accessibility:
(a) means utilizing accessible language, theory, knowledge, and structure in your writing.
(b) maintains a connection with your diverse audience by not using unfamiliar/obscure words, overly long sentences, or abstraction.
(c) does not assume a specific audience, for example, white 20-year-old college students.

iii) Jesuit Social Justice Education & Effort:
(a) promotes justice in openhanded and generous ways to ensure freedom of inquiry, the pursuit of truth and care for others.
(b) is made possible through value-based leadership that ensures a consistent focus on personal integrity, ethical behavior, and the appropriate balance between justice and fairness.
(c) focuses on global awareness by demonstrating an understanding that the world's people and societies are interrelated and interdependent.

Expectations and Specifics

• You may request to identify yourself by name, alias, or as “anonymous” for publication in the digest. For reasons of accountability, the staff must know who you are, first and last name plus email address.

• We promote accountability of our contributors, and prefer your real name and your preferred title (i.e., Maruka Hernandez, CTA Operations Director, 34 years old, mother of 4; or J. Curtis Main, Loyola graduate student in WSGS, white, 27 years old), but understand, in terms of safety, privacy, and controversy, if you desire limitations. We are happy to publish imagery of you along with your submission, at our discretion.

• We gladly accept submission of varying length—from a quick comment to several pages, although we suggest a limit of 2000 words or less. Comments may be reserved for a special “feedback” section. In order to process and include a submission for a particular issue, please send your submission by the posted due date for each issue.

• Please include a short statement of context when submitting imagery, audio, and video.

• We appreciate various styles of scholarship; the best work reveals thoughtfulness, insight, and fresh perspectives. Such submissions should be clear, concise, and impactful. We aim to be socially conscious and inclusive of various cultures, identities, opinions, and lifestyles.

• As a product of the support and resources of Loyola University and its Women Studies and Gender Studies department, all contributors must be respectful of the origin of the magazine; this can be accomplished in part by ensuring that each article is part of an open discourse rather than an exclusive manifesto. All articles must have some clear connection to the mission of the magazine. It may be helpful to provide a sentence or two describing how your article fits into the magazine as a whole.

• The writing must be the original work of the author and may be personal, theoretical, or a combination of the two. When quoting or using the ideas of others, it must be properly quoted and annotated. Please fact-check your work and double-check any quotes, allusions and references. When referencing members of Loyola and the surrounding community, an effort should be made to allow each person to review the section of the article that involves them to allow for fairness and accuracy.

• Gratuitous use of expletives and other inflammatory or degrading words and imagery may be censored if it does not fit with the overall message of the article or magazine. We do not wish to edit content, but if we feel we must insist on changes other than fixing typos and grammar, we will do so with the intent that it does not compromise the author’s original message. If no compromise can be made, the editor reserves the right not to publish an article.

• All articles are assumed to be the opinion of the contributor and not necessarily a reflection of the views of Loyola University and the WSGS program.

We very much look forward to your submissions and your contribution to our overall mission.
Please send your submissions to: bmadrid@luc.edu