Managing creativity in magazine publishing: the 4Ps of creativity

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MANAGING CREATIVITY IN MAGAZINE PUBLISHING: THE 4PS OF CREATIVITY

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Abstract

With deep historical roots in culture and even myth, 'creativity' travels from its first formal English dictionary entry at the end of 19th Century (Kaufman & Glaveneau 2019) to becoming central in the re-branding of cultural industries as creative (Hesmondhalgh & Baker 2011) in the proceeding century. However, despite being studied with academic rigour since the 1950s (Sawyer 2012), there is no agreed theory of creativity (Sternberg & Lubart 1999, Hennessey & Amabile 2010).

Given this epic rise in its cultural and industrial importance, there have been many attempts in recent decades at explaining the nature of creativity, including whether it can be aided or even managed from an economic perspective. This thesis aims to join this this specific and on-going challenge by looking at creativity in the industrial context of magazine publishing: an established cultural industry and one on the cusp of what could be called 'digital change' in the last decade.

In an attempt at adding to the definitional and methodological understanding of creativity in media, this thesis adopts a componential or holistic '4 Ps' conceptualisation (first discussed by Mel Rhodes, 1961), by considering creativity in *People, Process, Place and Products.* A key element of this work, the '4Ps' model developed is used to interpret a theorised relationship between four variables by way of proximal 'measures' – ones instrumentalised by reviewing cultural theory (such as genius and 'Big C' creativity of Weisburg 1993 and Csikszentmihaly 1988) and the social psychology confluence theories of 'Small C', everyday creativity (Sternberg & Lubart 1991, Amabile 1983, 1996).

Through qualitative research methods, individual and group interviews, as well as organisational autoethnographic accounts from magazine publishers, editors, entrepreneurs and employees (including two 'historical' magazines cases), nine case study findings have been used to form structured qualitative datasets, aiding interpretation of interrelatedness of the '*4 Ps of creativity*'. A primary contribution of the thesis is therefore located within the ontological contention of empirical 'measurement' – and its approach to creativity *judgement* in the fields of cultural studies, the emerging field of media management (Malmelin & Virta, 2016, Virta & Malmelin 2017) and creative industries study (Kung 2008a, 2008b).

In addition to the research's approach, the creativity and media management insights aim to shine a light on an industry facing an existential threat from the digital shift. Where magazines today are shown to perhaps need less 'heroic' personality-defined *People* creativity (unlike the 1990s), creativity in the digital era is important in other ways. In nuancing different types of 'Big C' and 'Small C' creativity in contemporary magazine work, the study makes a case for adapting creativity management models such as Amabile's (1996 and Amabile & Pratt 2016) and Tan (1998) by focusing on *Process* aspects of skills and knowledge development, aided through differentiated environmental *Place* culture factors suited to magazine genres, clients and audiences in changing fields with new domains of knowledge.

Keywords: Creativity, Creativity theory, Media management, Managing creativity, Magazine publishing, Magazine media, innovation, publishing, 4 Ps of Creativity

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I dedicate this thesis to my children Rafael and Sophia and to the memory of the grandfather they never met, but from whom they inherited so much of their creative character from.

Author's Declaration

I declare that all the material contained in this thesis is my own work.

Signed: Simon Das

1.0 Introduction

1.1 Rationale for research

In the field of media management, those who have looked at creativity have recognised the importance of examining 'key' sectors in the midst of a shift from print to digital businesses. According to Malmelin & Virta, magazine publishing "is an interesting sector to explore, particularly in view of how quickly and dramatically it is departing from its deep-seated traditions, including journalistic practices, towards new digital media" (Malmelin & Virta 2016 p1042). In this vein, the PhD thesis presented aims to answer a number of key research questions:

1. How does 'media creativity' constitute a specific form of creative process?
2. How is creativity used in magazine publishing contexts?
3. Can this form of creativity be aided or managed?

The empirical research uses contextualised case studies of publishers of UK consumer magazines, including large freesheet publishers (such as Shortlist Media), 'legacy' publishers (such as Bauer Media), independent publishers, start-up online magazine publishers and retailers who publish (ASOS). The research involved collecting data on both the internal ('in the person') and external ('external to the person') causes of creativity. The studies detail the individuals' traits, abilities, backgrounds, motivations and domain knowledge. They also describe management processes to try to show how creative individuals' work is organised. The analysis of the case studies tries to show the interdependence between these two perspectives on creativity to try to answer the research questions.

The main contribution of the research will be to add to insights in the area of creative industries and creativity management, including: Tan (1998) on organisational intervention; Dwyer (2016) on institutional creativity initiatives and Malmelin & Virta (2016) on managing creativity in media during times of industrial change. The work will adapt and add nuance to existing 'confluence' theories (Amabile 1996, Csikszentmihalyi 1988, Sternberg and Lubart 1991) based on creativity in professional domains. In

achieving these aims, the intended practical contribution of the research is to challenge both the dominant management clichés of creativity as 'heroic' gold dust and to move the field a step closer to achieving real intervention in an existentially threatened, 'legacy' media industry that has always relied on creativity in its content creation and business practices.

1.1.1 Magazines in crisis, and creativity as a solution?

To understand the nature of the attempt, described by Morrish & Bradshaw (2012), to generate creativity in magazine publishing, we need to understand the wider structural landscape of the industry. Like many media industries, from TV through to book publishing, magazines are under a form of continuing existential threat from the challenge of digital publishing including paywall free websites, social media sharing of news, and hobbies content and magazine freesheets given out at stations. According to an overview in *Inside Magazine Publishing* (Stam & Scott 2014 p47), the magazine publishing industry (one that adds £3.5bn value to the UK economy), suffers from an underlying problem of an economic model underpinned by advertising 'reach'. As Stam asks, when the digital challenge is a company called *Facebook* that has, in ten years, amassed over one billion users, who can compete for advertising on a 'cost per thousand' basis (Stam & Scott 2014 p45)?

During the previous decade and a half, the magazine publishing industry has been a partly sheltered from the digital tsunami that has engulfed the newspaper and music industries by its cautiousness of abandoning pay-walls (Das 2016). Though said to be less affected than other fields such as the recorded music industry, according to the most recent available market analyses (Keynote 2015), circulations and advertising revenues for printed magazines have been falling slowly but steadily for the last decade. In the wake of a recent closures of men's lifestyle magazines, including: *Loaded*, *Maxim*, *The ShortList* and the long-gone weekly 'lads mags' of *Nuts* and *Zoo,* more mainstream title closures are predicted for women's monthly magazines (Jackson 2015). Analysts caution that these losses in sales have not been replaced either by the recent growth in the circulation of health and fitness titles or the move to digitally downloaded magazines whose percentage of overall magazine sales remains pitiful (Das 2016).

1.1.2 The Clarion Call for Creativity: magazine media

Responding to these new developments and digital delivery, Morrish & Bradshaw (2012 p21) cite the need for "more creativity" by publishers for better navigation of the digital world within which the magazine industry now resides. Industrial creativity clarion calls like this are common, and even more prevalent in the field of advertising, where practitioners and marketing academics enjoy a "long, rich and textured relationship with creativity" (Smith & Yang 2004 p31). However, most business initiatives focused at creativity (for example McKinsey & Company 2017's improving 'bottom line' through creativity) remain largely based on a single concept of what might be called 'idea generation' by aiding divergent thinking. In media and advertising, the roots of this hail back to Alex Osborn's book *Applied Imagination* (1953) which codified practices in the advertising world before wider dissemination into pan-industrial Post-It note practice of De Bono's 'thinking hats' (1987), mind-showers and the omnipresent industry brain-storming.

Specific magazine media examples of 'new ideas' initiatives can be seen in Bauer Media's 'Making Creativity Work' (Bauer Media 2018) and also in the famed 2004 drive to make the BBC more creative (at the time a significant UK magazine publisher), under the stewardship of the then Director General Greg Dyke (Dwyer 2016). Outside of the corporate sphere too, when it comes to small scale publishing, the focus of creativity remains similar. For example, Insi*de Magazine Publishing* author David Stam sees the independent or 'indie magazines' as driven by younger publishers who define themselves entirely by their divergent "creativity and eccentricity" (Stam 2014 p91). In their introductory chapter on magazines and editing, Morrish & Bradshaw (2012 p1) affirm a view of creativity as a thinking skill, a type of cognitive muscle, needing to be flexed for origination and ideation of unique content, editing and professional story-telling. These muscles remain the endowment of the few 'out there' or special types (the heroic concept of creativity), where "Magazine publishing has traditionally attracted creative people who are more interested in new and alternative ideas over making money." (Stam & Scott 2014 p252). It would seem, there is an acceptance that novel and interesting ideas sell magazines (and other creative or cultural products), but if it's

creativity at play, an examination of this begs the questions, what does creativity look like in magazines today, and by what systematic *process* can they be aided, if at all?

Researchers who have attempted to look at creativity within magazine publishing (for example, Malmelin & Virta 2016), have highlighted the challenge for media managers during a period of digital change, with specific reference to magazine journalism and journalists who have "had to come to terms with an increasing sense of uncertainty caused by the changing conditions of their work" Malmelin & Virta (2016 p1051).

According to Malmelin & Virta (2016), within magazine publishing, the skills of managing change comes at a cost to creativity where fragmentation of work, deadline pressure and urgency of acquiring new skills may put too much pressure on being creative. Citing Amabile's motivational principle of creativity, their work on media management in magazine publishing shows that magazine publishers need to carefully consider that, "management provides the necessary conditions for creativity that facilitate, even demand, interaction and allow for enough time to generate and discuss new ideas together" Malmelin & Virta (2016 p1051). Such unspecified 'conditions' will be explored in the research thesis here, in addition to exploring what constitutes creative work involved in magazine publishing over than that defined by journalism alone, given the heterogenous nature of publishing organisations and its rapid restructuring.

1.1.3 The 'philosophical' approach to this work: Drawing theory together

Added to this narrow industrial tool for aiding creativity, and a wider definitional mix of what creativity might mean (given the common language and research lexicon of 'creative thinking', 'creative people' and personalities and 'creative outputs' etc), there is also a lack of creativity research in specific and professional industrial settings, compared with more psychology or historical studies (Kaufman & Beghetto 2009). The approach is to acknowledge, and to employ, ideas from a growing body of what might be called 'rhetorics' or theories around creativity and apply this to magazine publishing as it is today – a significant industrial enterprise. Such theories include: idea generation in business (Epstein et al 2013), intrinsically driven creativity (Amabile 1996), socially constructed creativity and organisational environments, business strategy and

creativity (Drucker 2006, Christensen 1997), the rise of a creative society (Florida 2004) with its industries, hubs and networks (DCMS 2001). Secondly, theories of media management, (Kung 2008a 2008b, Dwyer 2016, Malmelin & Virta 2016, 2017a, 2017b) a growing field that acknowledges innovation but remains yet uncompelling about 'the middle' place of creativity outside of conception (idea creation) and consumption (marketing to audience) (Kung 2008a, 2008b, Warhurst 2010, Dwyer 2016).

1.1.4 Why Creativity and Media Management? Some Questions

The dichotomous relationship of creativity, on the one hand, as something needing accounting for on an industrial scale, and on the other as something only within individuals' minds or personalities, is a challenge for creativity and management theory. Management theory has its roots in more rationalist, scientific and bureaucratic traditions (since Weber 1915/1947). When it comes to considering a 'small C' everyday kind of creativity (one that comes up with good ideas for news stories for example) or a type of 'big C' eminent or genius creativity (one that perhaps leads to innovations in the form of new technologies or entire markets), it sits in a complex field of psychology and sociology where confluence theories of knowledge and learning, mental capacity and motivation all come into play. Fields such as: human psychology (EP Torrance 1959, 1974; Gruber 1981, Simonton 1976, 1989; Sternberg and Lubart 1991), social psychology (Teressa Amabile, 1982, 1996; Csikszentmihalyi 1988) mainly focus on the 'self' and intrinsic freedoms

This poses some fundamental questions worthy of a research project that attempts to apply media management theory to the use of creativity to resolve the economic problems of so-called 'legacy' media. If publishers need to be more 'creative' during times of structural and economic change, can that be accounted for by an accumulation of lots of 'individual' creativity? What about the value of a solitary media creative 'genius'? And crucially, from a business point of view, what about innovation (something that is more widely seen as 'fitting' of management theory) and creativity?

1.2 Outline of Specific Research Aims

This review of the academic debate and industrial commentaries has suggested following research questions are worthy of empirical research and analysis.

R1. What are the causes of creativity in magazine publishing?
R2. How can creativity be measured in magazine publishing?
R3. What can magazine media do to manage creativity?

The first step in developing an empirical study of magazine cases, was to create a synthesised theoretical framework, drawing on the different disciplinary approaches to measuring creativity and the factors that it may be dependent on (see Chapter 4). This framework, based on the different 'Ps' of creativity in *people, products, processes* and *place* (Klausen 2010, Batey 2012), is then used to identify magazine publishing creativity 'facets', so that inferences about interrelatedness of these 'Ps' may be logically and methodically justified. The use of this methodology for collecting data about the case studies is outlined in Chapter 5. This chapter also explains how the case study examples have been selected, from across the sector, from large corporations through to start-up magazines and including two historical (pre digital era) cases to provide a test of the framework's ability to answer the key research questions.

The case study chapters (Chapter 6) describe where creativity exists in magazine publishing contexts, via coded '14 proximal measures' in data about the *People* involved in the publishing *Process* and about the management of the interactions of those *People* in the specific organisational context, or *Place.*

The case study narrative analysis and discussion chapters (Chapters 7 and 8) then compare and contrast the findings of the case studies across the sector. These chapters identify emerging patterns in the data in order to answer the key research questions across the case studies.

The conclusion chapter (Chapter 9) summarises the evidence from the data to arrive at broader answers to the research questions and so address the broader debates in the academic and industrial literature, about the nature of creativity in complex, creative industry organisational settings.

2.0 A Creative Industry: Magazine Publishing

This chapter provides a theory-informed contextual review of the magazine publishing industry. It will review research on definitions of magazines and recount a concise history of magazine publishing in Great Britain. The chapter will also examine the current magazine business, its structure and the context of the existential business challenges the industry faces in the digital era. The chapter ends with a look at the economic imperative for creativity and innovation in relation to creative industries.

2.1 Research on Magazine Publishing

2.1.1 What is a consumer magazine?

Magazines are abundant. According to Marcia Prior Miller's analysis of magazine texts, directories and databases (including The International Periodical Publishers Association FIPP, the American Publisher Association APA, and scholarly texts), around five years from the time of writing, there existed an extraordinary array of 300,000 magazine titles published globally (Prior Miller 2015 p23). Such an enormity of publications, however, may not meet the criteria for judgement as a 'consumer magazine' by the various industry bodies as a professionally published magazine. Based on a commercial audit of consumer magazines acknowledged by the international magazine trade association FIPP (cited in Holmes's forward to the 'Mapping the Magazine' exercise, 2007), the estimated a universe of published consumer magazines (excluding the separate category of business-to-business 'trade' magazines and academic journals), ranged from around 9,000 titles in the UK to nearly 20,000 in the USA (Holmes 2007 p511).

It seems the criteria, 'facets' or qualities therefore needed to meet the professional industry definition of what a consumer magazine is, may be more restrictive. Magazines are, however, easily identifiable to most: published mixes of content, journalism, story narratives, images, illustrations, photography in a periodic way. The categorisation of a term 'magazine', acknowledged as being in use for over 250 years by

Click and Baird, is described as "more of an approach or a process rather than a format" (1994 p5) with Marcia Prior Miller, adding some rules about this 'metaphor' of a magazine: "a medium [that] is diverse, providing a means of communicating critical information in the workplace, within and across the boundaries of informal and formal communities and organizations of interest" (in Abrahamson & Prior Miller 2015 p22). If a clue exists in its etymology from the French-Arabic word '*magasin*' (or storehouse), Holmes (2007) finds the definition in Davies (1988 p3) broad enough, that "[a magazine] should contain a miscellany of articles or stories by different authors, and that it should be published at regular intervals, which can be any period longer than a day." One caveat, of the 25 years of The Guardian newspaper's G2 supplement, launched in 1992 to produce what the launch editor called "a reactive news/feature section, essentially a *daily* [emphasis added] news magazine" (Rusbridger 2012).

In the view of magazine culture writers, at the heart of any definitional debate of what a magazine is, lies a duality of properties, being "both fixed (in concept) and in flux (in content)" Husni (2007 p12), and according to Losowsky (2009 p7), "both ephemeral and long lasting", magazines demonstrate both consistency and surprise: places where experimentation should meet regularity. Summarised by America's 'Mr Magazine' author and blogger Samir Husni (2007 p18), magazine publishing is an approach to content delivery where ultimately both originality and familiarity are balanced against each other. This balance in Marcia Prior-Miller's taxonomy of magazines (2015) is described better as a 'dichotomy', as whatever the process, the publisher or platform - the 'general-specialised' nature of magazines means they are simultaneously general and wide collections of articles, while having a tendency (especially since the drive for lifestyle advertising in the Post War era) to be narrow in editorial focus and content.

In a recent snapshot of professionally published magazines, Das (2016) includes contemporary British consumer magazine examples to reflect these oppositional aspects. Magazines are said to be anything from: quarterly coffee table 'mag-books' or bookazines (such as *The Idler*), small print-only independent magazines (like *Huck*, *Delayed Gratification* or *Monocle*), mobile apps (such as *Wired or BOSS Magazine*), magazine 'format' websites (such as entertainment guides like London's *The Upcoming*). Magazines can even be customer magazine 'gifts' for brand loyalty (for example many

luxury brands such as car manufacturer Porsche's *Christophorus*) or a form of sophisticated 'content marketing', where subtle forms of branded journalism makes entire magazines forms of advertising (for example *ASOS magazine* or *Waitrose*).

2.1.2 The scarcity and sources of magazine research

The medium of the magazine has a rich, diverse and important history - but one that is not researched with the rigour afforded to other media, such as the study of newspapers or of the film industry. Despite the claim of Professor David Abrahamson that "it has long been the unique function of magazines, rather than newspapers or the broadcast media, to bring high-value interpretative information to specifically defined yet national audiences" (1996 p1), searches for scholarly material on magazine publishing compared to newspaper publishing shows that magazine research is often *per fenestram* - and about other fields. According Jalakas & Wadbring's (2012) academic database study, although magazines are well-represented in journalism and cultural theory, fields that involve their publishing, (such as business studies, organisational science and audience studies), are under-represented (Jalakas & Wadbring 2012 p81).

This view of a publishing research 'deficit' is echoed by Holmes (2007), who states that hundreds of books are published devoted to the study of newspapers, but perhaps only a couple of dozen deriving from any decent library search on magazines. The reason he provides for this is that magazines are seen as infinitely variable as media products (about different things in different formats for different people and places) and that publishers, as a unit of analysis, can be any entity from a large multinational corporation through to a student undertaking a college project. Studying magazines and the people who make them is, according to him, akin to hitting a moving target that changes size (Holmes 2007 p511). When it comes to the subject of research on publishers themselves, magazine publishing industrial historian, Howard Cox, comments: "What has been largely overlooked in the vast literature surrounding the industry has been a focus on the magazine companies themselves as businesses" (Cox & Mowat 2014a p171).

Outside of the realm of peer reviewed studies, magazine publishing scholarly work resides in the genre of what might be called 'tradecraft' books, titles on: editing magazines (Morrish & Bradshaw's *Magazine Editing 2012*, Johnson & Prijatel's *The Magazine from Cover to Cover* 1998 and Sumner & Rhoades *Magazines: a complete guide to the industry* 2006); magazine design, art direction, typography and culture (Jeremy Leslie's *Mag Culture* 2003) and understanding the industry (*Inside Magazine Publishing* by David Stam and Andrew Scott, 2014) being a popular undergraduate text for UK university magazine publishing courses). Perhaps the most in-depth and historical industrial analysis of magazine publishing in the UK comes from Howard Cox and his co-author Simon Mowatt (*Revolutions from Grubb Street 2014*) on the growth of the consumer magazine publishing industry and its dynamic changes before the Millennium.

Any 'deficit' in magazine research needs to be considered against an industry-academia interface that US magazine scholar Sammye Johnson is critical of, in one paper, explaining that "much of this research is proprietary and available only to members or employees. It is not available to magazine scholars" (2007 p52). Consumer magazine research in the UK is firmly located within the non-academic domain, either from (i) tertiary business resource reports such as Key Note, Mintel, Enders or (ii) authored by the publishers' trade bodies themselves, such as Guy Consterdine's How Magazine Advertising Works, 1997 (published by the Professional Publishers Association the PPA) or the International Periodical Publishers' Association (FIPP) who publish the important yearly global Innovation in Magazine Media World Report (Señor et al 2014). The dissemination of ideas and the agenda set from these bodies tends to be via exclusive corporatized events, often funded by employer CPD (managerial continual professional development) and seldom are proceedings published outside of member paywalls in academic journals. Conferences by associations such as FIPP (The international publishers' association), the PPA (the UK based Professional Publishers' Association) and the AOP (The association of Online Publishers) have mainly considered to the 'externalities' facing magazines (such as markets, audience, platforms and technologies in changing times).

At the other end of the spectrum, the field of magazine design often hold gatherings about magazines, forums very different from the corporatized industry events

described above. Forming more of a cultural activity in the spirit of 'independent' collaboration, events such as Colophon (Berlin), Mag Fest (Edinburgh) and ModMag (London) in recent years has attention of magazine lover, readers and students - though without research around magazine people, production processes, business models or even the media studies areas of cultural production, the attention instead mainly given over to shared practice and craft – a kind a meeting and networking place for 'making' and selling niche magazines. Unmotivated by the trade secrets of gaining readership or scale, such gatherings have the feel of a convention and encourage an irreverent audience to those of the mainstream publishing and media industry.

2.2 Magazine Publishing History

2.2.1 The birth of the magazine: the Early Years

The magazine publishing industry is one of the most established media businesses in the UK. Its history dates back to the pre-industrialised era of the 18th Century, with what is widely cited as the first usage of the term 'magazine', attributed to the printer and businessman, Edward Cave, a man who in the 1750s became a highly respected publisher of *The Gentleman's Magazine* (Stam, C. 2014 p11). Cave, having started his career as a printer's apprentice in Norwich, became a wealthy businessman who created a new phenomenon: a pamphlet book, that according to the Society of 18th Century Gentlemen (Ballindalloch Press 2016), contained items including *"Poetical Essays (a favourite of Cave's), mathematical theories and problems, maps, short stories, songs complete with musical notation, and detailed descriptions of the latest explorations, inventions and curiosities."* It could be said that the new 'magazine' at the time was more or less defined by him, with Dr Samuel Johnson's English Dictionary of 1755 citing his innovation as the first definition of a media item that would endure for the next two centuries: *"magazine n.f. [magazine, French, from the Arabick machsan, a treasure] 2. Of late this word has signified a miscellaneous pamphlet, from a periodical miscellany named The Gentleman's Magazine"* (Johnson 1755).

