

## Magazine Writing Key attributes continues 1

Putting the editorial philosophy into practice is an **act of curation** by editors. **A magazine is a curated thing**, part of what you buy a magazine for is trusting that someone's curated or created the best stuff about the things you care about.

### Magazines have editors

The magazine editor makes final decisions about content – words, images and design – about the flow of the magazine and how readers will navigate their way through an issue.

Curation involves ordering and adding context, assembling words and images in ways that amplify the impact of both. **It means storytelling.**

Books, newspapers and websites have editors too. But the role of magazine editor is specific: 'Their purpose is to flesh out the contours of little calculated worlds'

Editorial power is itself limited, discursively and economically, by pressure from advertisers and from readers.

A magazine is something made by someone else (someone you trust). Traditionally, you buy a magazine created by a group of people who either innately have, or in whom you have imbued a sense of authority.

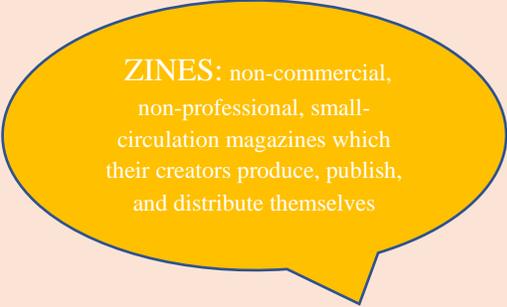


Creative section  
Q. Can a magazine be produced without an editor?  
*Hint – Olivia  
Flipboard magazine app*

Readers are placing their trust in the editorial team to deliver a surprising combination of material, including content you perhaps didn't expect would interest them.

### **Magazine as business model?**

Magazine is a regularly published periodical offering specific editorial content to a clearly defined audience with common interests that advertisers or a sponsoring organisation want to reach.



**ZINES:** non-commercial, non-professional, small-circulation magazines which their creators produce, publish, and distribute themselves

Attracting advertisers is a critical element for the vast majority of commercial magazines.

Most DIY zines, for example, are made for barter or sharing or the pleasure of creative personal communication outside of the capitalist economy.

Academic journals and the 'little magazines' are generally not funded through advertising but through reader or organizational subscriptions and sometimes through government or institutional subsidy.

### **Magazines as serial**

A magazine is part of a series, an ongoing project that gets published under a single banner. The period between issues might be weekly, monthly, quarterly, annual or irregular, but another issue is always on its way. It is this that allows the reader to develop an ongoing relationship with a publication, and is what publishers rely on to create loyalty and continuing sales

Australian Cosmopolitan asks its journalists to blog, Facebook and tweet, and to add content to the online site, as well as prepare material for monthly print editions

### **Magazines and temporality**

A magazine traditionally tells a story from beginning to end. The individual pieces of content – image, words, design – comprise smaller stories within the whole. There is a narrative integrity to the execution of the editorial philosophy for each issue.

If the experience of reading a magazine has been entertaining and/or informative, depending on the purpose of the magazine, readers expect and anticipate another issue. And we are disappointed if a favourite magazine fails to deliver on that expectation, or if it ceases publication. Desire, then, may be an inherent quality in the seriality of the medium, a state that exists beyond its content but is determined by that content.

When things happen at regular intervals, we can anticipate and savour them but when everything is accessible at any time, there's no anticipation.

Magazines are produced and consumed in this midfrequency temporality. They are not instantaneous media; they are far more considered – slower than newspapers, faster than books.

### **Magazines have readers**

Without readers there would be no magazine, no communication, of course. But magazines – as we saw in the discussion of editorial philosophy – specifically target a niche of readers in their conception and execution, be that commercially motivated or not. This is quite a different relationship to the one newspaper have traditionally had with their readership.

The readership of a magazine is not an amorphous 'public'. The readership of a magazine has specific interests. This consideration of a niche readership leads to a more personal relationship with the reader. It explains the tone of address of most magazines too: a strange borderland somewhere between conversation and writing, between private and public.

- Magazines always target a precisely defined group of readers
- Magazines base their content on the expressed and perceived needs, desires, hopes and fears of that defined group
- Magazines develop a bond of trust with their readerships
- Magazines foster community-like interactions between themselves and their readers, and among readers
- Magazines can respond quickly and flexibly to changes in the readership and changes in the wider society

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