Although similar 'journal' developments were pioneered first across mainland Europe at the time (one example the *Journal des Savants* in France predates Cave's Gentleman's

Magazine by many decades), the popularising of a 'magazine' as a slightly lighter miscellany of journalism in the modern sense, was an 18th Century English innovation, and soon after Cave, a number of news, satire and current affairs titles emerged. One notable and enduring example from this early period is *The Spectator*. Said to be the oldest continuously published magazine in the English language by its publisher (Nelson, F. 2018), it initially saw a print-run of around 3,000 copies per issue which was enough for it to become sought-after reading in the gentleman's coffee houses of London and other large cities. Largely unchanged in the basic elements of its content (politics, current affairs, the arts and commentaries and essays) over its 200 year existence, it has seen a number of key influential politicians as editors, including a number of prominent members of the British Conservative party. Politically, however, as Christine Stam points out (2014 p12), *The Spectator* was an important and early proponent of the formation of liberalism in Britain.

2.2.2 Victorian magazines

From the 1800s onwards, the Victorian era is seen as the first 'golden age' for magazines and publishers, where they became a feature of Britain's nascent but growing consumer landscape, providing a new form of information and entertainment alongside the newspaper and growing taste for novels and non-fiction books. Magazines in this era grew massively in size, circulations, imagery and variety within the socio-economic context of increased communications infrastructure and technological and industrial developments (mainly in printing and paper technology). What afforded this exogenous growth, according to Christine Stam (Stam, C 2014 p15-16), was the catalytic economic environment of the Steam Age.

The growth in rail transport networks linking cities and towns (and with it distribution in stations by retailers such as WHSmith) and the development of print technologies using mechanised moveable type in printing (a shift from the laborious process of hand type setting) being two of the main innovations. With the later printing technology to reproduce half tone illustrations, and then ultimately photographic techniques, magazines became a desired medium. However, affordability only really improved,

when the raw material cost for print reduced. Unlike inks, paper was scarce, and the development of making it from wood pulp and not from an ever dwindling supply of rags was slow. According to Clapp (1994), an international trade in rags grew until export duties were imposed in the 1850s by a number of European countries, pointing out that *The Times* in 1856 offered a £1000 prize for the discovery of a successful substitute to rags. It wasn't until 1886 that "it became apparent that wood-pulp had overtaken esparto and rags" (Clapp 1994 p194) and with it, the era of the economies of scale in mass print production was born.

2.2.3 Illustrated Magazines

A key feature of magazines from the Victorian era, and one that endures today, was desire to, not only inform, but also to entertain in a more visual way. According to the Tucker et al (1999), early periodicals using images were made for the few who could afford, what was then an expensive luxury item, reflecting the laborious nature of making wood engravings for print. Citing a humble Nottingham newsagent, Herbert Ingram, as "the first man in Britain to notice the effect of illustrations on sales" (Tucker et al 1999), he moved to London and launched in 1842 *Illustrated London News,* something said to have consisted of 16 letterpress pages and an unprecedented 32 wood cuttings. This desire to see visual content became a trend that saw illustrators all over the world making engravings for the magazine press (for example France's *L'illustration* and Germany's *Leipziger illustrierte Zeitung*).

With innovation, often comes suspicion, and innovative in form of visual story-telling in magazines could be described at the time as a form of moral outrage, one akin to the paparazzi in more recent times. Notables, likes the leading art critic of the era, John Ruskin, referred to this form of visual media as debasing culture and eroding reading, drawing attention to would be considered very conservative content by contemporary standards. On the popular *Cornhill* magazine, Ruskin (1876) wrote "[The] woodcuts [appearing in this journal] are favourably representative of the entire illustrative art industry of the modern press, industry enslaved to the ghastly service of catching the last gleams in the glued eyes of the daily more bestial English mob" (Ruskin 1876 p267).

Such detractors, however did nothing to limit the demand for more illustrated magazines, especially those employing the technique of half-tone block printing. This gradually transformed the magazine into the more visual format that we see today. Tucker et al (1999) suggests that the magazine illustrator artist became increasingly displaced by the camera-holding photographer from the 1890s as media technology and techniques for printing improved into the 20th Century.

A study of British reading habits of the Victorian period by US historian Richard Altick (1998) points to such changes in technology, coupled with lower paper taxation and cheaper mechanised printing techniques as fuelling a demand for reading by the masses. Improving education (the Education Act of 1870) , and with it rising levels of literacy, opened-up magazine reading for the masses – including the lower classes. Altick cites that adding together news and political journals, newer illustrated lifestyle titles (such as *Country Life*), magazines for women (*The Tatler* and *The Lady's Magazine* (1770 – 1837) and children's magazines (*Boys' Own Paper* and later *Girls Own*), some 630 different national magazines were published in the UK by 1873 (Altick 1998 p360). By the end of the 19th Century, millions regularly bought magazines along with newspapers and books. To provide a sense of the scale of the commercial endeavour of the magazines of the age, Altick (1998 p362) states that Alfred Harmsworth's new genre of comic book (*Comic Cuts*) alone was selling 500,000 copies per week, circulation figures that today can only relate to the national 'freesheet' magazines of *The Shortlist* and *The Stylist.*

In discussing publishing of the mid 1800s, Simon Cooke, points out the lack of focus on such physical or "material properties" (Cooke 2010) as an attribute of magazines of this period, in comparison to examination of the relationship of text to illustrations and the impact on the reader. Of interest is the way magazines were designed in differentiated ways to please to different readers, with illustrations, size, paper quality and portability all being described as aspects of specific market appeal. It's interesting to note that he explains larger 'broadsheets' (such as *The Band of Hope Review*) as magazines for the domestic reading by the working classes, perhaps even collectively read in working

men's clubs, compared with the illustrated and more portable "gallery for the middle classes" magazines of the *Cornhill*, which might be read (and even left behind on a railway journey or commute), unless bound as a collectible yearly or half yearly edition. In Cooke's analysis, this shifting from ephemeral to artefacts, things "to be pursued by the fireside" (Cooke 2010) was a clever publishing business model of selling the same material twice: initially to male middle class readers in stations, and then to women where they were converted bound editions into books, even to be shared with children.

2.2.4 Woman's magazines

Providing examples of a number of Victorian titles launched for women, Christine Stam (Stam, C 2014 pp12-16) points to women's magazines as possibly the largest Victorian innovation in publishing. Along with Thomas Gibson Bowles's *Vanity Fair*, *The Lady* (published continuously since the mid 19th Century)*,* and the longest running of many launches by George Newnes, *Country Life,* by the 19th Century publishers like the Scottish family-owned DC Thomson saw the potential for a women's weekly magazine, offering content such as romantic fiction, cookery and gossip, elements that although live on in today's media, were firmly pitched at a small section of high society, where men published and edited content for women as a domestic and passive homemaker.

Media historian and writer Kathryn Hughes (2008) points to a 'transformation' point where women's magazines stopped being an elite product written for 'ladies with time on their hands', with the launch of *Englishwoman's Domestic* in 1852. According to her, it was targeted at middle class women who did their own housework, and "explicitly campaigned for women to have legal, economic and social identity outside the home" (Hughes 2008 p21). As the forerunner to feminist magazines, it described women's lives involving professional craft work, commercial art or teaching. However, even women's magazines published from the later Edwardian era - such as DC Thomson's *My Weekly*, (edited by a man) and Alfred Harmsworth's, *Woman's Weekly* - did not appeal to the growing women's rights movement of the era. As Christine Stam points out (2014 p17), titles such as *The Suffragette* (1912-1915) were a short-lived underground journals, and according to Hughes (2008), the *Freewoman* magazine (a successor of The

Englishwoman's Domestic) was ruined by being banned from the largest distributor of the time, WHSmith, for being "indecent, immoral and filthy." Indeed, most of the women's titles listed by the Audit Bureau of Circulation as published by the interwar era (ABC 2012) such as *Good Housekeeping* (1922), *Harper's Bazaar*, *Women and Home* (1926) *Ideal Home* (1920) and Conde Naste's *Vogue* (tellingly launched during the austerity of First World War), were published to appeal to a distinctly conservative 'middle class' strata of relatively privileged women.

According to magazine historian and feminism scholar, Anne Gough Yates (2003), publishers would only find wider female audiences when conceiving the 'motivational' magazines of the post war era, moving from what she calls the "mass market housewife" to the "new woman" (Gough Yates 2003 p2), citing the International Publishing Company's (IPC) ill-fated *Nova*, and *Candida* in the late 1960s, through to *Cosmopolitan*, launched in the UK (licensed the US publishers) in 1972 by National Magazines. Before today's more lifestyle based research on audiences with more individualistic notions of womanhood, Gough Yates argues that many present day women's 'glossies' derive from a "commercial appropriation of the cultural space of feminism" (Gough Yates 2003 p3). This is a notion or business idea that Janice Winship, in her study of Post War women's magazine advertising (1980), explains as publishers tapping into lucrative advertising aimed at the growing numbers of consumerist women purchasing fashion and lifestyle products outside of family or domestic life.

By focusing on the Post War era of working women, and the form of commercial feminist sophistication described by Gough Yates (2003), Christine Stam points out that many mainstream Anglo-American publishers (Hearst, Conde Nast, and the National Magazine Company), until the late 1980s, neglected a lower 'untapped' end of the women's market (Stam C. 2014 p32). Unaware of the potential for cheaply produced magazines about celebrity gossip, television and throw-away fun, they were caught-out by a wave of European publisher entrants into the UK market such as Germany's Gruner & Jahr and Bauer Media who launched, to immediate sales, the 'chatty' titles *Prima* and *Best* respectively in 1987. These launches were closely followed by Spain's Sanchez-Junquez family's *Hola!* magazine, as *Hello!*, mining a vicarious interest in the social lives of the rich, famous, and minor aristocracy. According to the ABC (2012), it circulated

more than 300,000 copies per week in its first year of launching its English edition, and without much in the way of advertising or marketing fanfare (Stam, C 2014 p33). By the end of the 1990s this market also caught the attention of the French publishers of *Marie Claire*, who along with *Hello!* magazine, became large brands over the next two decades, with huge print and digital reaches. Today some of the largest selling women's consumer magazines are seen to have arrived on the back of these titles, with the likes of *Prima*, *Hello*, *Cosmopolitan* and newer entrants in the 2000s such *Grazia* (Bauer Media) trading on fashion for the mainstream, celebrity gossip and news. By 2015, women's weekly gossip and general interest magazines, combined, represented a massive 37.6% of the entire UK consumer magazine market (Key Note 2015).

2.2.5 Men's lifestyle magazines

Mid Century men, according to *Campaign* Magazine, were defined by what they were into: "cars, golf, fishing…" furthering a widespread publishing view in the 1970s and 1980s that, "men don't define themselves as men in what they read…[so] successfully launching a general interest magazine would be like finding the Holy Grail" (Campaign 29 August 1986). This was to prove a little short sighted, as within a few years of this comment, several men's lifestyle magazines were being published in the UK a sector that grew at the rate of 400% between 1991 and 1996 (Mintel Market Intelligence 1997). Starting with *Arena* (launched it in 1986), by 1996 the sector boasted international brands (and export licenses) including *GQ* (Conde Naste), *Esquire* (National Magazine Company), *FHM* (Emap), *Loaded* (IPC) and *Maxim* (Dennis Publishing). Maxim, as a brand not published in the UK anymore, continues to be published in 67 countries (Maxim.com 2018) and gave birth to a number of short lived spin-offs which Magforum list as *Eat Soup, Bizarre, Later* and the controversial *Front*– once described as "*Loaded* for teenagers" (Magforum 2018). *Front* achieved notoriety by becoming banned from the supermarkets Sainsbury's and Asda, after having advertising 'pulled' from the Nationwide Building Society because of its raunchy semi pornographic content.

Although Stevenson et al describe these men's general interest or 'lifestyle' magazines as being "launched into a relative vacuum in the early 1980s" (Stevenson et al 2000 p 376), Christine Stam (Stam c 2014 p35) commenting "right up until the 1990s the idea of a general interest men's lifestyle magazine was regarded a recipe for disaster"), a closer analysis of the origins of this 1990s phenomena often ignores a precursor in the soft pornography of *Penthouse* and *Playboy*. It's important to remember these magazine titles existed for over two decades before the lifestyle titles, of the likes of *GQ* and *FHM* became controversial for their depiction of girls as cover stars. Pornography researchers, such as Sigel (2005), discuss these pre-1990s men's magazines (there were several high circulation titles in the UK, including *Mayfair*, *Penthouse* and *Playboy*) "with their mix of the 'male-only' content and hard hitting editorial [that] were able to appeal to a wide range of male readers and a whole host of mainstream advertisers" (Sigel 2005 p164).

In the same account of UK adult publications, Sigel gives a sense of mainstream scale of these businesses, ones often ignored by publishing scholarly analysis, pointing out that *UK Penthouse* (Richard Desmond's Northern & Shell) alone was circulating more than 300,000 copies per month by the mid 1980s (Sigel 2005 p165) – several times the size of *Arena's* monthly circulation of 65,000 during the same period. However, within a few years of this heyday, the publisher's 'Holy Grail' of a lifestyle press for men not only emerged, but hailed the birth of a newer and bigger sector in UK magazine publishing not seen since the Victorian era. By 1996 the so called 'lads mags' sector including *Loaded*, *Maxim*, *GQ* and FHM was valued at around 10% of all consumer magazines sold (Mintel Market Intelligence 1997). These magazines took away the sales of the men-only magazines with a respectability that Sigel said positioned *Penthouse* and others "relegated to the category of 'adult'" to be hidden on the top shelf of newsstands (Sigel 2005 p166).

The first wave of the new lifestyle magazines, in an attempt to sit beside more erudite publications on newsstands (and not be perceived as either pornographic or controversially, homosexual, according to Stam, C 2014 p 36), were said by Stevenson et al (2000) aligned with fashion and music titles of the '80s such as *i-D* (published by TimeOut), *Blitz* (Jigsaw) and *The Face* (Wagadon). Drawing a close link between the two

genres, Stevenson (2000 pp367-8) points to the editors of the new 'stylepress' magazines who came directly from their desks at music magazines, including the *Arena* editor / publisher Nick Logan (formerly at *The Face*) and Mike Soutar of *FHM* (and presently publisher of *The Shortlist*) who worked for Smash Hits. Magazines such as Arena.

A decade later from the launch of Loaded, Maxim, FHM and Arena, the genre became what Magforum (Quinn 2013) categorises as a "maturing market" by 1996, and the titles had segmented the market by age, taste - and more controversially - by extent of sexually explicit content. While the likes of *Arena* boasted fewer nude pictures (and quoted a sex index by *The Independent* in their media pack in which they were last) and tended had men on their covers, the likes of *Maxim* and *FHM* went down a more sleazy direction of editorial travel. In a paper on magazine innovation (Das 2016) points to the recent demise of these tabled 'lad-mags', with closures of *Loaded*, *Maxim* and more recently the weekly titles *Nuts* and *Zoo* in 2015 reflecting changing tastes and rise in popularity today for less sexually-orientated and more health, fitness and well-being related magazines such as *Men's Health.*

2.2.6 Customer Magazines

Another huge magazine innovation from the 1980s period of publishing, is the customer magazine, also known, over the decades, as *contract magazines* or even *content marketing* (MagForum 2018). These magazines are published as commissioned works by a paying client. Although different from consumer magazines, in that they may be free to readers or customers, their often high-quality editorial and production values have made many customer magazines some of the highest circulating magazines today. According to MagForum, a genre of magazine that cab directly "compete with consumer magazines for readers and advertising". Contemporary ABC data consistently illustrates Britain's highest circulating magazines as the customer magazines for the National Trust, (*National Trust Magazine*) and the supermarket chains ASDA (*Asda Magazine*), Tesco (*Tesco Magazine*) and Morrisons (*Morrisons Magazine*) with circulations of nearly 2m copies per issue (Key Note 2015).

One account of the birth of customer magazines is attributed to Richard Branson's Virgin airline magazine publisher, John Brown (Revolvy 2018). John Brown, leaving Virgin to set up as a separate publisher of *Hot Air magazine* for Virgin Airlines in the 1980s, he developed a new market for such magazines – and was quickly joined by Redwood Publishing in 1982, with *British Rail Magazine* (*Intercity* for 1st Class customers) and *Expression* magazine (American Express). In the period between 1980 and 2001, such publishing 'agencies' gained the attention of the readers, who found the content to be of increasingly equal quality to consumer magazine. As Jane Wynne (1997), editorial director of River Publishing during their launch in 1993 put it, "customer titles *were* a dreadful second rate read posing as magazines," pointing out the talent recruitment problem they faced with journalists and art directors changing as they saw poor relation becoming more professional, and importantly well paid by new Millennium. "Now we have major journalists knocking on our door," said Wynne, predicted the changing internet era economics that would create an oversupply of journalists and professional magazine people as the consumer markets declined year on year from 2000 onwards.

This rising quality is also reflected in terms of editorial design by the Naughties. In an overview of magazine art direction of the period by Nick Paul, it was John's Brown's contract title *Carlos* in 2003 that set a new high bar in these paid-for magazines. This magazine "rocked the world," he said, explaining that he "loved its smaller size, brown cardboard cover and uncoated paper, and use of illustration with not a photo to be seen" (Gilbert & Paul 2015). This kind of magazine creativity, can be seen as the first of many contemporary customer magazines to adapt a type of creativity only seen within the independent publishing sector (see Chapter 2.2.7).

A recent Key Note update report on customer magazines (Key Note 2015b), describes fashion retailer titles such as Net-a-Porter's *Porter* magazine to have become "revivals mainstream consumer titles such as Vogue." In this example, a customer magazine so valued that it's not free to retail customers, but commands a cover price of £5 per issue, hailing the customer magazine as proving "it's not all over for print" in the long term decline experienced by print media, according to their analysis (Key Note 2015b). When

it comes to the success of supermarket magazines, the same consumer research body has raised the question as to whether publishers are actually becoming retailers and vice-versa (Key Note 2014 p5), with data provided by the National Readership Survey in 2012 showing that *Tesco Magazine* topped the list of leading publications, overtaking readership of even *The Sun* newspaper in the same year.

2.2.7 Experimental and Independent Magazines

The roots of the independent magazine publishing can be traced back to Sixties counter culture magazines such as Felix Dennis's *Oz* and other more experimental titles, such as *Aspen* a magazine that endeavoured to experiment with an early form of multimedia by including vinyl discs, varying print format and editorial feel from issue to issue. According to a recent exhibition in London's Whitechapel Gallery (White Chapel Gallery 2016), *Aspen* was published by a former editor of trade magazine *Advertising Age*, Phyllis Johnson issued her magazine in a box and courted editorial contributions from the artists and musicians of the period, including Yoko Ono and John Lennon. However, such magazines were short lived (*Aspen* only publishing ten times), and it's not until the Millennial era, where such 'indie' experimental magazines dispense established commercial norms of look and feel (such as including coverlines and other sales aspects for newsstands).

The rise of the independent or 'indie magazines' is not a story of commercial quantity in magazine circulations (perhaps the normal measure of success or dissemination), but one of notoriety based on niche loyalty and distribution outside of the mainstream newsstands. Although independent publishing is hardly a new phenomena in the UK (*TimeOut, Private Eye* and 1960s feminist magazine *Spare Rib* were all single title publishers), since 2010 magazine fans, publishers and media scholars have noticed in urban centres of the UK (and elsewhere around the around the world) the appearance of well-produced and little-known magazines, firstly in book stores, then in bespoke magazines shops (such as MagCulture in London) and later even indie magazine subscription services (such as Stack!).

Described as a new wave of 'literary magazines' on their first assessment in the media

by Robert Sharp (2010), media scholar Megan Le Masurier (2012) describes the phenomena of printed magazines as "something happening in the shadows of digital creativity" (Le Masurier 2012 p383). A decade on from the publishing entrepreneur Felix Dennis's article, in the British Journalism Review, predicting an apocalyptic vision of "the four horsemen" for the magazine publishing business (Dennis 2004), no-one might have predicted the green shoots of a new craft-like industry, mainly from a new generation of magazine-makers turned would-be publishers. To Dennis, the environmental issue with papermaking, and the rise of the internet were two of his principle harbingers of doom. Although the overall industrial picture has somewhat vindicated Dennis' prediction ("one trend evident in the consumer magazine market since 2010 has been the steady, ongoing reduction in the overall print circulation of titles" Key Note2015 p3), the death of ink-on-paper is far from near, especially in the studios and cafes of the independent magazine scene.

In Le Masurier's assessment, it's not just the emphasis on words and creative writing that set these magazines apart from the rest – it's print itself. An "explosion of digital-led creativity and media making...print as their medium," (Le Masurier 2012 p384) specialist interest, niche or avant-garde, the independent magazine tends to place a value on using physical attributes of page size, paper-weight and paper finishes as part of their unique appeal. A question posed by media commentators and writers (Hooper, 2013, Lesley 2013, Sachs 2011) as to the relevance of these magazines during a period of digital growth and tablet apps, is answered by MagCulture founder Jeremy Leslie. A man who has organised several conferences and expos on independent magazines (Colphon and We Love Magazines), he explains it as something deeply digital and DIY in the culture of those making magazines. Suggesting publishing ink-on-paper magazines "as the next step to creating something permanent" (Leslie, J in Hooper 2012), his theory is that a younger more digitally active generation of people who perhaps blog or who are active on Instagram are the ones driving the need for new and often very niche magazines. With technology widely available in desktop publishing software, photography and digital printing, it's possible to publish magazines on a micro-market basis. As to the permanence of such magazines, MagForum's Tony Quinn explains the fragile economics of making it past issue one. Although some independents have sustained small readerships for a number of years, a book providing launch advice on

such publishing by Conor Purcell (Purcell 2018) points out to the would-be indie magazine publisher to consider niches not "too broad (a magazine about football) "you'll get lost in the crowd," or "make it too narrow (a magazine about redheads who support Bohemians) where your audience will be too small." Some examples of such magazines being around: craft and interior design: *Hole & Corner*, independent film: *Little White Lies,* counter-culture and fashion, *Huck* and perhaps the most successful of the independents of the last decade, news, travel and current affairs title: *Monocle* published by the former editor of interior design *Wallpaper*, Tyler Brule. Other examples around the world (provided by Le Masurier 2012) give a sense of the urban and metropolitan centres where they hail: *Monster Children* (Sydney), *Carl's Car's* (Oslo), *Purple Fashion* (Paris), *Lumpen* (Chicago) and *Vancouver*.

Apart from this creativity and craft-led narrative on the growth of independent magazines, others see the rise of the indie mag as a form of antidote to what Nick Davies first popularised in media discourse as 'churnalism' or the recycling of news via electronic wire services and slick PR mechanism (Davies 2008). Some indie magazines can be seen as reactionary to screen-based domination – something akin to 'space' away from endless choice, search engine optimisation and social media. *Delayed Gratification*, for example, a print-only independent title, is published by the Slow Journalism Company. As the name might suggest, their philosophical take on the media news agenda is their strapline to not be the fastest, instead to be: *'the last with the breaking news'*. Preferring the printed long-form content, and the use of detailed and colourful infographics, *Delayed Gratification* explores a news agenda with a more stepped-back, and in-depth analysis. As Le Masurier (citing a study by Nico Drock and Liesbeth Hermans 2015) points out, magazines in print may appeal to the young wanting content to be more than "fast, mobile and for free", citing a recent study saying "one in three younger users were interested in slow journalism - in-depth stories that provided context, that offered a greater variety of sources and perspectives, that offered solutions and opportunities for public collaboration" (Le Masurier 2016 p410).

When discussing the growth of independent magazines, a sense of industrial scale is needed – and that is somewhere between informal and amateur 'zine making (outside of professional publishing as fanzines, vanity projects or radical pamphlets) and mainstream consumer magazines. According to Steve Watson of Stack, one the London's

first independent magazine subscription services: "Some of our [independent magazine] subscriptions are for very small pockets of people. Maybe 20 people in Manchester, another 20 in Glasgow, another 5 in Cornwall, 100 in London. They are popular, but small scale." Aside from a few stand-out independents, such as *Monocle* (a magazine that boasts 150,000 readers across 100 markets Monocle 2012 p18), the defining organisational feature of this new wave of publishing is therefore how micro, collective-based or even individual an enterprise they are.

2.3 The changing Magazine Publishing Industry

2.3.1 Industrial Structure: publishing empires of the 19th Century

From the beginning of the 20th Century, consumer publishers became larger companies, eventually 'empires' by the standards of the day. The most notable of such, by the 20th Century arose from the gradual consolidation of George Newnes's company (publisher of *Tit-Bits* and *The Strand),* the Amalgamated Press (who published the majority of children's magazines and comics) and the innovative Odhams Press – a company that by 1932 had invested in a state of the art Rotogravure colour printing press at Watford (publishers of *The Tatler*, *John Bull*, *Woman* and *Illustrated*). The subsequent post Second World War formation of what Cox and Mowatt (2014a p91) describe as the 'Ministry of Magazines', saw these large publishers consolidated and purchased by The Daily Mirror Newspapers. Avoiding any Monopolies Commission intransigence, the post war political economy of unionised labour and scale economies described by Cox and Mowatt (2014b), allowed the creation of a holding company giant in the form of IPC (International Publishing Company). Comprised of six divisions, including newspapers, trade publications, IPC enjoyed what it was described as "*a virtual monopoly of Britain's consumer magazines*" (Cox and Mowatt 2014a p13) for decades. This stranglehold was only fully relinquished by the end of 20th Century, when a paired-down IPC Media emerged from a management buyout financed by Reed, before the consumer magazine element was acquired in a deal by the US media giant Time Warner, forming what became the Time Inc brand in 2014 (Plunkett 2014).

After a 'monopoly' period that IPC enjoyed during the early part of the last century, real competition and industrial diversity finally arrived to the magazine sector via the formidable impact from the newer technologies in mass media – namely the growth of broadcast media. Given the 'duality' of the business model that magazines developed as a consumer product and a vehicle for reaching audiences, the growth of the industry's "golden child" of advertising (Tungate 2007 p11) became its problem teenager, as magazines' reach became insignificant compared to radio and television by the middle of the 20th Century (Prior-Miller 2015 p31). A disruption to the status quo, the magazine industry gradually became radically different in its structure by the end of the 20th Century. The previous era of scale and mass circulations, supported by an inflexible technological stranglehold from unionised print and editorial production (a political economy outlined in Cox and Mowatt 2014a), was forced to adapt and cater for smaller magazine niches. This new world of 'specialist' magazine publishing for new interest groups, was one successfully mined by a broader spectrum of publishers. In the 1990s IPC's dominance in the consumer magazine marketplace diminished, as a result. IPC went from monopoly to oligopoly, with Guy Constadine (1997) citing the other 'main large players' to include: The National Magazine Company (Nat Mags), Emap, Conde Naste, and BBC Worldwide

2.3.2 Industrial Structure: Fragmentation in the late 20th Century

Facilitated by computerised 'desktop publishing' in the 1980s (such as Apple's ground-breaking Macintosh platform for Adobe and Quark software), cheaper lithographic printing and fewer editorial costs, accelerated the growth of smaller publishers such as Wagadon (*The Face and Arena*), Dennis Publishing and perhaps the most successful new publisher of the period – Future Publishing. This was a company which had a magazine for every home computer platform within five years of launching in 1985 (Magazines From The Past 2016). Identifying with audiences based on well-identified lifestyle interests, what has been described as a 'new wave' of magazines that followed embodied a "*psychographic profile of the magazines that reflected fashion, attitudes, and pastime tastes of the 1980s and 1990s*" (Das 2016 p2). For magazine publishing in the decade before the new Millennium, the backdrop of established magazines that sold in large quantities (but had perhaps reached their peak in terms of circulations) was being

traded for a market of many smaller magazines based around demography and reader typologies for the changing values, attitudes, lifestyles (termed 'VALS' by the publishing marketing men of the period). To put it in context, on the cusp of the internet era, McKay (2000) claimed that between the mid 1980s and 1999 the amount of magazine titles published in the UK had increased by well over one third with new titles launched almost everyday while the United States was seeing an astonishing rate of almost 100 new magazines launches per month in 1999 (McKay 2000 p204).

An academic study over two decades ago by Driver and Gillespie (1993) highlighted scale as a prime marker of what a magazine publishing business needed. Scale in terms controlling the distribution channels, spreading costs of expensive bulk print buying, maximising audiences across titles and a command of resources required to acquire or sustain new ideas – it was marked as a sector by having such risk and rewards dynamics as to only sustain a handful of large publishing groups (Driver & Gillespie 1993 pp198-199). In 1990, this consisted of a market more or less evenly distributed between Emap and IPC on the one hand and Haymarket Media, Conde Nast, BBC Magazines and DC Thomson plus new European entrants such as Hachette and Hello on the other (Benn's Media Directory 1990).

One quarter of a century later, a publisher may still be one of the legacy firms of these large companies, but barriers to entry for the economies of scale mentioned above are no longer so applicable in the digital world of distribution channels. As put by Ian Birch, author of a recent book about the Post War era of magazines and culture (Birch 2018), the future of magazines is that "eventually, they'll become like sailboats. They don't need to exist anymore. But people will still love them, and make them and buy them," adding an economic 'long tail' observation about publishing, that the "technological barriers to producing magazines have never been lower, but those to achieving success have never been higher" (Birch 2018 p7).

Larger scale, more 'commercial' magazine publishers, however, face an existential threat foreseen almost a generation ago by one of Britain's best known magazine publishers. In Felix Dennis' 'four horsemen of the apocalypse' paper to the Stationers' Guild (Dennis 2004), the threat of future digital media even outweighed other concerns

he made about environmental and regulatory change, changing reading and literacy patterns in the young - the fear that readers and advertisers will migrate, "slowly at first, but in growing numbers to the electronic sea" (Dennis 2004 p49). By any reasonable measure, this has happened, with some statistics pointing to online advertising as currently enjoying around 50% of all advertising spend (Ofcom 2017), and social media boasting esoteric levels of reach, connection at the cost of magazine reading.

The last decade therefore has seen the industry giants tighten their belts as it faced, not only a digital migration towards mobile usage, but also global recession. As a result the industry in recent years has focused on profitability, consolidation and a re-directing its businesses strategy towards digital revenue growth, innovation and change. During this period two of Britain's largest two magazine publishing giants - IPC Media and Emap - changed drastically. Emap became acquired by the German privately-owned media group Bauer Media, a scale consolidation by a media giant that publishes over 600 titles and owns 100 radio stations in 19 countries. This happened alongside the 2014 rebranding of IPC Media to align with its US corporate identity as Time Warner. The creation of Time Inc UK was a symbolic ending to the International Publishing Company and its domination from the 1960s through to the 1990s where at its height it published 11 national newspapers, 78 consumer magazines, 126 trade journals and owned 25 printing plants (Cox and Mowatt 2014a pp91-113). The change was quickly followed by an organisational shift, marked by the sale of IPC's prestigious London headquarters at the Blue Fin building in Southwark, moving its 65 magazine brands to lower cost and more fragmented premises in Farnborough, Hampshire (Sweeny and Jackson 2015) where a new organisation manages closer integration of editorial and digital for *"greater digital growth to long-term declines in print revenues"* under Neil Robinson, the digital director (Oakes, 2016).

In 2018 Time Warner, the owner of Time Inc, was purchased by US publisher Meredith Group, who divested a number of magazine titles, including selling UK Time Inc to a private equity firm, Epiris. In the process of re-branding as TI Media (Press Gazette 2018), at the present time, the UK largest magazine publisher, is in the process of rationalising their business and closing a number of magazine titles. The most recent of

which includes *Look* (launched in 2007 as a rival to *Grazia)* a magazine that at its peak was circulating over 300,000 copies per week, before recently reporting six times fewer copy sales at the 50,000 per week mark. Time Inc's fashion and beauty managing director, Justine Southall explaining: "*Look's* audience behaves very differently today. They're consuming media via screens and accessing numerous digital sources for fashion and celebrity content" (Press Gazette 2018).

2.3.3 The changing revenue model of magazine publishing

Advertising and magazines have always been two industries that have had a symbiotic relationship. The advertising industry, in fact, can be thought of as a product of publishing when the origins of display advertisement, dating back to the 18th Century are examined. According to magazine historian, Anthony Quinn (2013), one of the earliest examples in the UK is cited as *The Ladies Diary* in 1725, a publication that ran an advertisement for false teeth. Later editions ran display advertisements for beauty products, though until this time, says Quinn, an 'advertisement' referred to "featured articles and reports" (Quin 2013). Similarly, an advertisement in the modern sense, can be found in the US in 1742 when Benjamin Franklin's *General Magazine* printed its first advertisements in 'display' format – a message made by a client and hosted in the magazine's contents. From this period onwards, coinciding with the growth of industrialisation, and the consumerism of branded goods that went hand in hand with it, magazine publishers as businesses increasingly exploited the revenue made from advertising. So much so, that by the late Victorian era, advertising could be even used to subsidise cover prices.

This concept of subsiding paid-for circulations becomes a strategy that begins at the turn of the 20th Century with Frank Munsey's *Munsey's Magazine* where he competitively reduced the cost of a subscription to $1,"*keeping a magazine afloat by advertising revenue rather than newsstands sales*" (Ad Age 1999). Advertisers and the newly formed agencies that came to represent clients as the newly invented account executives (such as J Walter Thomson in the US and George Reynell in the UK) needed a way of auditing and checking such circulations in the context of increasing importance and claims made about how and where magazines were getting into readers' hands.

Although a system of fully measuring and auditing circulations was not developed in the UK until the Society of British Advertisers founded the Audit Bureau of Circulations in 1931, by the turn of the 20th Century, the advertising world became very aware of where their clients' money should be spent and how much 'reach' or the cost per thousand (CPM) that purchasing an advertising site warranted.

Advertising throughout the 20th Century became the increasing business focal point of publishers, as advertising sales represented a growing percentage against a slowly declining percentage from 'paid for' circulations for many magazines, especially in sectors such as business to business or the emerging specialist magazines of the 1980s and 1990s. According to magazine industry texts of the era (such as McKay, 2000), in the late 1990s advertising represented around 50% of a typical consumer magazine's revenue, with it being used to 'subsidise' cover prices in an increasingly competitive media market. A large study at the turn of the Millennium (Sumner 2001) compared changes in consumer magazine cover prices (inflation adjusted) with changes in advertisers' rates in 96 major US magazines over the last two decades of the 20th Century (between years 1980 and 1998). It concluded that advertisers were paying *"a whole lot more while consumers actually paid less for subscriptions than they did in 1980"* (Sumner 2001 p61).

A clear indication of the business model reliance on advertising in magazine publishing, the quantity of pages devoted to display advertising in consumer magazines by 1999 was said be typically around 40% for flatplanning and production purposed (McKay 2000 p181). Perhaps marking a high 'tidemark' of advertising, the next decade – the digital decade - would see a gradual decimation of the percentage of advertising spend that magazine publishing industry had become accustomed to, where the loss of advertising revenue to the internet wasn't so much a challenge as an existential threat to printed magazine publishing itself. According data from the UK Advertising Association (Ofcom 2017) the online share of all advertising spend went from nearly zero in 2000 to 16.3% of total spend by 2007.

Five years into the new Millennium, the business model threat from internet advertising was being fully understood by magazines publishers. Not only were audited ABC magazine circulations declining at a steady pace from 2006 onwards (PPA 2014), magazine media competed with new digital channels and their increasing amount of free content online, resulting in a 2005 crossover point, where more advertising expenditure in the UK went to new internet platforms than was spent with published UK magazines (Zenith Optimedia 2016). Fighting back as a medium, various pieces of evidence and research showed how magazines were still a relevant and effective medium for the UK's yearly multi-billion Pound advertising industry. The most important study of which, being the fifth edition of the Periodical Publisher's Association's (PPA) How Magazine Advertising Works by consultant Guy Consterdine (Consterdine 2005). Referring to over 300 individual industry studies around the world, this paper proffered evidence that magazines were complimentary to the internet - they drove internet search and purchase decisions, they illustrated that magazine advertisement was liked much more than advertising in other media, and that the relationship readers develop with their magazines, was theorised as 'the presenter effect' - the effect where a positive association is made with the brand as a result of its magazine context (Consterdine 2005 p43).

However effective the 'presenter effect' is said to explain the strengths of advertising in printed magazine media, it was never going to stop the so called 'digital migration' of magazine audiences and advertisers that has happened slowly and consistently for the last 15 years. By 2017, the proportion of UK advertising spend online had risen to around 50%, with magazines holding just over 2%. The net effect of this can be seen clearly in the amount of magazine closures in recent years. In only a short period from between 2006 and 2010 hundreds of magazines closed in the UK (the total number of consumer magazines published fell from 3,445 to 3,004 according to Cox and Mowatt p165). Since then, the decline has continued in mainstream genres of consumer magazines, with the closure of a number of high profile titles in men's lifestyle magazines including FHM, Nuts, Zoo and Maxim and recently the ShortList and Women's lifestyle Look , Glamour (Conde Nast) and very recently Marie-Claire (TI Media / Time Inc).

2.3.4 The economics of being specialist and niche in the 21st Century

Despite the described headline decline in the amount of magazines published, some publishing theorists from different fields such as media economics (Jim Bilton), design (Jeremy Lesley) and journalism (Megan Le Masurier and Kevin Baker) have pointed to a more nuanced picture of the digital challenge magazine publishing faces. This is one where the core strengths of being 'expert', 'authentic', specialist and niche is the medium's strength in an era where content is so abundant, free and socially mediated.

The big picture, outlined by Jim Bilton, for example, describes magazines as having been 'relatively sheltered' (Bilton 2014) from digital disruption compared to sectors such as the music business, as they observed with trepidation the changes experienced elsewhere. The arrival of the internet saw newspaper publishers, for example, releasing much of their content online with no access tariff or 'paywall'. Having opened this Pandora's box, they have spent the last few years trying to claw-back subscriptions, fees and paywalls for premium content. By contrast, the magazine world's *"cautious response"* (Bilton 2014 p230) to giving away free content online, led to the industry's recent experimentation with magazines as mobile apps and digital editions. Although these digital magazines (ones paid for by downloading) have grown in quantity (around 100 mainstream titles could be purchased this way according to The Drum, 2015) a Key Note analysis (2014) of the take-up of these innovations as digital magazine apps or digital editions, where audited ABC circulation figures combined digital and print (excluding websites), shows digital sales for key women's lifestyle titles *Glamour* and *Marie Claire* representing a mere 1% of total their magazine sales.

On such evidence, it seems the much discussed 'saviour' in the tablet or mobile platform for the declining circulations of magazines is not materialising, though the picture is more varied in areas such as news and technology, where exemplar magazines such as *Wired* boast around 14% of their circulation as digital editions (Keynote 2014). In a FIPP (the International Federation of Periodical Publishers) global review of the magazine publishing industry, report editors, Wilpers, Señor and Giner (Señor et al 2014) cite mobile as soon to become the dominant platform for information distribution and consumption, and video content as the most effective method of delivering advertising content. The so called 'native advertising' is seen as

revolutionising the world of content – and the relationship between the publisher, advertiser and reader.

While there is a clear underlying management drive towards efficiency by multi-platforming and repurposing content, leading to a contraction in the number of people working in the wider publishing sector from around 300,000 in 1997 to fewer than 200,000, according to Oliver (2017), the digital 'shift' has at least left publishing more 'match-fit' for 2020 and beyond. In John Oliver's (2017) empirical data analysis of creative industry economics and sector productivity in the UK, he concludes: "the U.K. publishing industry has been more 'dynamically capable' at adapting and reconfiguring their human resources than their peer creative industries" (Oliver 2017 p86).

This dynamism or ability to reconfigure what it is publishers do, is something that can be assumed to be happening globally, especially in the US. In Kevin Baker's (2018) case study analysis of three US based niche magazines, he examines titles that are not general-interest consumer titles, but ones that are often local and niche, seem not to be fighting challenge, but actually "doing well" and in many cases being profitable (Baker 2018 p407). The reasons for this, he proffers, boils down to creating a magazine brand with a dedicated following, providing attention to detail, creating a small but well-managed subscription model, with more ways to engage brand via social media and mobile apps. In the example cases of Baker's American regional specialist hobby magazines and a luxury titles (one specifically about wine), he notes the challenge and opportunity for magazines as "an authority" in an era where readers enjoy multiple free digital sources for information (Baker 2018 p415).

Around the world, there has been a change in the way magazines connect with audiences, and some of the evidence of the success of this is evidenced in the enthusiasm for small scale independent magazines, ones that have flourished in the last few years (their origins and history discussed earlier). In his article '*The 100 best magazines you've probably never heard of*' Walter Loetscher (2018) outlines 100 new independent magazine launches from the last five year period, one during the backdrop of mainstream industry closures. He cites examples such as *Flaneur* (a travel magazine so niche that it focuses only on one neighbourhood or street per issue), *Granta* (a literary title about unknown creative writing and poetry) and the almost coffee table

book bi-annuals such as *Hondinkee* (about obscure watch collecting) as the 'must reads' periodicals of our time.

Such niche and independent publishers in Loetscher's list are, on examination of their websites and social media, often larger scaled operations than given credit for in the mainstream industry discourses and conferences papers by the PPA and others. Featured UK titles in this round-up, such as *Huck* and *Little White Lies*, TCO, and *Gentlewomen* and *Fantastic Man*, often publish at least two titles with regular periodicity, and interestingly employ what has been called a 'studio model' (Señor et al 2017), where publishers act as creative agencies for bespoke branded content for clients. As Das (2016) points out, the trend towards branded content is part of a shift in the mindsets of modern magazine editors. As a publishing business model, these niche independents may arguably be less interested in advertising, and more aligned to Baker's (2018) insight about the value of their very loyal subscriptions of niche magazine sustainability. This creativity and innovation in magazine publishing, does not aim to compete with other digital media 'head-on' but instead acts as niche, specialist voice for quality content for small volumes of readers – including content that is branded, or 'paid-for'.

2.4 Creativity as an economic imperative

Creativity has grown. Creativity is everywhere, and the 'business of creativity' has become big-business itself. Even before the end of the 20th Century, and with it the rise of the digital age, the discourse around the economic imperative for 'creativity' was in full swing. In the UK, former Prime Minister Tony Blair – a creative industries champion - positioned the entire British nation in 1999, as formerly "the workshop of the world", to "the design workshop of the world" (Blair, 2000), signifying new types of economic activity involving creativity as industrial goals. By the time of the arrival, a few years later, of American demographer Richard Florida's influential book *The Rise of the Creative Class* (Florida 2004), society in general became more and more convinced that not only was creativity an important facet of new industries, but perhaps there was an entire new strata of creative people emerging in new creative places from the derelict remains of our industrial past.

The creative economy is neatly explained by Michael Peters (Peters 2010) as based on the relationship between intellectual property, creativity and money as emergent of the blended discourses of the 1960s 'information economy' and 1970s post- industrialism sociology, one which saw entire cultural and media industries (of which magazines were significant part of in the 1990s) rebranded in the UK as the 'creative industries'. David Hesmondhalgh proffers two distinct groups behind this, and the development of what becomes a subject "of reverence" in academia and policy making (Hesmondhalgh & Baker 2011 p3). Firstly, the interest of "management analysts" seeking the psychological "secrets of innovation and motivation as sources of competitive advantage" and secondly, economists who saw creativity as an addition to endogenous growth theory (Schumpeter 1949), seeing creativity as the "ultimate inexhaustible source of growth" (Hesmondhalgh & Baker 2011 p4).

The slow walk towards this position, however, perhaps started when serious psychological enquiry around the subject was needed to unlock human potential for USA during the Cold War. A quest for cognitive psychologists to find the right people with such a facet, EP Torrence (famed for his Torrence Tests of Creativity) in the 1950s explained: *"Whenever one is faced with a problem for which he has no practiced or learned solution, some degree of creativity is required"* (in Millar, 1995, p. 39). The stakes, so high for the nascent subject from the start, that Carl Rogers himself said "international annihilation will be the price we pay for the lack of creativity" (Rogers and Dymond 1954 p250).

By the 1960s, when American consumerism was growing fast, management theorists became interested in creativity. Creativity and creative thinking techniques via Alex Osborn's influential book *Applied Imagination* (1953) were seen only relevant to the advertising industries. Outside of this creative world, most of American industry was defined by large, static and bureaucratic corporations, run along militaristic lines ('personnel management' a telling phrase of the era) – creativity was pitched as a solution. At a time when both the US and UK workforce were employed by a handful of large private and publicly owned organisations (see Chapter 2.3.1 discussion the UK's 'ministry of magazines') and the creative challenge for management was arguably first laid down in the polemic on societal change needed in The Organisation Man (Whyte

1956). A message echoed by British management theorists such as Tom Burns (Burns & Stalker 1961), it was a call for workers to regain individualism and more widely became a call for humanistic management and creativity both inside and outside of the workplace, one that proved prescient in what was happening culturally with the Post War Baby Boomers' push for individualism (Koch 2017) – a generation that could be defined, long before Florida, as the first 'creative class'.

As the literature review will discuss (Chapters 3 and 4), although we presently do not have a unifying theory of what creativity is – let alone one manage it - it remains more than ever, a prime goal of business management. In the last decade initiatives such as IBM 'Capitalizing on Complexity' (IBM 2010) saw a survey of 1,500 global CEOs rank 'creativity' as *the* most critical '*leadership quality*' required in the next decade. In the UK creative industries (one defined as: *advertising, art, fashion, film, publishing, computer games, radio and TV,* DCMS 2001), magazine publishing leaders value creativity even more fundamentally – pointing to it as what is needed to cope with the existential challenge of digital media. According to the CEO of the international magazine publishers' federation (FIPP), the call for innovation is prescribed as 'creativity with its sleeves rolled up' (Señor et al 2014), hinting at the level of creative work needed for 'good magazine ideas' to come to fruition.

3.0 A Cultural History of Creativity Theory

Before examining the key contemporary theories, and a model for examination of creativity theories, the subject will be first approached through a short historically informed cultural review of the field and its formation.

3.1 Myths, Beliefs and 'locations 'of Creativity

A rich history of concepts and ideas related to the act of creativity has brought a number of ideas – some more rational than others - to the table of contemporary creativity research. Hesmondhalgh & Baker, in their overview of labour research in media industries, say "the terms 'creativity' and 'creative' have been abused and over-used" (2011 p2) in recent years. They mean many different things to the different disciplines, each with their own set of values, interpretations and 'locations'. Regardless of scientific rigour and clear philosophical approaches, any modern creativity theory has to be judged against the weight of cultural history and engrained ideas about how creativity works and where creativity functions. Holland & Quinn (1987) define an anthropological system of cultural assumptions as a 'cultural model', one that Keith Sawyer explains in his preface to his book on *Explaining Creativity* (2012) exists and influences the various beliefs and assumptions underpinning the experts' research in the field of creativity.

Although Sawyer (2012) cites as many as ten separate assumptions or beliefs, some of them not entirely supported by scientific evidence - though many 'partially true' (Sawyer 2012 pp 12-14), most creativity authors acknowledge a number of these. What could be called a series of discourses on the subject, representing different beliefs and power relations (Foucault 1972), or what has been termed the 'rhetorics of creativity' by sociologists of creativity (Banaji et al 2006), these can be summarised as involving a number beliefs in differing 'locations', by different theorists and schools of thought, for example: Weisberg on 'eminent' creativity located in talent (1993); Sawyer on creativity as an emergent property via collaboration (1999); Amabile on creativity as a form of intrinsic motivational psychology (1983) , Csikszentmihalyi on creativity located in affective 'flow' states of mind (1996) , Simonton on creativity as a form of 'intelligence'

(2009) and perhaps at the fringes of this study, the cognitive research of creativity in neurological locations in the brain (Sawyer 2011).

These theories and theorists 'locate' creativity in different ways and places, and their explanations of creativity have emerged via a long history of interest in the term, the phenomena and what it can add to various fields, for example the psychologists' search for problem-solving talent Post-War (EP Torrence 1959), the educational and sociological proponents of creativity (Banaji et al 2006, Gauntlett 2011) and those with a manifesto for a new political economy in creativity (Florida 2004). This varied and interdisciplinary field has created varying assumptions; and it has led to businesses reinforcing long-established 'tools' of creativity (such as brain storming and Google's 'skunk works') and the creative industries (a sector defined by DCMS, 2001, to include advertising, publishing, design, film, music and the arts) to fail to debunk some 'myths' around creativity. In the 21st Century, creativity is seen through a number of historically-derived ways, such as the work of 'genius', creativity as the 'art' of inspired individuals, creativity as the outcome of 'play' and collaboration or even creativity as form of mental illness (Freud 1924) – talent being a "silver lining" to madness in the creativity 'beliefs list' by Sawyer (2012 p13).

3.2 Creativity as a modern phenomenon

In various historical discussions on creativity, the concept, the values attributed to it and the various usages we give to the term, are widely said to be relatively modern (Weiner 2000, Sawyer 2012, Galveaunu and Kaufman 2019). According to Sawyer (2012), no historical period would understand today's concept of creativity. It is a term that has evolved over a short period of time, and to put some context to this, he provides there is no reference to the word 'creativity' in the English language before the 19th Century (Sawyer 2012 p19). The first modern usage of 'creativity' emerges as late as 1875, well into the Victorian Age. Cited by Galveaunu and Kaufman (2019) as appearing in the text of *A History of Dramatic English Literature* by Adolfus William Ward, this was said to be first used in language to define some talent or force across all disciplines – although Sawyer points out (2012 p20) that in the French and Italian speaking world, no reference to the word in this sense would emerge until some 50

years hence. Even a formal usage entry into English dictionaries did not happen until after World War II.

This modernity, however, is not meant to mean that 'creativity' has no ancient origins and history. Indeed, the study of its origins, according to Galveaunu and Kaufman 2019, is recommended to help shed light on, not just "our species' past" but "its present and beyond" (Galveaunu and Kaufman 2019 p9) – especially considering the contemporary definitional debate about what creativity means today and the cultural value placed upon it in the fields of the arts, humanities, science and technology (Batey 2012). Therefore scholars interest in the phenomenon, emphasises the need for socio-political, technological and economic context – and that is a historical one. In the preface to Weisberg's eponymous volume on the subject (2006), he gives over the entire purpose of the book to "demonstrate how something as seemingly difficult to pin down as creativity can be *defined* and brought under scientific study" [emphasis added] (Weisberg 2006 p4).

In the last six decades, a wide body of knowledge on the subject has emerged in wide variety of fields of research – fields such as: human psychology (EP Torrance 1959, 1974; Gruber 1981, Simonton 1976, 1989 ; Sternberg and Lubart 1991), social psychology (Teressa Amabile, 1983, 1996; Csikszentmihalyi 1988), the study of genius (Weisberg 1993), digital sociology (Gauntlett 2011), pedagogy and education (Sawyer 2006) and cultural anthropology (Niu and Sternberg 2002). According to a review by Sternberg and Lubart (1999), over the decades these many approaches, however, lack a 'theory of creativity', being merely practical approaches to enhance creativity of the mind, perhaps led in this direction by its mythical origins in Western thought. Researchers are said to have not provided a clear idea of what the characteristics of creativity exactly are. Given this lack of clear definition, the 'confluence' theories or explanations of creativity (ones that mix creativity of the mind, creativity in products and sociocultural contexts) are recommended for research by Sternberg and Lubart (1999) and Runco (2007), who cite contributions by Amabile (1983, 1988, 1999, 2016); Gruber and Davis (1988) and Csikszentmihalyi (1996) as well as their own 'investment theory' of creativity where creativity is explained in metaphorical market-like context, where creatives "buy low and sell high" in the world of ideas (Sternberg 1991 p 87).

3.3 Creativity and Inspiration

The word 'creativity' itself has deeply historic roots. Its etymology from the Indo-European root word *ker* or *kere*, meaning '*to grow*', and arrives into the Latin *creatio* or *creatus* meaning the same. In classical usage, linguists point out that in spoken Latin, create would have implied to biologically grow, as opposed to the Latin *artis* to 'make' (Galveaunu and Kaufman 2019 p10). God created; people just made - a distinction that in the West endured for centuries, reinforced by the impact on thinking of the Old Testament and the Abrahamic story of God as creator and 'his Creation' which brought with it the idea that man was made in the image of God. The message was that man could be fruitful and multiply, but man's participation in creativity, in every sense, was therefore limited, according to Weiner (2000 p 25), who cites 13th Christian theologian Saint Anselm (then Archbishop of Cantenbury) as making analogy between the craftsman who first conceives a project in his mind and God's pre-existing idea of Creation, before emphasising the analogy as "very incomplete" as the artisan follows existing models and "God who is the first and sole cause and creates through himself alone" (Weiner 2000 p44).

Over the centuries, in an enduring world where only God created, the nearest thing to a usage of the modern term 'creative' was, according to Sawyer (2011, 2012), the idea of *inspiration* – to draw on its Latin meaning, to breath into, akin the Creator breathing life into the world. Man is not superhuman, but sometimes he can be inspired, a belief that stayed within Western culture well into the Middle ages is said by Weiner (2000 p76) to have descended from the classical Platonic Greek myths of the inspiration by muses or deities. In Shrine of Wisdom on Plato and the Four Inspirations, Greece, musical and poetic inspiration came from the muses (and water nymphs), whereas prophetic inspiration came from Apollo: different deities gave different creativity. This tradition is something that is consistent within a number of religions of the world – for example in Hinduism, the Goddess Saraswati has been invoked to inspire music for thousands of years (Kinsley 1988). In Hackforth's translation of Plato's Phaedrus (1972), a dialogue between his protagonist Socrates and Phaedrus, he explains that madness and Devine inspiration were described as going hand in hand, contrary to the understanding of

Plato as a rationalist. According to Sawyer (2012 p 20), this form of creative 'insight' about nature, problem solving and the world itself through inspiration was a superhuman force, as only the work of the God could be truly novel: the gods took away thinking and reason before bestowing the gift of inspiration. As given by art historians Honour & Flemming (1999), art and not poetry, however, was only ever a poor imitation of the perfection of the world of ideas, explaining why ancient Greek artists did not try to imitate what they saw in reality but always sought to depict the pure forms of underlying identity.

3.4 The origins of Genius

This history of genius, reflected linguistically, over centuries also provides evidence of the ancient, the something special about someone being *their* 'genius'. Although not popular in modern idiomatic English, the phrasing of someone 'having a genius for cookery', or maths or anything else, relates better to other European languages, where the 'genius' is more clearly *separate* to the person, and therefore closer to its historical root as a spirit. One linguistic example in a modern European language, using the exact Latin word for genius, *genio*, exists in Spanish, where a bad temper might be referred to having *'un mal genio'*, literally, having 'a bad genius'. Simonton explaining in Spanish, one is not saying the person is an 'evil genius' but has a 'disagreeable disposition' (Simonton 1994 p13). *Geniality* existing in someone today, illustrates the genius spirit in them derived from an ancient cultural meaning in the term.

In the classical world, if being inspired was therefore the explanation of the act of human creativity, then the force behind someone who achieved extraordinary feats of creativity over time was his 'genius'. Another superhuman historical factor in the history of creativity, no modern researcher of creativity entirely avoids raising of examples about 'extraordinary people doing extraordinary things (Dean Simonton 1976, Sternberg 2000, Csikszentmihalyi 1988); and of the genius over the recent centuries, people who in their place and context so influential, Simonton asks us: imagine Spain without Cervantes, France without Napoleon, England without Shakespeare and America without Jefferson? (Simonton 2009 p2). A creativity scholar with an interest in genius (his 1976 sample size of eminent creators reached into the

thousands), he divides the study and meaning of genius into two parts: one contemporary, scientific and measured by psychometric methods, and a second, 'humanistic'- and one measured by "a long history" (2009 p13), explaining roots of the humanistic definition of genius as therefore 'story-based'. In the Roman period, genius is an idea of a personal deity, a "guardian angel", according to Simonton (2009) very similar ancient Greek tradition of *daemon*, described as good and bad tutelary spirits in Liddell & Scott (1925). In Roman times people had deities; personal ones and ones that resided in locations (Struck 2019). The belief in this type of guiding genius carried over into Christianity (where it still exists today in Catholic school pedagogy), and endures thousands of years after the Roman idea of a spirit belonging to each person, Simonton (2009 p13) provides a vestige residing in contemporary art and culture via the 1946 film *It's a Wonderful Life* where an angel 'Clarence' intervenes to show 'George Bailey' that life is worth living (portrayed by actor James Stewart).

3.4.1 Solitary artistic imagination

It is only in the last Century that the more individualistic notion of a person not *having* a genius but *being* one comes to the fore (Murray 1989), one that has a more Western interpretation and one that forms part of a cultural model. What elevates the idea of creativity as art, artistry and the modern concept of the creative, is in particular, the portrayal of a solitary individual. This specific belief, according to Keith Sawyer is one that is barely 200 years old, along with the concept of the artist having high social status. Explaining that, "before the Renaissance creativity was associated with the need to imitate established masters" (Sawyer 2012 p 20), history, artists in the middle ages needed to survive on patronage by nobility. The role of the artist being exclusively commissioned by royalty, the church or rich merchant (Clark 1997 p11).

Long before the establishment of capitalism in Europe (widely recounted in Marxist analysis as developing in the 17th Century by Braudel 1981-1984 and Holton 1978), Weiner's (2000) examination of the history of creative works in an earlier 13th Century world, outlines one of technological developments and the growing individual value of art and artefacts were already becoming less craft and craftsmen based. Drawing on various technological and sociocultural changes Weiner (2000 p47) describes a

changing cultural meaning of creativity, between the 13th and 15th Century, a period when Thomas Aquinas established a natural law theory against unjust rule, the Magna Carta sets out basic rights and freedoms of the individual and St Francis of Assisi inspired a new movement to elevate the individual as a "dignified creature of God" (Weiner 2000 p47). Surely the genesis of what, centuries later, would become the Human Rights movement world, people are becoming liberated, and with that, the *creators* of his own destiny.

In the last two centuries, this more individualistic idea of creativity developed into what DeFillippi et al (2007) calls creativity of the 'Western Tradition'. A cannon of philosophy that starts with Plato, the development of the individual in the 13th Century, before the influence of modern psychology through Sigmund Freud and the philosophy through Karl Popper. However, within this tradition, the elevation of the fine arts to become synonymous with creativity is often attributed to the 18th Century writing of Immanuel Kant (Simonton 2009 and Banaji et al 2006). In his *Critique of Judgement*, creativity is described as the making of the 'sublime', of genius that can be revered and understood as set apart from the everyday – raising what in modern creativity research is frequently described as the divide between 'big C' and 'small C' creativity – the everyday from the extraordinary. This distinction, in Simonton's view (2009), shows us, from a Western cultural perspective, creativity discourses are dominated by the extraordinary things made by extraordinary people. Creativity therefore "embodied in a particular kind of personality" (DeFillippi et al 2007 p511) – is a genius of things by genius people, and historically gave rise to the close association with domains of the fine arts, theatre, music, literature and architecture, during a period when the art world becomes less reliant on aristocratic patronage, emphasising the rise of the individual talent.

Science , however, had not yet become part of creativity in Kant's Age of Enlightenment. Thought as a function of methodology, of replicable process, Simonton cites Kant himself as saying Newton's *Principa Mathematica* was an "immortal work" but could have been produced by anyone with sufficient learning, "whereas only a *genius* like Homer could have written the Illiad and the Odyssey" [emphasis added] (Simonton 2009 p25). Although the mysterious ancient world of the inspired and the genius seem present in the Kantian view of creativity, in the Classical era painting and art was

imitation, and only poetry could be *inspired* (Weisberg (1993), reminding us of Polycleitos and his prescribed proportions for drawing the human form, called *canon* or 'measure' (Pollitt, J.1995) . In the Classical worldview, creativity in art was perceived in a way more akin to the 18th Century Kantian views on science, something than can be quantified, is rule-based and recreated only by method – not by the inspiration of genius.

In the late Enlightenment period, the idea of Kant's sublime inspiration can be seen evolving towards providing a clear cultural notion of artists being special. Artists were seen to have an ability to create works without a specific ultimate consumer – worthy of creativity in its own right. By the time of the British Industrial Revolution, a new concept and belief about creativity was cystalising and evolving from the old – especially the idea individual talent as 'imagination' (Sawyer 2012 p21). Into the 18th Century the establishment of art institutions, galleries and a marketplace for artefacts nourished by the development of art history, art schools and apprenticeships formed the modern conception of an artist as a person set-apart from the rest, isolated, talented and inspired.

By the dawn of the 20th Century, these unchanged ideas about innate imagination and being set-apart, formed part of the new Freudian science of psychoanalysis. Creativity in this new field of examining the human mind was theorized, like many other facets of human character, as an 'unconscious' act by Freud. Driven by the drivers now often used as cliché of his ideas, the *ego* and *libido*, were theorized as an artists' form of defence mechanism against neurosis. Playing out his fantasies in a socially acceptable way (in similar way that play for children provides a form of meaning and control), the artist in Freud's psychoanalysis makes unconscious daydreams a controllable reality. On his essay *Creative Writers and Daydreaming* (1908), Drobot (2018) provides that although the much quoted Freudian illness of 'suppression' was not theorised as being at work in artistry (but a more healthy form of 'sublimation'), Freudian psychology is nevertheless said to have fueled controversial ideas that endured into the 21st Century: ideas that artists (and by association all creative people) were "disturbed - similar to the mentally ill" (Sawyer 2012 p 22), by being sexually driven and even criminally minded. Psychoanalysis, is in his opinion, a factor aiding the enduring myth that a creative person is a tortured 'lone genius'.

Alongside these new theories of the mind (some have called pseudoscience) about the 'hidden' workings of creative sublimation, the beginnings of a more scientific and philosophical modernity applied to creativity were emerging about a universal phenomenon – or even non phenomenon - not something subconscious, inspired or the property of the genius. One of Britain's leading 19th Century's philosophers, AN Whitehead, who while professor of philosophy at Harvard, made a bold intervention at separating out some of the inspiration myths of creativity in his philosophical and cosmological opus magnum *Process and Reality* (1978, 1929). In this tome, he raises an almost pre-psychology and pre-sociological view on creativity. Coming from his complex philosophical discourse on the meaning of 'potentiality' in humankind being both a "general bundle of possibilities" but also "real", being conditioned by the actual world (1978, 1929), hint at what later influences more sociolocultural views of creativity (Csikszentmihalyi 1988) and confluence models of creativity (Amabile 1996). To put it into the words of one scholar on Whitehead: "[he] insists that creativity is in no way to be limited to human activity or consciousness and that a wider understanding of creativity, based on the relativity of the potential and the actual, must be recognized" (Halewood, 2013). Creativity, was by the 1930s philosophised as being a universal and cosmological truth, a systemic potentiality process, and as Whitehead's magnificently named 'Category of the Ultimate' stated: "Creativity is without a character of its own...It is that ultimate notion of the highest generality at the base of actuality. It cannot be characterized, because all characters are more special than itself "(Whitehead 1978, 1929 p31).

Despite this progressive and emerging view from philosophy on the campuses of American and British universities, mainstream culture took much longer to change what Sawyer (2012) points out as an established story. Summarising this view of creativity at the time, the view was one of people with a unique vision, being solitary with imagination expressed through their genius in art – and art alone. As a 'story of creativity' it was, in his words, "fully formed" by then (Sawyer 2012 p23). The myth busting challenges from Whitehead provided many unsolved questions about creatives and creativity. By Freud's own admission, as far as creativity went, he did not have all the answers – specifically not being able to explain the 'effect of pleasure [as it was the artist's]... innermost secret' or what he called 'talent' – something that required

Whitehead's 'potentiality' of the 'real' external world and not psychodynamic cognitive analysis in the way he applied it (Drobot 2018).

3.4.2 Intelligence, divergent thinking and psychology

This quest for providing more science to the potentiality of the mind, became the domain of the emerging Post World War II field of cognitive psychology. Led by the quest by BF Skinner (1938), its approach was to provide reason through observable data in psychology and not through a philosophical or conceptual neural processes theorised by Freudian psychology. Although creativity was seen by 'behaviourists' as a function of intelligence, some scholars in the area were not satisfied that it remained untestable and hidden. The loudest complainant of them all was military psychologist JP Guilford. Numerous authors and texts cite Guilford's 1950 address to the American Psychological Association (upon his inauguration as president), one where he called for more study in the area, as the birth of modern research in creativity (Sternberg and Lubart 1991 p3).

It is said, historically, the motive for this type of research was the unreliability of IQ based studies, which assumed creativity was part of general intelligence. According to Runco & Roberts (2010) as early as the 1920s, Catherine Cox a PhD student under Terman (the author of the IQ test itself), is said to have exposed that trait theories, confidence and persistence were not subconscious acts for creativity and therefore cautioned the over-emphasis of the influence of IQ on determining creativity (Runco & Roberts 2010 p15). According to Sawyer (2012), these early insights into personality and genius provided the basis for the interest in creativity theory in the US during World War II, where testing for individual cognitive skills gave early (but limited) insight into its usefulness (p16). Guilford himself worked in the US Air Force, developing tests for intellectual abilities for flying aircraft before developing his research at the Institute of Personality Assessment at University of Southern California (Sawyer 2012 p 17).

According to Kurtzberg & Amabile (2001), Guilford's first address as the president of the APA came as a great surprise, given the context of the field of psychology at the time: "Suddenly, the appealing but nebulous concept of creativity had scope, depth, and

breadth that could be measured and explored" (p 285). In the 1950s creativity was seen as something that could not be scientifically examined and the entrenched views, although challenged by Treman, Cox and even Galton in the 1920s (Sawyer 2012 p19), was that creativity was an obscure phenomenon, one theorised mainly through Freudian analysis as a subliminal drive (discussed above). It could not really be encouraged through the predominant behaviourist methods of reinforcement either, Sawyer pointing out that arch behaviourist B.F. Skinner did try to respond to this criticism in a paper on technology and pedagogy (Skinner, B. 1968) but failed (Sawyer 2012 p17). At the time of common usage of the IQ intelligence tests (such as the Standford-Binet test by Terman in 1916), one of the leading 1950s behaviourist psychologists EP Torrance, outlines creativity at the time as simply a problem solving faculty: "Whenever one is faced with a problem for which he has no practiced or learned solution, some degree of creativity is required" (Herbert et al, 2002, p. 39). High IQ and problem solving to the world of psychology, was a relationship set in empirical stone.

Guildford's call for creativity research, however challenging, did not fall on deaf ears, and eventually led the field of psychology over the next two decades toward development of theory and measurement tools compatible with the measurement of IQ – creativity as an observable 'production' using thinking skills, 'divergent thinking', given as *fluency of thought, flexibility, originality and elaboration* (Sawyer 2012 p47). Developed as a DT test (the most common of which being the TTCT the Torrence Test of Creative Thinking: Torrence, 1974), these thinking skills tests became a hugely popular psychometric tool, working hand in hand with IQ testing. Getzels and Jackson (1962) showed, through data, how these two parameters (IQ and DT) co-varied and were related to one another - proving a strong relationship. Getzels and Jackson's threshold theory showed that the two go hand in hand, but only up to the point of an IQ of around 120- after this, it's theorised that too much intelligence can hamper creativity. Today, although this idea of creativity belonging (mainly) to the outstandingly intelligent, is contentious. Sawyer states clearly that "many decades of research show that creativity and intelligence are related" (Sawyer 2012 p57). Proponents of this type of psychology, such as Dean Simonton, provide an example of a domain where this might be evidenced: "intelligence level impacts everyday creativity, such as that involved in problem-

solving...You need an IQ of around 140 to *learn* enough physics to be truly creative in it "
[emphasis added] (Simonton 1989 p40).

Simonton's mention of the potential to *learn* is seen as significant in this quote, as when
testing for talent. As Sawyer points out, "intelligence predicts less than half the variance
in creativity measures, [while still] providing evidence for the discriminant validity of
creativity tests" (2012 p57). A history of Terman himself, shows he proved the point.
Having had a number of high IQ participants in his experimental work on people's life
outcomes based on intelligence (the so called 'Terman Termites' experiment), William
Shockley, a boy who failed the requisite criteria of IQ for his pool, showed more
creativity in his life's work than anyone else in the group as a Nobel Prize winner for the
invention of the transistor (Kaufman 2009). Given these limitations, historiometric
researcher, Weisberg (1993 p97), explains how the psychometric approach of
intelligence and divergent thinking skills "led to the development of confluence models
of creativity" - one that recognises other less predictable or testable factors in
determining creativity. By the end of World War II, according to Runco & Roberts
(2010), creativity was being increasingly explained by psychologists through "the
personalities, the values, the talents *and the IQs* of exceptionally creative mean and
women" [emphasis added] (p 15).

4.0 The 4 Ps of Creativity

This chapter develops a framework to review theories and creativity conceptions through the 4Ps of*: People, Processes, Products and Place.* The framework is seen as useful to the research in this thesis. Firstly, as a justified 'multi-viewpoint' framework to position the overlap or difference in the various concepts and approaches in the field of creativity. Secondly, the 4Ps framework will inform the empirical approach to examine the causes of creativity in magazine media in the forthcoming chapters, forming the basis for the creativity 'measures' in the methodology of Chapter 5

4.1 The 4 Ps as a Model to Examine Creativity Theory

Given the cultural history examined about creativity, the cognitive ideas about mental ability and problem solving, and the newer ideas about psychology, talent and divergent thinking and personalities, a model adapting a multi-faceted framework for the creativity theory is used here. The 4 Ps Model of Creativity (see Figure 1), employs concepts those from both a psychological and sociocultural viewpoint of the field creativity. The headings in Figure 1 are represented as discursively linked, feeding into and out of each other, and can be further simplified as consisting broadly of: process heuristics, personality traits and social and organisational systems.

Fig 1: The 4 Ps of Creativity

Theory: 4 Ps of Creativity

People
Personality, background and ability

Products
Big C Small C
Novelty and Appropriateness

Process
Individual, group and sociocultural

Place
Organisation and context

Products: creativity as media products

People: creativity of the people involved in magazine production

Process: Creativity in the management and production processes

Place: Creativity in the organisation and its strategy

The different conceptions of what creativity is, and how it comes about, have been grouped by Klausen (2010) in his philosophical and ontological debate, one where he admits creativity is understood as many different things to many different people, groups, societies and cultures. In philosophising that creativity is *"not like height or acidity, but more like, say, humor or beauty, a quality that people—although they may concur in many of their actual judgments—are prone to disagree about"* (Klausen 2010 p348), he sees creativity as both consensual, real, measurable but at the same time *subjective*, and therefore best grouped three directions (Klausen 2010 p350) – as *'people', 'products' and 'processes'.* Each 'P', according to Klausen, places emphasis on a different location, depending on context. For example, in magazine publishing, creativity may be seen as 'creative ways of editing', in talented people such as a 'creative art director' or as an output of a person or team's work, such as a 'creative magazine format'. In addition to these three elements, a fourth P in the literature, *'place'* - a situational or environmental focus widely appears. Sternberg & Lubart (1991), Sawyer (1999), Amabile (1996) and Csikszentmihalyi (1988) all point to creativity as partially a function of its context.

A multi-faceted grouping of creativity 'locations' was originally conceived and first published by educational researcher Mel Rhodes (1961) in *An Analysis of Creativity* in Phi Delta Kappan (pp305-310), but more latterly has been given prominence as *products, process, people and press* by Mark Runco (2004 p61). Runco's rationale for this, was in reviewing *all* approaches to creativity at this time (and relevant to this study), recognising the growing body of research around economic, and business innovation - one he saw existing outside of the work around creativity as a trait, a problem solving skill or even a sociocultural process.

In Runco's view, creativity theory itself was an evolutionary one, and one that unlike the biological world (which takes generation to adapt), is evolving rapidly due to cultural and technological speed of change in the 21st Century. In this vein, citing Paulus and Nijstad (2003), who see innovation as requiring change (and change requiring ideas that are useful or influential), creativity is said by Runco to be both reactionary to evolution and contributory to it (Runco 2004 p658). In describing the importance of not neglecting one these evolutionary facets (or Ps) over the other when examining

creativity, Runco draws specific attention to 'realistic' settings, including one relevant to this study, where an example of focusing on *place* (in his conception *press*) environment factors might ignore the person factors that "belong to another theoretical category" a realistic view will never be achieved (Runco 2004 p677).

4.2 P for People

4.2.1 Confluence theories of creativity

In Weisberg's review (2006), a confluence theory acknowledges a number of factors coming together: "Creativity requires a person with a particular thinking style, knowledge base, and personality, who is in a particular environment (p97)". Although a number of personal and extra-personal factors were considered for some time in the mid 20th Century as causes of creativity (as discussed Chapter 3), the two most cited contemporary confluence models of are undoubtedly from the late 20th Century: Amabile's Componential Model of Creativity (1983, 1996) where creativity is *judged* as being something novel and appropriate and explained as arising from a person's *domain-relevant skills*, his or her *creativity-relevant skills* and finally their *task motivation*; and Sternberg & Lubart 1991) Investment Theory of Creativity, where creativity is seen more like an economic metaphor of a marketplace, where creative thinkers "buy low and sell high" (Weisberg 2006 p 100).

4.2.2 Amabile's Confluence Model

Amabile's contribution to the field can be seen to be significant for a number of reasons. Not only is it perhaps the most influential model of creativity (cited almost 4000 times in peer reviewed articles according to Amabile & Pratt 2016), but it was also the first to cross-over into the field of sociology. In her own words: "Intrigued by the confluence…Amabile announced to her advisors that she planned to create a social psychology of creativity" Amabile & Pillemer (2012 p5), an important step in creativity theory that acknowledges social environment (Weisberg 2006 p99). It is one that resonated in 1990s, and still does today, with educational reviews on creativity (Banaji et al 2006), and policy discourses aligned with the benefits of a 'creative society', one based around the humanistic principle of intrinsic motivation she point to - and its benefits to the knowledge economy (Leadbeater & Oakley 2001, Florida 2004). On a

theoretical level however, it's one conceived, not within the social sphere, but at a level of analysis entirely within the individual.

In this model creativity is conceptualised as consisting of firstly, *domain relevant skills:* these skills Amabile also termed as 'expertise' when discussing the model for a business audience (Amabile 1998). These are stated as knowledge, both technical and procedural, and examples of this might be the ability to play a musical instrument (Weisberg 2006 p99) or a talent for "thinking scientifically" or even a specific knowledge of "medicine, chemistry and biology" if you work for a pharmaceutical company (Amabile 1998 p78).

The second component of the model, *creativity relevant skills*, are skills that transcend domain knowledge, they are about 'breaking sets' or fixed thought processes and a knowledge of heuristics or how to solve a problem without knowing a fixed method for doing that. In Amabile's model, this aspect is entirely focused on problem solving: innovating and coming-up with novel ideas and about taking knowledge from disparate fields. In her words, it's "how flexibly and imaginatively people approach problems" (1998 p78). A critique of this component is provided by Weisberg where he claims an assumption is made about doing things in new ways. Providing case study examples of Big C creativity by the likes of Picasso and the discovery of DNA by Cricks and Watson, Weisberg points out their *opera magna* were not based on new ideas at all, but were both built incrementally via 'ordinary steps' on previous work (Weisberg 2006 p 100).

Figure 2: Amabile's Componential model

Adapted from Amabile (1996)

The third component in Amabile's model, is *task motivation.* This component derives directly from her earlier work on the 'intrinsic motivation principle of creativity' (Amabile 1979), and points to the large amount of evidence that to be creative, people have an 'intrinsic' need to do so, a principle aligned from the long-established humanistic psychology of Abraham Maslow's higher order needs of 'self-actualisation' (Maslow 1943). According to Amabile, "inner passion to solve the problem at hand leads to solutions far more creative than do external rewards such as money" (Amabile 1979 p78). Some of the evidence that external 'extrinsic rewards' are therefore counterproductive to creativity (that you cannot incentivise or reinforce creativity) have been challenged by psychologists. Eisenberger & Cameron 1996, for example, suggest that extrinsic rewards may provide a history of positive and negative experiences that may influence intrinsic feeling towards as task (p1164). In her model, Amabile's *task motivation* component, is according to her, the component in the model most influenced by the work environment (Amabile 1996). The specific subject of some of her more recent work based around businesses and creativity, Amabile et al (2005), claimed a strong linear relationship between positive 'affective states' and creativity in organisations, worked based on a longitudinal study of 222 employees in seven

organisations. Providing evidence against the myth of tortured genius (see Chapter 3), positive work environments, foster 'happy' affective states, it's said, ultimately, this relates directly back task motivation and being creative.

Csikszentmihalyi (2006) points to 'gaps' in the model's conceptualisation, when we avoid considering 'outside of knowledge and skills' factors, including an individual's culture and background. Amabile's intrinsic motivation factors might, for example, be contingent on cultural ones. Citing Kao's study (1998) where musicianship and its cultural value in Asian American families "[has] instilled strong academic and artistic *motivation* in their children" [emphasis added], upbringing, not affective states, can be theorised as the precondition for motivation in fields – and therefore intrinsic creative drive. (Kao 1998 p13).

In wider application of Amabile's model, domain knowledge and skill have become the source of some debate within the field of creativity research – especially within the field of management. In defining domain skills, Dwyer (2016) points to the need for this to be done in relation to changing domains of knowledge considered by sociocultural approaches (Csikszentmihalyi 1996, 2006). Stages of development, for example in relation to digital and technological change in professional domains, is suggested by Dwyer as defined by skills in "tight" or "loose domains" of knowledge. Giving an example of an early stage in development of a field, he points out that, "creativity may be difficult to achieve [or be noticed] *regardless* of the level of intrinsic motivation – or indeed the talent or domain expertise of an individual worker" (Dwyer 2016 p350).

4.2.3 The investment Model of Creativity

Sternberg & Lubart's confluence theory, the *investment model of creativity* (1991), although similar in terms of types of individual factors or 'resources' a person may possess towards his or her creative output, is a model that explicitly states - along with *intellectual abilities* (similar to the Torrence Tests of divergent thinking discussed above), *knowledge of the domain*, that the *environment*, is key. Unlike Amabile's model, this is not instrumental primarily through task motivation: the environment is a factor in itself, and akin to Amabile's recognition of the social-psychological aspect influencing motivation, the external, *outside* of the individual factor that supports and rewards

creative ideas is a made explicit by Sternberg & Lubart (Weisberg 2006 p100). Perhaps a major difference, however, between the investment theory and Amabile's model is the explanation of a fourth resource – *personality*. Whereas in Amabile's model 'creativity skills' relate to problem solving and an intellectual ability for heuristics, in Sternberg & Lubart's explanation of the causes of creativity, the conception is that creativity is also less solution based and ultimately a saleable, market-like phenomena. Having a personality that can seek alternative ideas, modes, solutions and sell them, in many ways, not only relates backwards to Freudian psychology (creativity and the ego 'drive' of the artist), it also relates forwards, to sociocultural models like that of Csikszentmihalyi (1988) where creativity in the Big C, professional and economic sense is determined by a 'gatekeeping' process. Tastemakers, influencers and experts in the field need to be convinced of ideas, and people who 'buy low and sell high' are types suited to creative industries, given modality in taste (fashion). It's said by Weisberg (2006) that in Sternberg & Lubart's investment metaphor, creatives are likely to be those who "propose ideas that are unpopular but have potential for growth" (Sternberg & Lubart 1991 p100). In the era of the internet, niche markets, viral news and the rise of populism, such a personality characteristic resonates with the changing fields within media.

4.3 P for Process

4.3.1 Small C Creativity: The cognitive process of creativity

The development of cognitive psychology saw more interest with the creative processes, and less in the personality traits and differences between individuals with a view to providing observable data about divergent thinking and traits for creativity assessment. Unlike the trait theorists, the creative process was viewed by cognitive psychologists as being common to all of us. Unlike the Holy Grail of the behaviourists' creativity tests discussed above, the psychologists of the cognitive school focus on the mind and its processes. Widely described as per Getzels (1980) (developed by Poincaré 1985/1908), creativity is looked at as a mental, computational, processes, starting with an *incubation* period leading to *insight* and later followed by *verification*. Although these stages have been variously elaborated, and also given different names (eg Sawyer 2012 pp88-142), they have been very consistently employed over the decades.

In *preparation or incubation*, the cognitive psychology school provides us with the idea that domain knowledge is crucial, questioning the idea that some people can be creative in all sorts of ways in all sorts of fields. People are creative in specific fields (Csikszentmihalyi, 1988) and thus we can understand that the most important creative work of art or science, are unsurprisingly authored by those who have access to decades (and centuries) of previous work or empirical evidence. The next stage, *insight* is one of the most contentious, as although the cognitive school know its existence, they can't comprehensively explain why it happens – perhaps justifying the existence of a market for the 'how to' mind-stretching books of DeBono, or even for the Devine inspiration 'myths' mentioned earlier in this chapter. Insight, is said by Sawyer (2012 p68), to be perceived as happening in transformational way, in that in one moment a person may think about a problem in an entirely new way. In the cognitive sense, this is the building of a new stable mind structure from separate, non-stable entities. However, in the view of Tardif & Sternberg (1988) the creative process is not something that happens in a single eureka flash – it's often time consuming and incremental, Sawyer similarly providing that a typical creator experiences many insights each day. A better metaphor for a flash of insight, might be that we have actually seen the tip of the iceberg or placed the last brick in the wall (Tardif & Sternberg 1988 p430).

The final stage of verification in Getzel's (1980) process model, is the least idealistic stage – and some have argued perhaps the least psychological. It is a point in the creative process, where one analyses whether a *conscious* insight is a viable one or not. Evaluation and revision of verification has been shown to lead to greater originality (Lonergan et al 2004). Completely related to an individual's internalised knowledge of a domain – his or her expertise (Csikszentmihalyi 1998 & Sawyer 1999), this stage is a thoughtful 'check and balance', before something becomes justifiably creative. The process of getting something 'wrong' here is as important for creativity, as getting it 'right'. Seen as dependent on knowledge by an individual, in time and context, Sawyer cites Darwin's theory of pangenesis and Einstein's unification of quantum mechanics (2012 p69) as two examples of great 'creators', who got things wrong with theories before finding the right one. In this example, these two creators wouldn't have singularly identified a creative 'insight', perhaps if these works were published after their ubiquitously famed ideas that were 'right'.

4.3.2 The Myth of Genius

The contemporary study of the creative process has also been aimed at busting the myth of genius, by looking at the thought processes of the geniuses given to us by the emblematic stories and discoveries, inventions and eureka moments over the centuries, and reinforced by the romantic notions of things coming to people in dreams, flashes and inspiration. In the work of Weisberg's *Beyond the Myth of Genius* (1993) case studies about discovery, such as Kekule's formulaton of the benzene molecule while dozing in front of a fire; Picasso's Gurnica or the 'discovery' of the double helix of DNA by Crooks and Watson, are shown to be far from moments of singular insight, but those more akin structured steps, an iteration of processes, hard work and collaboration.

Weisberg's contention, given several case studies, including two detailed analyses of DNA scientists Watson and Crick and artist Pablo Picasso, is that no special kind of thinking took place in the opera magna of these creative giants. In the case of Picasso, Weisberg tabulates data and charts showing the visual, metaphorical and stylistic links between his engraving Minotauromachy from 1935 and his most celebrated work on the Spanish Civil War Guernica (1937). He concludes, Picasso did not leap far afield in creating Guernica, but built his work from that period of time by incorporating related work by others (Weisberg 2006 p52). In the case of Watson and Crick, developing the double helix explanation of human DNA, was said by Weisberg to have been based on information that came from domains closely related to the one in which they were working.

We can take from this, that although great work might well be creative genius, often the methods are not - they are ordinary. Weisberg's research shows individual creativity as a series of logical progressions, no large leaps in one day and each process was not as history seems to tell us. In fact, Weisberg goes as far as to say perhaps nothing can actually be creative genius, in the sense of being completely innovative, stating "I believe that all creative products are less than completely novel. Although I cannot prove it, it is my belief that one will never find a creative product for which there are no antecedents." (Weisberg 2006 p53)

One such variable within this small step thesis, is the most depressing for those who may like creativity genius myths, that creativity is about hard work. Referred to by Malcolm Gladwell (2008) as the '10,000 hour rule', this theme is picked-up in a recent reading by Maats & OBriens. In *The Straight A Conspiracy* (2012), they provide case studies such as Thomas Edison's development of electric lightbulb technology. Edison is often cited by people as the inventor of the electric lighbulb but Maats & OBrien (2012) point-out that electric lightbulb was invented some 45 years before Edison set about his work on it, and that his attribution to the lightbulbs invention was really his company's success and its branding of him as *genius*. Wizard people equal genius products, according to Maats & Obrien, and Edison's company patents grew exponentially after his success with the Edison lightbulb, a more reliable and long lasting bulb indeed, but one that took thousands of attempts before the unlikely carbonised bamboo was found as the ideal filament material. Explaining Edison's unique 'insight', his background in engineering better explains the creative genius in how the long-lasting filament was developed: it was an industrial scale of experimentation at Manlo Park, and one done with a promise made to the press that he would be the one to do it.

Similar to the branding model that endures today in media (and arguably in other industries such as sports Premiership Football), Edison's success was said to have derived from the media's portrayal of his genius. Maats & O'Brien breaking down the story, remind us of the industrial truth about creativity and electric lighting. Electric lighting was in use decades before Edison, and already used in homes and in a few streets in US cities. However, it was unreliable and people preferred to stay with gas lighting. Edison's invention was more about problem-solving, production methods and creating something that was marketable, than it was any sort of flash of inspiration (Maats & Obrien 2012 p156).

Edison's focus, determination, money invested and massive trial and error iterations of team-led small steps, explained the creativity process around the development of electric lighting and its subsequent mass adoption around the globe for the next 100 years. Echoing the empirical research of Weisberg (1993), in the eyes of Maats and

Obrien, "Edison was ...definitely awesome. He just wasn't awesome for the reasons you heard" (Maats & Obrien 2012 p6).

4.3.3 Group Creativity

In creativity theory approaches, since Guilford, according to Kurtzberg & Amabile (2001), "the focus has rested squarely on the individual" (p285). Most approaches also focus on the individual's cognitive or mental process for creativity – in the form of ideas. However, there exists some evidence that real life creativity is an emergent property and one born from many group contexts – especially given the creativity in professional domains contexts. Given the collaborative nature of media work, artistic work and music, Sawyer (1999) examined the group dynamic explanation of creativity in a paper on *collaborative emergence* – a product of group interaction. His proposal was that group creativity can be theorised as 'emergent' with the laws that apply to all emergent systems helping explain real world creativity – ones not in laboratory settings, but those in group creative contexts – such as in conversation. The features shared in such situations are that creativity often comes from non-directed process such as brainstorming or in improvised theatre or music performance – such as jamming. The resultant flow of ideas leads to what Sawyer explains as a resultant synergy: the emergent effect where the creative output 'whole' being much greater than the sum of the parts of the individuals' group inputs. In this way, he proposed a step towards unifying theory of creativity with a type of analogous process explanation – one that is akin the selection of ideas and retention of good ones in the mind (the often so called eureka moment) could also be identical in social systems – one where groups of people do the same. Minded by the advice of sociologist Durkheim (1938 p104) that when a social phenomenon is directly explained by a psychological one, "we may be sure that the explanation is false", he notes the more powerful unit of analysis – and also the even larger and compatible model of Mihalyi Csikszentmihalyi (1988) where an almost Darwinian model of creativity explanation in social systems.

4.3.4 Brainstorming

One of the most relevant problematic group creativity issues of the last 40 years, concerns the received wisdom in the business world about 'brainstorming'. A

methodology that emerged from advertising industry in the 1960s via Alex Osborn's influential book *Applied Imagination* the process is one of "deferring judgement" and "quantity breeds quality" (Osborne 1953 pp269-273) and allowing people in groups to bounce ideas off one another. However, the empirical evidence of the effectiveness of brainstorming, according to Thompson (2003) is overwhelmingly negative, stating: "40 or so years of research on brainstorming has found that brainstorming is significantly *worse* in terms of fostering creativity than just having the same number of individuals work independently" (emphasis added p100). Studies by Mullen et al, (1991), Diehl & Stroebe, (1987) and Paulus & Dzindolet, (1993) all illustrate the huge problems with how brainstorming is a misguided business practice for quality idea generation.

The reasons for the failure of brainstorming, leading to more creativity than individuals working alone in groups in both laboratory and organisational settings is provided in detail by Thomson (2003) and Sawyer (2012 pp236-240), broadly follow the reasons discovered experimentally by Steiner (1972) that were both (i) *motivational losses* and (ii) *co-ordination losses* for creativity. Outlined by Sawyer (2012) in real world settings these creativity 'losses' occur by both psychological factors in face-to-face group scenarios, where one person reduces the intrinsic motivation of the others (leading to some members in group not coming up with quality and quantity of ideas), as well as the more functional group dynamic problem of 'evaluation, apprehension and blocking' where ideas are subtly supressed by more dominant voices (Sawyer 2012 p 236).

In the view of Thompson (2003), brainstorming *should* work in theory, but the combination of complex dynamism, corporate and hierarchical settings and the lack of professional facilitating of the process that was intended by Osborn, are the inhibitors to what still "remains popular in business and industry" (Thompson 2003 p100). Other literature in this area suggests that the only effective way to encourage this type of group creativity is to create the sort of environment aligned to researched settings proved better for group creativity. Those include the improvisational settings of musical performance (Boyd 1992, Sawyer 1996, Kao 1998) and generally encouraging 'flow states' (Csikszentmihalyi 1996) in groups where there exists a close match between the group and the goal, where there exists familiarity within members and also similar levels of expertise and authority (Sawyer 2012 p245). Amabile in a recent reconceptulisation of her confluence model in organisations (2016) made specific

references to changes in her assumption of the her original componential model, saying that there is evidence that group creativity is not the same as "simple aggregation of the creativity of individuals in the group" (Amabile 2016 p159), citing Hargadon and Bechky (2006) as recognising moments of "collective creativity."

4.4 Big C Creativity: sociological process

4.4.1 The Systems Model of Creativity

The study of the creative personality, cognitive ability and motivational psychology that has been discussed, along with confluence understanding of creativity, can according to Sawyer (2012) all be grouped as consistently seeing creativity as 'Small C' creativity or what he calls 'individualist approaches' (p209). Such approaches are part of the discourses around people's individual talent, genius, lateral thinking, intelligence and motivation. Perhaps initiating the Big-Small C debate, Boden's (1996 pp75-80) discussion on such concepts are developed and qualified through case study perspectives. In doing this Bowden says two things about Big and Small C concepts. Firstly, it is only worth focusing on Small C (or psychologically creative in his words), as Big C is historically creative and ideas have to start small. Secondly, Small C creativity is novelty 'described by the same set of generative rules as other familiar ideas' (Boden 1996 p78).

According to Boden, Big C creativity deals in ideas, concepts, solutions to problems that therefore have no identifiable ways of doing, thinking and solving. To Boden, how ideas, concepts and solutions get from Small to Big C Creativity is seen as unpredictable, and perhaps too messy. This management of messiness may be unpredictable but the concept of 'not playing by the rules' and clichés such as 'thinking outside of the box', are often the very meaning of creativity. As such, Big C creativity needs not just to be about novelty which makes sense, but creativity as being boundary changing - or to use the terminology of Csikszentmihalyi's, tripartite model (1988), creativity that is domain changing:

"Creativity results from the interaction of a system composed of three elements: a culture that contains symbolic rules, a person who brings novelty into the symbolic domain, and a

field of experts who recognise and validate innovation. All three are necessary for a creative idea, product or discovery to take place" (Csikszentmihalyi 1996, p6)

Fig. 3
Csikszentmihalyi's
triparate 'Sytems'
model of creativity

Adapted from
Csikszentmihalyi (2006)

Csikszentmihalyi's model, although acknowledging the complexity made by others, attempts to make clear sense of this 'messiness', by explaining a 'systems perspective' (1996, 2006), one that deals with individualist aspects of creativity, while explaining that real world creativity is only meaningful as a social process, after being an internal one. Fig 3 above conceptualises "a process that can be observed only at the intersection where *individuals*, *domains*, and *fields* interact" [emphasis added] (2006 p3). Creativity seen this way is explained by a *person*, with a set of confluence and cultural factors making a change to a *domain* – a value and cultural system (a knowledge base, subject or even an industry), which is rated (and selected therefore as creative) by its *field* – a community of gatekeepers, experts and tastemakers who form part of the social system for that domain. When it comes to the individual, alongside the various character, traits and abilities of the psychologists' confluence approaches, Csikszentmihalyi's provides a

number of more culturally and historically formed ideas about *people*, such as a cultural capital, a person's ethnicity and cultural background and even marginality to a field (people from less conventional backgrounds), pointing to biographical accounts of some of the most eminent creative achievers in history, who very often lived within uncomfortable unconventional contexts, such as India's Ghandi during his formative period under British rule in South Africa, the Catalan Picasso residing in the heart of the Parisian art scene at the turn of the 20th Century and Freud being a Jewish Catholic in Vienna (Csikszentmihalyi 2006 p 13)

4.4.2 Emergent and 'top-down' and 'bottom-up' Creativity

When it comes to the domain and the field, *Csikszentmihalyi's* model is one that is complex and varied in its make up, with each area having dynamic forces. Keith Sawyer (1999) highlights this kind of dynamism and historic understanding of creativity in context and 'over time' as developing from the Victorian scientific ideas of emergent processes, citing Henry Lewis' Victorian ideas of cause and effect: the process of something being "not additive, not predictable from knowledge of its components and not decomposable into those components" (Sawyer 1999 p448), is seen as a guiding principle behind a systemic one. Sawyer aligns systems creativity theory with the development of evolution theory as understood as emergent over time. Citing Campbell (1960), Big C creativity emerges over time in this way via *blind variation, selection and retention*, and underpins modern creativity models, in particular, that of Csikszentmihalyi's (1988) model.

"Csikszentmihalyi's influential systems theory (1988) is derived from [an] evolutionary model, and includes three analogous components: the creative individual, who generates a novel product; the field, a social system of individuals in a discipline, that evaluates novel products and selects some of them according to established criteria; and a domain, an external body of work whose stable physical traits allow it to serve the function of retention across time." (Sawyer 1999 p448)

Creativity often described as novelty in ideas that are useful or appropriate (Stein 1953, Amabile 1996 p19), this model can be seen as a process of separating the two into inductive (in the person) and deductive (outside of the person) events. Novelty, in this

case adding to a domain and appropriateness being the field. In the view of Sawyer (1999): *"Whereas emergent novelty is a bottom-up process in complex systems, appropriateness requires that we also consider top-down effects in systems with multiple levels of emergent process."* (Sawyer 1999 p449).

An analysis of the model's importance of explaining these top-down or sociocultural effects can be seen in three different ways through Csikszentmihalyi model. Firstly, in domains that intersect with fields consisting of few or a 'tight' network of gatekeepers: he provides an example of a field with perhaps only 10,000 people in New York who are likely to constitute what is added to the domain of American modern art – a relatively tiny percentage people deciding what new paintings, sculptures or collection, what gets bought or what gets seen, and therefore added to the domain that is seen, enjoyed and consumed by tens of millions (Csikszentmihalyi 1996 p5).

Secondly in loose domains, ones that are conversely open and accessible to taste making of the wider culture: Csikszentmihalyi provides an example of popular music, where the field is notoriously unable to enforce a decision about which works are creative. With particular poignance to digital and social media, it seems an increasingly democratic spread of such gatekeepers from bloggers to critics and media pundits makes the field for media products potentially huge and therefore weak. It's easy to argue that possibly millions of people are the tastemakers for what appears in the Top 40 or national and international Spotify playlists.

Finally, in domains where its field's access to capital is not so democratically spread, Csikszentmihalyi explains that influencing creativity in the domain of movies, for example, means capital becomes key – as barriers to entry and film or TV production requires large costs (Csikszentmihalyi 1996 p9). Creativity in this context is more dependent on the top down effects of what a powerful and well-capitalised field dictates – in this case the large studios, networks or production companies. This type of systemic effect also forms part of his famed preamble to his 1996 book (p32) , where much devotion is given up to the explanation of the creative masterpieces of milieu and cultural memes, where the creativity of the Renaissance Florence, he theorises, was built on the capital and wealth of the city's field of tastemaker bankers and noblemen. In

this way, he is also providing some explanation of the geographical clustering of creativity that has been discussed in Florida (2004), Leadbeater & Miller (2004) and their discourses of networks, hubs and creative clusters.

4.5 P for Products

4.5.1 Definitions of creativity production

Amabile (1996 p19) nuancing the widely-used definition from Stein (1953, 1974), sees creativity as producing *'novel work that is accepted as tenable or useful'* (Stein 1974 p311). Assuring us that there is scientific precedence for conducting research in absence of widely accepted objective definitions, she does outline clearly that: *"A product or response will be judged as creative to the extent that (a) it is both a novel and appropriate, useful, correct or valuable response to the task at hand, and (b) the task is heuristic rather than algorithmic.* (Amabile 1996 p35)

A widely accepted definition, as *creativity = novelty + appropriateness* ie new, original, unexpected ideas or works that are useful in their context by several authors (Amabile 1982, Amabile and Pillemer (2012), Sternberg 1999, Mumford 2003). However, such a focus in creativity research (a '*product bias'* according to Runco, 2007), suffers from the inherent problem in level of analysis, as there is an obvious difference between a 'big idea' or a modest but useful twist on a theme, idea or innovation.

4.5.2 Products: Big C, Small C and Pro-C

The extent to which this novelty and appropriateness is meaningful, is a subjective matter in creativity theory. Creativity research has historically focused towards domain changing 'great' achievements (often by great or eminent creators). More recently, in social science and media studies, a more democratic 'everyday' kind of creativity has come to the fore, in particular in educational research and policy-informing discourse (Banaji et al 2006). Creativity, therefore, can be seen on one hand as a ubiquitous type of learning skill (Craft 2000) or the accomplishment of making your own mark (Gauntlett 2011) and on the other, as a relatively unattainable feat, such as a ground-

breaking new magazine, or the development of a new type of pharmaceutical drug. (Csikszentmihalyi 2006, Simonton 1994).

In the analysis of Kaufman & Beghetto (2007), where they map such variations of creativity on a continuum from Mini C to Big C creativity, they dwell on an important point in between aimed at 'professional creativity' or Pro-C. In pointing-out the subjectivity of rating for *products*, they argue what is Small C creativity in a domain today, may over time, become ground-breaking. What may be ground-breaking in a field today (perhaps given merit by experts or audiences) may be dismissed by its domain in a short time period. In the field of media production, Wired magazine's acclaimed but failed initial 1995 UK launch (Johnson 2009) and the many Mercury Music Prize albums whose artists promptly disappear (Diver, M. 2010) are examples of rated Big C creative *products*, that turn out perhaps not to be. As a guide to improving research in the area, Kaufman & Beghetto (2007) emphasise the importance therefore of "*specificity*" in research contexts, so that better domain-specific causes can be identified. For example, both extrinsic and intrinsic rewards are said by them to be important for professional level creativity, while only intrinsic rewards are a more important cause of creativity for Mini C or Small C products (Kaufman & Beghetto 2007 p9). By focusing a lens of examination on a middle ground between the two extremes (Big and Small C), at a 'pro-C' (related to creativity in professional domains) level of creativity, Kaufman & Beghetto (2007), point to the benefit of theory emerging from *"professional-level creative productions of expert creators"* (Kaufman & Beghetto 2007 p10), and by extension, the relevance and importance of industry-level examination of creativity contexts.

4.5.3 Rating creativity

In the cultural sense, many consumer products have been deemed 'creative in their launch. As the sociological view of creativity informs us, their creativity will be 'rated' by the wider field and domain individuals operate in, historically. Such a drive for 'Big C' creative ideas has littered our consumerist history with many commercially 'failed' products . Differing ways of doing things and the search for disruptive innovation is often about bringing forth ideas that people (and experts) don't realise as being creative. An examination of the industrial history of innovations shows great creativity

in the ideas of a number of failed innovations, for example Apple's Newton device 'invented' the PDA or tablet in 1993 (Gilbert 2019). Playfulness, maverick ideas and new ways of thinking are all aspects of creativity that are manifest in products.

4.5.4 Consensual Rating

Given the big and small conception debate above, it's therefore impossible to 'see' creativity in in one way. This can be an idea, but it can also result in something that becomes made, manufactured, published, shared etc. In the cognitive sense, it is something that is often evidenced through expert rating of a thought product, that psychologists will say evidences novelty and appropriateness. Amabile's method, where experts 'consensually' and agree / rate creative outcomes (the CAT or consensual assessment technique), although cited as having good validity in psychology (Kaufman et al 2009, Baer et al 2004), can be seen as over emphasising domain knowledge (*expertise* in her model) in professional and industrial contexts – or put another way - expertise being the workings of both *cause* and *effect*. If we are to accept Csikszentmihalyi's systemic and cultural nuancing of domain knowledge (1996, 2006), where experts in a field decide and select creativity, it reveals a limitation to Amabile's CAT measurement. This is especially likely with experts in domains such as media, where rapidly changing roles and types of practice might be subject to the kind of systemic 'top down effects' of assessment described by Sawyer (2012). Creative work in a domain such as journalism or magazine publishing, can be crafted by seasoned experts but rated poorly by a field that is full of amateur media gatekeepers (Keen, 2007, Leadbeater & Miller 2004). As Keith Negus (1999) explains, the complexity of the media business context is *'one that is confined not to formal occupational tasks within a corporate world, but stretched across a range of activities which blur public/private, professional judgment/personal preference and work/leisure time'* (Negus 1999 p119).

4.6 P for Place

4.6.1 Amabile's model for Managing the work environment

The importance given to the effects of the organisational environment for managing creativity via Teressa Amabile's confluence model (1988) are theorised in papers

explicitly within the field of management by her, for example how to Kill Creativity in organisations (1999) and in her revised work on managing creativity and innovation (Amabile & Pratt) 2016. In these discussions, Amabile's definition of creativity is based on the generation of products that are *novel and appropriate* by the intersection of an individual's *expertise, creativity skills* and his or her intrinsic *motivation* toward the task at hand (Amabile 1999).

Akin to Tan's (1998) model for the organisational interventions, where assumptions about 'the ingredients for creativity' are given, there are some weaknesses in Amabile's conceptualisation for management too. For example, whether creativity is the sum of all separate people's creativity in organisations and secondly, in the conceptualising of some of her components in her confluence for applied business contexts. With regards to the first weakness, Amabile states that management of individual components via aiding/changing: *expertise* , *creativity thinking skills* and *motivation,* is possible, though assumptions that the model is individualistic (creativity is collectively additive by individuals) – despite acknowledging the idea of emergent group creativity in a later revision (Amabile & Pratt 2016 p159).

A second, and possibly more fundamental weakness, is her focus on the *motivation* component with regards to management. In stating the manageability of the three components (1999 p79), Amabile at the same time limits the first two factors (*expertise* and *creativity skills*), if not as impossible to manage, then explicitly "more time consuming to influence than motivation" (1999 p80). In this way Dwyer (2016) exposes a 'pragmatic' under-theorising of the model when it comes to utility in empirical media settings, pointing to her leaning towards the established management concepts of humanistic practice. In extending humanistic management into the psychology of creativity, her suggestions for freedom, challenge, resources and organisational support (Amabile et al 1999) – along with a practical tool of using her KEYS technique of assessing the work environment (through 78 questions across a strata of workers from top to bottom), she neglects the importance of the other two thirds of her confluence concept. When it comes to expertise in specific domains for creativity (an area focused on by more cultural approaches of Csikszentmihalyi) and the well-used business subject of improving creativity thinking skills (De Bono 1987), Amabile merely explains them as "skills [that] can be affected by training, modelling, and experience afforded by the

social environment" (Amabile & Pillmer 2012 p10), without enlarging or providing research evidence of how they can be affected, and what a social environments means in differing organisational contexts.

4.6.2 A critique of Amabile's model – the focus on intrinsic motivation

In focusing on factors influencing motivation alone, Dwyer points out the potential for misinterpretation within media management case studies. One example provided by Dwyer (2016 p350) is of Kung's analysis of an HBO case study (Kung 2008 pp156-160) where the suggested over-emphasis of the importance in the granting of generous and freedom building long-term contracts (improving creativity through intrinsic motivation), ignored potentially more instrumental *domain* or *expertise* factors in Amabile's model, for example, if there had been management-led recruitment or even skills development process of people as boundary crossing experts. The implication here might be that HBO managed improving creativity more proactively through recruitment of people with certain type of TV skills (for example documentary makers) in addition to supporting intrinsic motivation.

A pragmatic reasoning for this emphasis on managing motivation in the conceptualisation of the causes of creativity in Amabile's componential model (and not the under theorised components *expertise* and *creativity skills*) can be seen in the difficulty and subjectivity of other aspects in the model. There are two aspects to this. The first, raised by Weisberg 2006 p99-101, concerns the different views and subjectivity then it comes to divergent thinking as a *creativity skill*. Managing creativity by selecting those, for example, who are flexible of mind (and therefore aiding confluence for creativity) may be actually *limiting* creativity in certain contexts and cases. Research by Weisberg (2006), Csikszentmihalyi (2006) and Simonton (1994) has shown that some of the eminent creatives of our time may have been more single-minded and stubborn, than flexible and fluid of mind. Discussing Csikszentmihalyi (2006) individual qualities, a trait for creativity requires that "one must persevere and be open to experience, as well as adopt apparently contradictory behaviours" (Csikszentmihalyi 2006 p 13) - not entirely consistent with the psychological understanding of divergent thinking, metaphorical thinking and other more cognitive underpinnings in Amabile's model (1983, 1996)

The second aspect can be seen as the relative focus given by Amabile on measurement of the environmental and organisational factors (a well-developed area of management theory by her (Amabile et al 1996, Amabile et al 1999, Amabile & Pratt 2016) as distracting from the real problem of measuring creative outcomes itself. The assessment of creativity itself in Amabile's measurement theory (Amabile 1982) is one based entirely on 'laboratory' or paper-test psychological evidence of outcomes (novelty and appropriateness) and needs to be further examined and extended into more situated contexts acknowledging differing views of what expertise means.

4.6.3 Tan's model of organisational 'intervention'

A specific model of organising creativity that does exist, one that takes a more interventionist and what could be described as 'part' *ex-ante* perspective to managing creativity through the 'promotion' at different levels in organisational contexts, is Gilbert Tan's Total System's Approach to managing creativity (Tan 1998). Acknowledging the 4 Ps perspective described above that of *people, process and place*, that applied contextual theory requires, he explicitly points out that a singular perspective (for example that of people and traits for example in managing creativity via recruitment tests) or focusing on one smaller organisational sub system for improving the environment for 'freedom', will be ineffectual as an approach to managing creativity in organisations. In Tan's model he cites a 'systems approach' described by Kilmann (1998), for complex problem solving, where one "cannot rely on single approaches for solutions, but instead, it requires multiple approaches leveraging at different parts of the organization in order to arrive at longer-term solutions" (Tan 1998 p23).

Fig 4 Tan's model of creative organisation. Adapted from Tan, G. (1998)

In Tan's model, an organisational system of techo-structural subsystems, people, culture and management are impeded on by barriers to creativity, requiring management interventions: *cultural, organisational design and training*. In the model (Fig 4), the ingredients of creativity can be thus influenced, namely those that become a theorised individual confluence of: *foundations, competencies and support* – in this way aligning with Amabile's components of creativity in the way organisations might aid individual creativity by improving *domain knowledge, creativity skills and motivation* (Amabile 1988) (see above). As much as there is strength of the model in its explicit acknowledgement of differing Ps (or perspectives) of creativity (see 4 Ps model above), its weaknesses lies in its multi-level parsimonious systemic interventions that on such a contingent basis only aim to 'promote' creativity. In the discussion about ingredients, acknowledged questions such as "how to foster a creative climate for the development of creative ideas in the organization and know how to be good coaches," (Tan 1998 p29) for example, are not really theorised as *manageable*, instead considerations for applied researchers and practitioners to consider in a holistic way, with subsystems of the organization managed instead to "mutually support one another and work towards the goal of creativity" (Tan 1998 p31).

4.7 Challenges to Management and Creativity

4.7.1 Manageable Creativity

One of the simplest and common ways to manage creativity has been within confined team-level initiatives such as managing creativity through brainstorming and creative mind-showers using Tony Buzan's mind-mapping techniques (1995), and the creative problem solving techniques (CPS) of Isaksen (1989). However well these are employed in industry, Thompson (2003) points to the wider systemic need for a businesses to be both "a playground" yet paradoxically also under constant invigilation of "trained facilitators" (Thompson 2003 p105) – leaving the managing of group creativity, flow and collaboration in companies, said by Sawyer (2012) to need a rather mythical "Zen-like ability to control without controlling" (Sawyer 2012 p247). This divide is therefore, one that can be viewed as pulling in opposite directions: playful creative freedom and experimentation against the historical methods of management's rational, bureaucratic control (Weber 1947). At best, if not an entirely antithetical relationship, creativity is given a specific 'second place' to the mainstay of management's need to standardise work practices and reduce worker authority, according to Dwyer (2016 p343). Across industry, creativity is said therefore to be managed only in specific spaces, places and for certain functions, Brian Clegg (1999) summarising these key contexts of where creativity is needed by business as, "*determining a strategy, starting a project, launching a new product and managing problems*" (Clegg 1999 p24).

Styhre & Sundgren (2005), see many contemporary management guides to creativity and management therefore as a form of 'kitsch', avoiding the unavoidable inability to manage creativity, and falling instead into a management discourse buzzword from the mid 1990s. They argue that despite the beginning of interest in management theory after de-industrialisation, where more humanistic ideas of organisational management inspired by McGregor (via Abraham Maslow 1970) created a rebuff towards the scientific management principles (Taylorism and Fordism), few discourses in business studies accepted creativity as a 'management theory'. In the minds of Styhre & Sundgren, creativity becomes subsumed into ideas of either myth or at best the contingency theories of *ex post-facto* research - creativity as something that is only meaningful after it has been validated or emergent from an unchangeable factor. The

inability to take an *ex ante* perspective on creativity has added further to the mystification of creative processes because creativity has been treated as something that one cannot fully control (creativity managed) being an effect of various conditions of which one can only control a subset (Styhre & Sundgren 2005 p3).

4.7.2 Media Management

Despite the forecasting by Xu & Rickards (2007 p 226) of a new breed of 'creative management' theory-grounded practice, that *will* emerge in the context of technology and globalisation (one that unifies creativity theory and management), a decade later the problem facing the field of media management is that creativity remains so mercurial as to be potentially unworkable. The dominant discourse endures from Florida (2004) and others, is that creativity cannot be managed, being the product of a new freelance generation of creative people who cannot be 'Taylorised' (2002 p71). In media practice, despite the technological changes of the digital shift in markets and consumption, managing creativity often consist of little more than procurement of 'people with ideas' (Dwyer 2016 p351), and little more than a process of working a contacts book.

One explanation for this from Chris Warhurst (2010), says no real innovation in organisational knowledge has come from the creative industries because their approach marginalises analysis of production in favour of consumption. A view also held by creative labour researcher Hesmondhalgh & Baker (2011) and Lawrence & Phillips (2002), who have provided a critique of focus in research on that of the symbolic realm, one where management becomes more about the manipulation of symbolic meaning to *consumers* rather than the organisation and management of its *workers*. Thompson, Jones and Warhurst (2007) in their review of the recorded music industry, refer to this gap in knowledge by focusing on *consumption not conception*, as the 'missing middle' in management theory of creative industries, a place located between coming up with creative products (eg the production of a magazine dummy) and their consumption or marketing. The emphasis of marketing as creativity can, for example, be reflected in academia, where a study of programmes by Xu, McDonnell & Nash (2005) pointed to

the importance of 'Creativity in Marketing' courses that have become some of the most popular in US and UK universities over the last two decades.

In the minds of Thompson et al (2007), the failing of the creative industries to diffuse management (and not marketing) theory into the wider economy in the way imagined, lies in the fact that creative jobs in TV, publishing, advertising, music are often now in failing industries. These industries, says Warhurst, are clinging onto practices of traditional manufacturing industries – evidenced by over-production of media, only given importance because of the cultural status, class and identity they connote, at the expense of seeking industrial identity through production, quality, individuality and innovative and efficient creativity processes. As a result, Warhurst cites efficiency drives - not creativity drives - as dominating the media industry landscape. This can be evidenced in recent years in the UK, in the large-scale restructuring of a number of publishing companies including the BBC, Bauer Media, and Hachette merging with Hearst, down-sizing and remote working that many magazines have adopted in order to keep publishing (See discussion in Chapter 2).

Given this necessity to innovate, creativity in media is often pitched as a solution. In the magazine publishing world, for example a recent editorial by the CEO of the international periodical publishers' association, FIPP (Señor et al 2014) explains magazine publishing innovation as "creativity with its sleeves rolled up", hinting at the need for good ideas and hard work of practice to tackle the digital challenge to the industry. Rising to the challenge, academic discourse in media management, by theorists such as Lucy Kung (2008a, 2008b), Chris Bilton (2007, 2010) and Paul Dwyer (2016) all recognise the significant challenge that managing creativity faces. However, the dual tensions between neo-Weberian management of control versus creative freedom (Dwyer 2016) and between the heroic creativity of a special few (Bilton 2007) versus the sheer abundance of creativity "part of the DNA of everyday activities" (p26), are challenges of a magnitude that presents what is described as a "challenge to the very idea of a field of media management research" Dwyer (2016, p343).

In looking at this specific challenge – that of freedom versus control in organisations of creative abundance - Virta & Malmelin (2017) suggest that media management can resolve this in embracing this implied dichotomy in a metaphor of "ambidextrousness"

(Virta & Malmelin 2017 p46), from the organisational theories in Gibson and Brinkshaw (2004). The result of their research in media management, although aimed specifically at the innovation process and not creativity *per se*, is one that they recognise as involving novelty and the creation of commercially useful new innovations.

They theorise that the tasks in a media organisation of routinised production work needs to be balanced at every level with the 'creative' work that they see as innovation. In their single case study empirical analysis, creativity in media management for a project team "in the process of developing and managing media content innovation" (Virta & Malmelin 2017 p45), requires organisational creativity (and not individual creativity) as a prerequisite for innovation as the outcome by managing the "tensions" of freedom versus control. In their terminology, "exploration versus exploitation" (Virta & Malmelin 2017 p45) requires a theorised ambidextrous approach to managing tensions at an individual, team and organisational level. In this way, Virta & Malmelin (2017) echo the critique of Amabile (1998, 2016) in section 4.6.2 - that managing creativity might require more individual and team level intervention, over just organisational 'environment' factors to help motivation. Media management, according to Virta & Malmelin (2017) needs direct "ambidextrous leadership", that recognises priorities, schedules and deadlines as not more (or less) important than the creative space for ideation, collaboration and experimentation.

4.7.3 The Role of Serendipity and media creativity

While a focus on factors of *routine production versus creative work*; *freedom versus control or exploitation versus exploration* all relate to media management and creativity on a general level, a mechanism of what ambidextrous management (or other forms of management) might look like isn't clear. In exploring the field of media management and creativity, Malmelin & Virta (2017a and 2017b, 2019) have singled out serendipity as having the potential for playing a role. Citing historic 'inventions', such as accidental discoveries of penicillin or the industrial development of the Post It note, Malmelin & Virta (2017) examine the organisational circumstances and 'incidents' that lead to happy accidents and creativity in an empirically driven magazine publishing case study, one where journalistic respondents recount examples of daily 'random' ideas, accidents and where failure leads to unforeseen success.

Serendipity theory, however, might not add much to a wider field of management theory that conceives randomness (and possibly creativity) as inherently at odds with management theories grounded in control, efficiency, productivity, repetition and replication (Dwyer 2016). Although the authors recognise the limitations for guidelines about how to organise for accidents to happen, they perhaps ignore the business strategy and organisational theories of twenty years prior from Mintzberg (1999), who advocated more 'thinking organisations' (and creative strategists) creating strategic direction (creativity at the very top level, and not perhaps team level), gleaning ideas not from a top down, but learn from a bottom-up manner and from all directions. There is also a clear link to the agility theory and disruptive innovation theory (Christensen 1997) where the warning of the unexpected is prescribed as the expected in product innovation eg portable home computing, mobile telephony and even websites all seemed to emerge from unstructured processes.

It seems that, however much planning for unplanned results is a theory, the work of theorists such as Weisberg (2006) and Simonton (1976 and 2009) point to a history of how much trial and error and hard work there is *en route* to eminent creativity – there is no formulation for luck, other than creating opportunity. Ultimately the prescription, therefore, in Malmelin & Virta (2017a and 2017b) is based on a management by embedding freedom for opportunity into an organisational culture and allowing people to experiment, and even freedom to make errors. As a management theory, it is one that fits inside and nuances existing creativity management models such as the intrinsic motivational theorised aspect of Amabile's environment to 'managing for creativity', rather than managing creativity directly. The affordances Malmelin & Virta's (2017a and 2017b) serendipitous freedom to fail are said to be based on "kind of mutual understanding and trust", enabled by "interaction and social relations in the workplace community" (Malmelin & Virta 2017a p235), perhaps adding to the theory's usefulness in intimate organisational contexts such as magazine and other media work.

5.0 Methodology and Research Design

This chapter outlines a rigorous methodological 'approach' in gaining meaningful 4 Ps empirical data, about the causes of creativity in magazine publishing. Given variation and complexity around conceptions of creativity, a qualitative, interpretative approach is elaborated here – one that aims to justify meaning from 9 purposefully sampled magazine case studies (two being historical and 'pre-digital') employing 14 theorised 'measures' from the literature. The specific procedure in the fieldwork of magazine publishing contexts involves both the semi-structured expert interviews of publishers, editors, journalists, designers and marketing staff as well as a autoethnographic account in the case of one 'pre-digital' magazine.

5.1 Introduction and restatement of research questions

Following a review of literature about creativity and creativity in the context of media and organisational and management, the ambition of empirically examining creativity in magazine publishing and its management as research aims, are specifically (Chapter 1.2):

R1. What are the causes of creativity in magazine publishing?
R2. How can creativity be measured in magazine publishing?
R3. What can magazine media do to manage creativity?

5.2 The ontological approaches of creativity study

Creativity is so mercurial it has been called a phenomena or even a 'complex' (Sternberg 1999). Influenced by differing philosophical and ontological views, it has been subject to centuries of myth and cultural assumptions. We have seen that depending on this perspective, the epistemology of creativity is both one of the 'science' of psychology and more recently one of the 'sociology' of confluence factors and systems (for example Amabile 1983, 1996 and Sternberg & Lubart 1991). Methodologies in creativity research have therefore included both controlled positivist 'objective' approaches (for

example those in cognitive psychology), and ones 'subjectively' constructed, for example in the consensual assessment of artistic work (Amabile 1982) or creative solutions to problems. Creativity is for some researchers distributed so scarcely, that its methods are historical, where cases derive from one or two distinguished people who have changed domains or even whole societies. The work of Weisberg, Simonton and Csikszentmihalyi have all focused on cases of what could be described as extraordinary products, by extraordinary people.

Contrastingly, recent discourses in education and sociology (for example Craft 2000). see creativity through the prism of personal agency, and describe what Banaji et al (2006) describe as more 'ubiquitous creativity'. Despite a consensus from all these disciplines that there is *"a general agreement that creativity involves the production of novel, useful products"* (Mumford 2003 p110), these theorists position creativity as something that can be unlocked by anyone, and being so democratically distributed that creativity has even been explained simply by the joy of 'doing and making' (Gauntlett 2011). This more democratic idea of creativity aligns well with industrial and economic discourse and policy of the past two decades, where sectors of our cultural and media economy have been rebranded as 'creative', with influential views from Florida, hailing a new 'creative class' of workers. In the studies of organisational and professional level contexts – where little empirical work has been done by researchers - this focus has been aligned to an unlocking of human potential or human capital – and the intrinsic motivational and affective aspects of working environments and barriers, have been theorised as important to creativity. In these contexts, notable researchers such as Amabile have used quantitative instruments such as KEYS (Amabile et al 1999) to examine this, where workers have been interviewed and surveyed for their feelings towards supportive environments.

5.3 Overall approach: assessment of creativity through the 4 Ps framework

Since Treffinger presented more than 100 different definitions of creativity from a review of literature (Treffinger et al 2002), there have been a variety of approaches to the assessment of creativity. According to a review of creativity and organisational theory by Klijn and Tomic (2010), the various domains, determinants and enhancers of

creativity are seen as 'lacking' or 'inconsistent': "What should be explored and tested in greater depth is a *solid and valid method* for measuring creative outcome and creative processes [emphasis added]."

Given the different philosophical and ontological debate about creativity, the theoretical 4 Ps framework (developed in Chapter 3), a key to developing an approach to examine the causes creativity in magazine publishing contexts, is to have the ability to acknowledge both factors inside a *person*, and those outside of a *person* as a function of social *process* or even the context and *place* itself – and therefore being subject to interpretivist reasoning.

5.4 Theoretical apparatus: using the 4Ps as proxies for creativity

Despite a consensus *"that creativity involves the production of novel, useful products"* (Mumford 2003 p110), subjectivity of measurement is highlighted in Batey's (2012) important discussion of creativity measurement approaches, one where he explains the contingency of *facets* of creativity researchers are interested in, as well as the level of analysis – 'Big C' (extraordinary creativity) or 'Small C' (everyday creativity). To deal with this subjectivity Batey offers guidance that: *"researchers...need to examine proximal constructs that have been found to relate to creativity...and to the product deemed creative itself"* (Batey 2012 p63), stating there can never be an objective "single measure" of creativity.

Batey's 'facets' of creativity, align well to developing a 4Ps approach to a methodology, as in his conceptualisation of a heuristic 'model' to measure creativity, he suggests each P might be highly interrelated, insisting *"any comprehensive analysis of creativity must be multi-componential"* (Batey 2012 p60). Giving an example, he explains that *"to undertake an assessment of the creativity within a level (person, team, etc.), reference must be made to the facet [the 'P'] of creativity referred to (process utilised, product generated, etc.), as well as the measurement approach adopted (ratings, objective test, etc.)" (Batey 2012* p59). In this way, a *product* view, may recognise the *novelty and appropriateness* of creative outputs, as explained by (i) the people from where it came, (ii) their creative thinking processes and (iii) the whole process unfolding in a social or organisational context of where this output takes place. Looking at a variety of facets,

measurement methods and levels of analysis, Batey explicitly theorises a relationship *Products = People x Process x Place* (Batey 2012 p63) – a relationship the 4Ps apparatus applied in professional / industrial creativity context is seen as helpful to test and nuance.

In adopting such theorised connection, a methodology that sets out to empirically test such relationships of Ps, proximal markers or what might be subjectively called 'measures' will be developed by applying the traditions in creativity assessment from the various theorists in the field – developing subjective instruments which can be applied to magazine publishing contexts and analysed using interpretive reasoning. As Klausen (2010) has pointed out, creativity cannot be 'measured' like height or acidity – it is fundamentally something that people are prone to disagree on. Creativity in *people*, creativity in *process*, creativity in *place* in this way can be related to creativity in the *products* of magazine publishing – something that requires professional practitioner recognition in the field – a field that the review of context in this work (See Chapter 2.1.2) shows as a rapidly evolving one in the digital media era.

5.5 Case Study Design as a qualitative method

Given the subjective nature of creativity through a multifaceted model, and the qualitative and descriptive nature of the "*proximal constructs*" described by Batey as employed by creativity researchers – an interpretivist philosophy is required as a guidance to the research design. A case study approach (widely cited as a method developed by Yin, 1989 and Stake 1995) is seen to provide some design benefit, explained by Flick (2015) as being often used in comparative way (Flick 2015 p98), providing observational comparison of phenomena, biography and experience – aspects aligned to the concept of proximal measures of the 4 Ps discussed above. In the field of qualitative methods for management research Gummesson (1988) argues that the important advantage of case study designs exist in the "detailed observations.. enabling us to study many different aspects, examine them in relation to each other, view the process within its total environment and also use the researchers" (Gummesson 1998 p76). In the view of Yin, (1989) case study research is suited to the investigation of contemporary phenomena in its context, where the boundaries between phenomena

and context are unclear, thus requiring multiple sources of evidence to be used as single or multiple case studies.

Within empirical research in creativity, case study approaches have enjoyed a long tradition. In the early years of the field's development, these have taken the form of historiometric studies of individual cases, such as the ones Gruber and Wallace (1999 p93 in Sternberg's Handbook of Creativity) explain as elaborating *"a narrative description of each case and efforts to understand each case as a unique and functioning system."* Advocating a systems approach, they saw creativity as a developmental process that is *"multi-causal"* and *"non linear"* - one that aims to shed light on the reciprocally interactive relationships both among the internal elements (people's internal creative thinking) and *"its external milieu"* or context. In the guidelines provided by Gruber & Wallace (in Creative People at Work: Twelve Cognitive Case Studies 1999 p37) he outlines the 'contexts of the case study method' (p37) as needing data on the following: (i) Relevant work enterprise (ii) work as a whole (oeuvre) (iii) professional milieu (iv) family and (v) personal life and 'sociohistorical' period. Although based on individuals, and their histories, Gruber and Wallace's idiographic, process shows the importance of the 'whole person' approach to creativity measurement and how the investigator must be familiar with the subject - and importantly - develop a *phenomenological and critical role* (Gruber & Wallace 1999 p31), seeming relevant to being equipped for the complexity, in this study, of the assessment of *place, people and process.*

With specific reference to researching creativity in organisational contexts and management of creativity, Styhre & Sundgren (2005) also point in the direction of case methods, where "more detailed and contextualized case studies of how creative work is organized and managed in workplaces" are called for (Styhre & Sundgren 2005 p3). They describe the method as distinct from other individualistic methods (such as the quantitative methods of the psychology around Amabile's Consensual Assessment Technique, 1982) describing case study as a way of constructing cases as part of a 'narrative' approach, citing the work of Gruber & Davies (1988) and Gedo & Gedo (1992) biographical methods in the same vein. Case study methods, according to Stake (1995) can be differentiated by level of analysis, including that of the individual person case (so called 'instrumental case') or collectively, providing the example (in his research of educational establishments) where 'collective case studies' might focus on

several individuals to provide a holistic picture of an organisation (in his example an entire school) – where both uniqueness and commonalities can be meaningful.

5.5.1 Validity and considerations for case study research

According to Meyer (2001), a key weakness in case study research is often the lack of specific requirements, though this is often justified as benefit of an interpretivist approach (Flick 2015 p97)– one where more attention is given to the planning of the study and less to controlling a 'design' or a set experimental condition. In Meyer's critique of operationalising the case study method, as opposed to other qualitative methods (where clear guidance is given), he points out that Yin (1989) gives useful insights into the case study as a research strategy, but "leaves most of the design decisions on the table" (Yin 1989 p329). He surmises therefore, that case study approach requires strict theory or conceptual categories to be applied to it – and the lack of this has left the method open to criticism from the quantitative field of research, where it can be viewed little more than a process for making purposeful sampling. Although Yin (1989) does prescribe theory building before case study selection, many studies using case method have often relied on a more grounded process, one commonly cited in Eisenhardt (1989) where an alternative approach to case study is a more loosely grounded concept of theory making - and not theory testing – something that is adopted in this research.

In seeking to provide a wider *external validity*, the case study approach adopted here employs such a theory-derived process by developing and applying 4 Ps *proximal measurements* – the qualitative nuancing of which articulates both specific and researcher interpreted results when applied to theorised sampling. The research design developed, also seeks *internal validity* by conducting the fieldwork through an *embedded researcher* where a phenomenological interpretation of personal account, interview, discussion and testimony gives meaning in relation to the specific areas under research investigation – namely the causes of creativity in magazines and its management.

5.5.2 Creativity Measures: developing proximal 4Ps measures

In order to operationalise the 4 Ps model, from the review of literature, each facet or P might be been conceptualised as:

Product is creativity ***as an outcome*** in solving something (in making valued physical things or bringing forth novel ideas);

People is creativity ***by being*** (from resources within the person such as knowledge, divergent thinking, intelligence, character and background);

Process is creativity ***by doing*** (from employment of replicable processes in developing the resources within the person and his/her psychology within a social system);

Place is creativity ***supported*** by external to the person situational factors (creativity supported within organisational settings).

Measurement of each facet or P of creativity is conceptualised for magazine cases by examining the above in relation to (i) definitions in literature (ii) its theorists or schools or thought (iii) their measurement approach (iv) potential locations of the facet or P in magazines and finally (v) a proximal qualitative 'measure' in the magazine case studies.

5.6 The interpretative 14 'proximal' measures of creativity

Given what is discussed, Table 1 below aims to map each of the 4 Ps with: (i) ontological definitions in the field of creativity by theorists, (ii) align these to a measurement approach taken in the associated literature, (iii) interpret what 'location' or related phenomena in an industrial magazine context might be, and finally (iv) provide a 'proximal' measure or indicator of how this might manifest itself in the fieldwork data in order to develop a case study.

Table 1 Proximal measures table of the 4 'Ps' of Creativity in Magazine Publishing

Facet or 'P' of Creativity	Definitions in literature	Definitions Theorists	Measurement Approach	Location in magazine publishing	Proximal 'measure' in magazine case data
Product	Novelty + appropriateness	Amabile Sternberg	Expert consensual assessment	New and useful content, platform or business	M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade

| | Novel and compelling

Neo Craft | Gauntlett | Non expert subjective assessment | model

Evidence of 'joy' through product | and esteem

M2: Magazine 'fan' and publishing views |

Facet or 'P' of Creativity	Definitions in literature	Definitions Theorists	Measurement Approach	Location in magazine publishing	Proximal 'measure' in magazine case data
People	Creative personality traits	Confluence models Amabile	Psychological assessment	Extent to which people are 'divergent' thinkers	M3: Descriptions of staff character traits, divergent thinking and intelligence
	Thinking skills "selling high, buying low"	Sternberg & Lubart (investment theory)	Psychological and historiometric assessment	Character, personality, knowledge and background	M4: Biographical and autobiographical accounts of key staff
	Genius and talent	Weisberg Csikszentmihalyi	Historical assessment	Incremental steps in creativity 'story'	M5: Description of how 'highlight' career moments in creativity of staff came about

Facet or 'P' of Creativity	Definitions in literature	Definitions Theorists	Measurement Approach	Location in magazine publishing	Proximal 'measure' in magazine case data
Process	Individual creative thought process	Getzels	Assessment of thought stages	Idea generation, insight, verification	M6: Personal description of ideation or thought process
	Flow and group creativity	Sawyer, Kao	Assessment of emergent 'co-creativity'	Group flow, 'jamming'	M7: Evidence of group creativity M8: Evidence of: skills training and improving knowledge
	Social psychology	Amabile, Sawyer	Assessment of individual creative outcome	Process of supporting domain knowledge, creativity skills and motivation	M9: Evidence of commissioning process for talent M10: Evidence of improving creativity skills M11: Evidence of motivating staff including resources

	Systemic process	Csikszentmi halyi	Assessment of individual and 'gatekeepers'	Adding to domain knowledge by field of experts	M12: Examples in interviews of adding to knowledge about journalism / publishing / platform

Facet or 'P' of Creativity	Definitions in literature	Definitions Theorists	Measurement Approach	Location in magazine publishing	Proximal ''measure' in magazine case data
Place	Creative organizational environment	Amabile	Assessment of organisational culture KEYs	Creative culture and resources for creative freedom	M13: Staff view on freedom vs control and support for creative environment
	Creative and Innovative organisations	Tan, Styhre & Sundgren	Assessment of organisational interventions		
	Creative and Innovative media organisations	Bilton Kung	Case study assessment	Publisher's strategy for managing creativity eg tapping unexploited creativity	M14: Evidence of organisational innovation for creativity

5.7 Research Design

5.7.1 Sample: Justification of Magazine Case Studies

In a quest for validity in results that are generalisable when considering data on magazine creativity, employing case studies from a sample of consumer magazines needs to reflect the varied population of the magazine market while at the same time comparing like-with-like cases. As the approach is not one of establishing statistical correlation, an internally valid research process in case study research lies in 'establishing phenomena in a credible way' (Riege 2003) with a focus *'on understanding and exploration of constructs, that is, usually the comparison of initially identified and/or developed theoretical constructs and the empirical results of single or multiple case studies.'* (Riege 2003 p80).

5.7.2 Stratification and diversity of magazine case studies

According to Patton (1990), extreme or deviant cases are useful in outlining a phenomena and help in yielding high quality descriptions. When dealing with theoretical constructs and qualitative measures, finding examples high in each measure may allow any analysis made towards causality to have more internal validity.

The magazine case studies chosen, therefore display some sort of uniqueness in their measure of creativity and also will be magazines in which contextual and organisational setting vary. The magazine cases have been selected from a large cross-section sample of what could be commonly considered consumer magazines, for different markets with strengths in both print and digital platforms. The sample chosen includes magazines that are published by different types of publishers, to include organisations that are brand new start-up, large established media owners and medium sized entities.

The ambition of a 'maximum variation' design across the sample of selected cases, is said in research plans to aid the yielding of both high quality and detailed descriptions of each case. This is useful when it comes to illustrating patterns in data relating to both uniqueness and heterogeneity (Patton 1990). As such, results made about creativity, from a multi-strata approach might be said to improve the external validity of case study research, by employing 'replication logic' - the logic of making analysis based across sectors, boundaries or markets (Riege 2003).

5.7.3 Sample Cases Selected

According to Meyer (2001), unlike grounded theory or conducting surveys research, there is "virtually no specific clear guidance on case research" (Meyer 2001 p329). The decision for sampling for case studies therefore is one left to researcher and his/her research design based on a theoretical approach. With this approach, stated in above (Section 5.7.2), the desire for a maximum variation in cases required a 'cross section' sample of magazines from a diverse publishing sector. For the validity of in depth research, research that generates some rich and phenomenologically derived, a small sample (as case studies are never about statistical sampling with high N numbers) was desired to show the 'extremes' or heterogeneous organisational contexts of magazine

publishing.

In a reflection of what is reviewed about the sector's industrial composition in Chapter 2, the cases selected were therefore based on a number of organisational criteria for the external validity of cases representing that contextual review – one that clearly showed publishers as: large and established organisations; new and growing, independent and print focused digital and even customer or client related. On this basis the general criteria for the sample of magazine cases needed to reflect the population variation in (i) company size (ii) type of publication eg specialist monthly, weekly, quarterly or digital / website (iii) consumer or customer focused.

Specifically, matching this against a magazine publisher database of 30 UK magazine publishers who have engaged previously in academic discussion, research or debates or guest lectures for the MA in Publishing at The London College of Communication (University of the Arts London), a selection of seven magazines were made to include:

(i) A large 'legacy' publisher of a monthly newsstand consumer magazine
Style at Home (TI Media)

(ii) A large start-up publisher of daily / weekly freesheets
Stylist (Shortlist Media / DT Thompson)

(iii) A publisher of 'luxury' published specialist interest quarterly
Rouleur

(iv) A publisher of a mainstream specialist interest weekly
Cycling Weekly (TI Media)

(v) A digital-only publisher or web based
The UpComing

(vi) A small independent publisher eg working from home
Hole & Corner

(vii) A publisher of customer magazine not on consumer newsstand sale
ASOS

In addition, by way of a form of control measure in the research design, the addition of two 'historical' publishing case studies were included:

(viii)   A publisher of the largest selling music magazines in the 1980s
Smash Hits! (Emap)

(ix)   A publisher of the first nationally published black music magazine
Touch (DT Publishing)

5.7.4 Instruments of measurement: Key people as interviewees

Interviewing key personnel (face to face interviews) within a publishing company, those with an instrumental role in idea creation, team organisation, resource allocation and the commercial realities of meeting readers and advertisers' needs, the investigator interpreting their processes, people and place might develop rich and meaningful narratives. Such people in the creative process of magazine publishing are crucially ones able to recount the entire 'story' of the magazine and the people and processes involved in it. These might typically be senior editors of magazines, magazine platforms (online) or owner-entrepreneur publishers. According to McKay (2013) people like magazine launch editors (citing James Brown who launched Loaded Magazine in 1994) are the forces of 'vision' and the secret to a magazine's success, therefore making more suitable participants in research design, over interviewing people with the skill of mere 'editorial technicians' (McKay 2013 p260).

A number of enquiries were made by email to each of the selected magazine publishers (see 5.7.3), starting with the most senior person, the publisher. In magazines (i) to (vii) a request was made to conduct an interview with firstly the editor, publisher and then by following-up, a second group interview consisting of anyone in addition in the roles of editorial, content or commercial work or graphic design. Where group interviews were not possible, the case study was constructed through one key person alone. Table 1a (below) illustrates the 21 total interview respondents in the case studies and their respective roles.

5.7.5 Variation to methodology: historical Case Study 3

In the case of *Touch* magazine, along with interview data, a detailed autoethnographic account has been included. Boyle and Parry (2007) prescribe this to be conducted in a prose-like way, as a method of data collection about organisational settings needing to

be "intensely emotive and personal nature" (p185). Providing a richness in description, the method aims to connect both the internal and external nature of ethnography – akin to phenomenological approaches. Despite more positivist criticisms that may be provided about a method in which the researcher is both data provider and the instrument of collection (Morse 2000), it is seen as a useful addition to the design. Including autoethnographic data in the case research, industrial insights of the researcher during a six year tenure as the re-launch editor of *Touch Magazine* will both enlarge the dataset and triangulate with the specific case interviews.

Table 1a: Qualitative case study interviews: individual, group and autoethnographic

Magazine Case	Interview 1	Interview 2	Group interview
Style at Home	Editor		
Rouleur	Manging editor		Digital editor Marketing executive Journalist
ASOS			Marketing manager Marketing assistant Digital executive (SEO) Content manager
Hole & Corner	Editor	Publisher	Art director Graphic Designer
Cycling Weekly	Digital Editor		
The UpComing	Editor		
Stylist	Co-founding publisher		Group Publisher CEO
Historical Magazines			
Touch (1990s – 2000s)	Editor	Publishing director	
Smash Hits (1980s – 1990s)	Features editor		

5.8 Methods, Data Collection and Procedure

5.8.1 Semi-embedded ethnography

In this study, the researcher is someone embedded or collaborative as a 'known' magazine expert (although not a colleague) or contemporary – having spent over a decade in the magazine industry, before being directly known to their organisations in some form as a practitioner-turn academic 'trainer' of young people for the industry. This could be termed as a semi-embedded research approach.

The background and training of the researcher, as an experienced former magazine journalist and editor (whose role is outlined in the *Touch* autoethnographic account in Case Study 3) was important to the methods and the broadly ethnographic data collection techniques employed. As Lewis & Russell (2011) have shown, there is utility (especially in the non academic community) in ethnographically driven approaches conducted by individuals who are "reflexive practitioners" (Lewis & Russell 2011 p398). In an approach they describe as ethnography by an 'embedded researcher' (based around collaborative research methods of Lassiter 2005), exists the central idea of the research conducted "as some kind of team member" (p400) working with the subjects of the study - and therefore not just entirely about them. The benefit of such an approach in new ethnography (Lewis & Russell 2011, Lassiter 2005, Plows 2008) in certain contexts (such as organisations or where ethical implications hinder strict social scientific approaches), is being 'embedded' offers deeper insight. In the case study interviews provided in this thesis, the data was therefore seen to be qualitatively rich in the type of insights that an external survey or traditional social science as immersed observer or inquisitor would not elicit.

5.8.2 The role of curiosity and journalistic storytelling

This background of the researcher as embedded 'peer' comes from a decade of editing magazines, writing feature stories, news items – and importantly deriving stories from interviews with musicians, artists, designers and creatives for a number of magazines in the UK, Europe and the US. The researcher as an interviewer, therefore, can be justified

experienced practitioner in storytelling from open-ended conversation, and the eliciting of people's creativity process.

In the semi structured interview transcription of respondents (see Table 1a above), the skills of interviewing were employed as an important part of the research process. As a data gathering method, interviewing requires "a curiosity about what people say, and a systematic effort to really hear and understand what people tell you" (Rubin & Rubin 2005 p17). As a fundamental journalistic skill described in research around storytelling, "curiosity motivates the journalist to close an information gap and to explore the empty slots within an externally generated story-telling frame, and frame as an organisational idea that supports the journalist's action of structuring information in order to define what is known about a topic" (Grunwald & Rupar 2009 p3).

Such journalistic curiosity, guided by an external frame (theory and the 4Ps proximal measures) was at the heart of the interpretative approach to interviewing, coding, storytelling and analysis. Closely aligned with Grunwald & Rupar's (20090 description of curiosity in journalistic methods – the procedure (outlined in detail below 5.8.3) was one driven by the need to 'close information gaps', and matching them with and inside external and internal knowledge of each of the publisher's organisations with theoretical frame of analysis placed against it (Section 5.3 above). It was enabled through the experience as a practitioner, one that requires a reflexive and iterative embeddedness, where the investigator moves around the subject, invites conversation without leading it, and importantly provokes replies without the respondent having the benefit of 'staged' answers that questionnaires, emails of an 'outsider' investigator.

5.8.3 Procedure: coding, measures and narrative-making

The five stage process of building the case studies was one of: generating data through embedded journalistic curiosity, followed by the constructing of readable question and answer (Q&A) 'transcripts' from this. Using specific proximal '4Ps' measures M1-M14 in (Section 5.6, Table1) as a coding process, the resulting data analysis is presented through tabularisation. The data final stage sought to bring the structured measures and insight 'back together' in the journalistic approach of the methods by interpretative narrative making as nine magazine case studies. The five stage process included that:

(i)   Interviews were conducted face-to-face, in the form of either one to one interviews of around 30mins or using a group interview of one hour. The interviews were all conducted in a semi-structured style - using an immersive semi-embedded method as researcher. The interviews adopted general themes embedded into conversational techniques (and those gained from years of experience as a magazine journalist) thus allowed respondents to dictate the flow, where unprompted.

(ii)   The raw transcript was transcribed verbatim from audio recordings and semi-structured dialogue was interpreted, edited and organised into coherent and readable 'journalistic' Q&As with 'themed' questions. (See Appendix).

(iii)   This organised data was then coded and analysed using the 4Ps framework and using the 14 proximal measures (See Chapter 6 for Cases 1 - 9) around *products*, *people, process and place*, with data then grouped under emergent themes. In line with such broadly 'ground-up' approaches, the ultimate aim will be to then compare these themes in analysis, before drawing conclusions from the data about creativity, and its hypothesised causes.

(iv)   Each measure employed a sample quotes against an interpretive analysis from the dataset

(v)   All the 4 Ps coded data in Chapter 6 was then summarised grouped (Chapter 7) in summary tables, before a rich interpretive case study narrative analysis was written for each case, one based on 4 Ps themes, in addition to other information and contextual knowledge where it was felt necessary

5.8.4 Validity of methods employed: case study interviews

Case study research through qualitative interviews is widely seen as an increasingly important and valid methodology in business and social science research (Chetty 1996, Yin 1998, Meyer 2001, Reige 2003, Qu & Dumay 2011). Through an examination of methods advocated for qualitative research in business contexts in Reige (2003) and in other fields (Yin 1998), the methods employed in this research (Sections 5.0 to 5.8) are consistent with attempts to provide an addition to traditional positivist and quantitative methods in business research, where Reige explains "phenomena have not yet been fully discovered and comprehended," adding that a "realist investigation often seems more appropriate to identify [such] phenomena" (Reige 2003 p 75). Creativity, as

discussed in Chapters 3 and 4, is seen very much as 'phenomena', a 'complex' or even a syndrome (Sternberg 1999). The advantage of case study methods, elaborated through in-depth interviews, is that a form of replication logic can be made from their progressive and iterative nature. In addition, the employment in designs (such as this) to include focus groups are said to have a "synergistic effect in a group setting" (Reige 2003 p76).

However, a case study approach is said also, to typically combine data collection methods such as archives, interviews, questionnaires, and observations (Yin 1989). Chetty (1996) elaborates that the method might involve multiple forms of data collection, including interviews, as well as archival records and "direct observation, and physical artefacts." (Chetty 1996 p77). Some of these types of data were not possible to gather, given the ethical considerations of the study discussed in 5.8.5 below.

5.8.5 Ethical Considerations, confidentiality and limitations

While the embedded approach to the case study interviews allowed for many insights about the 4Ps of creativity, without crossing the impediments of some ethical considerations for research, there were limitations with this approach to case study research – especially those associated with the limits of what is termed as 'confidentiality' and the ethics around it.

Including the omission of for any organisational observations, examination of emails, documents, policies or company communications, ethical considerations and consent provided by the University of Westminster Ethics Approval was fundamentally guided by the key principles that appear in a number of research ethics guidelines (for example the Social Research Guidelines SRA 2003) – all largely based around 'human integrity' or 'rights'. In Qu & Dumay's (2011) discussion of qualitative interview methods in business and social science settings, the principles of integrity through 'imposing no harm' were applied to methods, designs and procedures described here in Sections 5.1 – 5.8 after explicit informed consent was provided, explaining to all participants the nature of the work, the research intent and participants' rights to privacy and confidentiality – and to not participate at any point in the interviewing process.

When it came to 'going on the record', however, all the respondents in the study seemed comfortable with roles (and not names) being identified. Given the nature of the research, a discussion about ethics in interview research data, by Saunders et al (2015) helpfully explains that 'anonymity' is not always the key to ethically driven interview data – in fact, it has become conflated with 'confidentiality' - a generic term that refers to "all information that is kept hidden from everyone except the primary research team" (Saunders et al 2015 p617). While some participants details were partly anonymised (the datasets outline jobs and roles, for example) through informed consent, other ethical considerations such as petitioning publishers (often in pressured environments) about a rolling process of interviewing employees or including 'business or competitor sensitive' information were considered unethical and counteractive to the less social science, insider 'embedded' ethnographic approach.

A form of trust, these are described by Qu & Dumay (2011 p253) as obligations for "relationship based ethics", the confidential nature of some creative *process*, *people* and *place* data omitted (or unobtainable) are acknowledged here as limitations to the journalistic storytelling methods employed in this study. The placing of publishing employees in focus groups, for example, on an unequal power basis is an ethical concession made to what might, otherwise, lead to stress of naming, shaming or even subtle forms of boasting. Such trade-offs made in interview data detail for safeguarding may well be a research limitation to 'storytelling' about any causes of creativity 'measured'. However, it should be noted, that some of these issues were perhaps less present when the case study data was historical. These respondents were left to 'indulge' personal stories needing more nuancing, given the safety and distance ethics of 'time' (decades past) in the recounting of creative work, and its often 'unconventional' *people* and *processes* of the magazine business of the 1980s and 1990s. Such emotive detail, though difficult to evoke ethically, is acknowledged as a distinct benefit of autoethnographic methods by Boyle & Parry (2007) and employed in Case Study 3 (Section 6.3 below).

6.0 Nine Magazine Case Studies

In this chapter, a structured and tabular analyses of the nine case studies are made. Of these cases, 2 magazines are 'pre-digital' era cases (*Smash Hits* and *Touch*), one a customer or contract magazine (ASOS) and one a 'magazine' website. The data is presented in relation to a coding of Q&A interview data (Appendix 1) by employing the developed 14 proximal 'measures' or indicators of the 4 Ps of creativity (See Chapter 5). Using sources of qualitative data from editors, journalists, designers and publishers in each of the magazine cases, the section interprets 'highlight' quotes from each of semi structured interview (individual, group), in addition to one dataset that is a part autoethnographic account (Case 3 *Touch* Section 6.3.1). Against each 'measure', there is provided a brief commentary in the *'Analysis from Overall Data Set'* column.

6.1 Case Study Analysis: Smash Hits

Interview with

Features Editor, 1982 to 1986

Proximal Measures for Assessment of the 4 Ps

Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media,**	*Smash Hits* is arguably one of the most iconic of all British pop	The PPA [magazine industry body] decided to award	We lunched *Just 17* because we had such a female audience. One

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	Example quote 1	Example quote 2
	accolade and esteem	music media products of the 1980s and 1990s. Before them, no other pop music magazine or 'youth culture' title had ever been granted an accolade by the PPA (Periodical Publishers' Assoc)	us but couldn't possibly give a teenage pop magazine an award, so they created an award, something like 'the magazine that has a unique relationship with its audience'.	didn't undercut the other, they supported each and drive each other on to greater success. Then a flood came *More, Q* and *Empire* after on the back of this model.
Product	**M2: Magazine 'fan' and publishing views**	There is evidence of a level of connection with a reader that was extremely important in the pre digital era. Magazines always have readers, but there is evidence of devotion in the account	People would come up to the office all the time because they thought they meet George Michael or somewhere. Teenagers were often in London for the first time.	They talked to us on a regularly basis - and with loud voices. They were so passionate about the magazine they wanted to tell us as frequently as they could - it was about enthusiasm. We had sacks full of letters, we took phones calls - we had to employ people to go through the letters!

Measures and Data: Variable P for People

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	Founded by an editor, Nick Logan, who courted the counter culturalists of the 1960s at the *NME*, Nick Logan's first EMAP title was a hotbed of maverick talent, expression and individuality	Like an internet start-up. Mark Ellen, deputy, me as features editor and then Neil Tennant (who would go on to create The Pet Shop Boys) in 1984. You can imagine how creative Neil was – he became one the biggest pop stars in the world himself in the 1990s	Small group who understand the reader, like minded but different enough to bring something else to the party/ bring different skills who can critique each other but at the same time know who the audience is.
People	**M4: Biographical and autobiographical accounts of key staff**	It's interesting to note that in the pre digital era media scene of the 1980s, this magazine's people owe more to the	it wasn't a London St Martin's art school type of thing. Quite the opposite, the magazine team was more like a	Two key people were responsible for the look of SH, which even today looks sophisticated, was Steve and Eric

		establishment than the art school scene – with high levels of educational achievement in staff backgrounds	grammar school red brick world. Irish, Newcastle, Yorkshire – it wasn't a London base. Mark Ellen was Oxbridge educated. None of us wanted to be stars, we were interested in creating a great product.	Watson (a photographer). Steve was from Newcastle and did amateur dramatics with Neil Tennant.
People	**M5: Description of how 'highlight' career moments in creativity of staff came about**	The process of leaving the traditional press and 'inkies' after suffering a breakdown allowed Nick Logan to seek a new type of independent platform. Before digital DIY culture, a small regional publisher became host to new creative ideas	Smash Hits was launched in 1981, by Nick– something of publishing legend in the pre digital era. He started out as a local newspaper person and then went on to become the youngest editor of the *NME* at the age of 26.	Nick had a breakdown [before the launch of SH] , it's well documented. After the *NME* he wanted to do something new. He went to a small regional publisher (EMAP) with the idea of Smash Hits. A great magazine is one the anticipates a new mood

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Process	**M6: Personal description of ideation or thought process**	Creativity from the kitchen table and sense of zeitgeist by the launch editor and early editorial staff	Nick came up with this magazine as a hunch, sitting at his kitchen table.	All good ideas are the same, as soon as they see it, they realise they can't do without it. It was all intuition and no marketing
Process	**M7: Evidence of group creativity**	Group creativity features heavily in this transcript, with examples explicitly described as 'competitive cooperation' and the analogy of emergence of ideas from more than one person	It was all about trying to make the idea better not trying to own the idea. You had the idea of competitive co-operation. My idea for a headline is funnier than yours. In a way it's like Lennon and McCartney	We'd never do the coverlines on our own, we'd sit around and do them together. It might be Dave adjudicating but in an unthreatening way. It was a template I have used for every magazine that I

			songs (Beatles), the jointly written songs are better than the individual songs as they were kinda competing	have ever launched, including digital projects
Process	**M8: Evidence of: skills training and improving knowledge**	No formal training was mentioned, working from a small office, and inventing a genre, new skills and improvement was exponential in the 1980s magazine studio of Smash Hits	Smash Hits was becoming very famous, and we helped with interviews for The Face. When I did Brain Ferry, I had to do two separate of interview – one about does your mother play golf and which colour smarties do you like. And for The face we'd ask about growing up with a coal miner father. Went a bit deeper.	It was so visually driven that we would put words around the visuals. Design was Steve Bush – without him it would have not been as successful as it was. His design was genius in terms of presenting a sophisticated package that was understandable to a teenage audience.
Process	**M9: Evidence of commissioning process for talent**	The publisher EMAP replicated their formula for success with SH by launching a number of titles that followed in the next decade: including *Just 17, The Face.*	They gave people the space to come up with their own magazine. That can't be underestimated - that's why there was a flood of people who were more maverick going to work for them.	When Nick started The Face, Steve was the designer of the first few editions of The face – he discovered him. He did the first ever logo / masthead and he based it around the Cinzano. There was bottle of Cinzano on the side.
Process	**M10: Evidence of improving creativity skills**	A process of creativity in editing that is seen as a form of obscure magic art, is described in a way that is consensual, instinctive yet jointly understood.	I would call the black arts – instinct and a shared instinct, if it's shared, it's very important way to work	This the era before the ghastly PR machine kicked in and you had to go through fifteen levels to get to a star. Because the record companies trusted us and knew we sold records for them, we could just pick up the phone and call the press officer or manager and say 'it's time

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	Example quote 1	Example quote 2
				for a Duran Cover, who wants to do it?'
Process	**M11: Evidence of motivating staff including resources**	Although the magazine might have been lucrative for EMAP, it seems it was run on a tight budget – but by people who loved working there	Nick Logan (publisher) was famously tight with money. He would be the first to admit it They didn't pay very well.	Did we know what we were doing? Not exactly, but did we enjoy it? Totally! We didn't know we were building a multi million pound brand, but it worked well
Process	**M12: Examples in interviews of adding to knowledge about journalism / publishing / platform**	Invention of start-up media company, EMAP have more than a footnote in the history of magazine publishing during its desktop publishing era – a move away from the traditional rules, industries and unions of the 'inkies' such as the *NME*	Right people, and the right place – that is crucial you compete with each other in a friendly way to make the idea better. It doesn't matter were the idea comes from as long as it's a good idea. We would spend so much time just talking and talking I the office: 'How are we going to do Duran again?'blah blah. It was all about trying to make the idea better not trying to own the idea	We were all incredibly proud of what we did [the design] even today looks sophisticated

Measures and Data: Variable P for Place

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Place	**M13: Staff view on freedom vs control and support for creative environment**	There was an unheard of level of freedom given to the editorial and art team – as they were aware of breaking new ground with the publisher, who maintained a back seat.	Dave, the editor, never ever acted as if it was *his* word, and *his* word only. It was fluid, it was open, and he was doing the same thing. It was a small room on Carnaby Street.	…it felt independent, we were left alone by EMAP – that's an important point. They were inspired by us. Peter String was the group publisher in Peterborough. He realised very early on the less he interfered, the better. He was

				there to solve problems
Place	**M14: Evidence of organisational innovation for creativity**	Shared values and a shared sense of humour – Smash Hits was no fanzine but built relationships with the pop music industry in the 1980s before the rise of PR	We had a 'beat' system. We had five or six key bands each. We had to know everything about that band. Each would have one of the 'big names' each. I had Duran Duran for about two years. After the six interview, I was like 'I can't do this!' I seemed to get on well with the art school world like Japan and Siouxsie and the Banshees.	We created a language and a sense of humour that grew out of things We liked The Young Ones. We could finish each others' sentences. We were all quite different but all shared a similar sense of humour, which was important because that creates the unique voice of the magazine.

6.2 Case Study Analysis: Rouleur Magazine (Interview 1)

Interviews with
Managing Editor
Editor
Proximal Measures for
Assessment of the 4 Ps

Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade and esteem**	Consistent novelty in terms of editorial 'lifestyle' feel and art direction compared to other newsstand consumer cycling titles	There is sporting layer as a cycling magazine and on the other layer something for photography lovers and design lovers and even culture and history.	We keep impressing with the design and one issue may be different to the other. Apparently an editor of one even admitted that they just look at what we do and do the same. But I am flattered.
Product	**M2: Magazine 'fan' and publishing views**	Collectability: this product covers a space between magazine and coffee table 'bookazine'	Each issue is classic and collectable, bringing together the very best cycling writers and photographers to convey the essence, passion and beauty of road racing.	Cycling magazines tend to be printed on low grade paper, you know, cheap and throwaway. [our magazine] should be, hopefully, timeless.

Measures and Data: Variable P for People

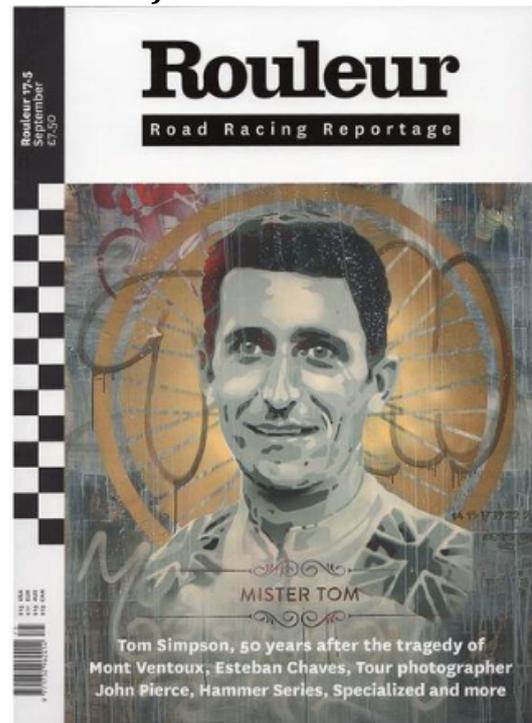| Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	Experienced lifestyle press editors who see cycling through a non-formulaic 'lens'	I started messing about with some cover ideas, there were no bikes in it, just a road and it made me start to think about how formulaic cycling consumer magazines had become. It sounds a bit pretentious now, but I thought there was a bit more to road cycling than fitness specials	[as well as cycling]…there is something for photography lovers and design lovers and even culture and history, because cycling as a sport belongs to nostalgia.
People	**M4: Biographical and autobiographical accounts of key staff**	Background of staff from different magazine genres and disciplines	We tap into what we have done in cars and it gets harder and harder to be truly original. If we did it like that, how can we do it like this?	I think, of course you are suited for certain roles…everyone is diversified, there is a reason why they are picked
People	**M5: Description of how 'highlight' career moments in creativity of staff came about**	Editor shows a trial and error approach to the magazine format	As an experiment, what we thought what we do is shrink the size of the one on the newsstand and keep the larger size for the subscribers only. the new version feels like you can take it on a train and the idea is that if they like the smaller version then they would also want the collectable. The sales immediately went up by 70% just by doing that and at these times in publishing that's a good result.	

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Process	**M6: Personal description of ideation or thought process**	Inspiration for stories from photographers journalists or independent magazines	Two view points, it can be because one of the writers has pitched us a brilliant idea and then we go 'ok, how do we illustrate this?' It can come the other way around, from a set of photographs and we wrap around some stories to match that. Sometimes we just let the photos speak for themselves.	We occasionally bring in an influence from an independent magazine.
Process	**M7: Evidence of group creativity**	Ideas shared and developed in a collaborative way by 'trusted' team	It comes quite naturally: thinking about what you need to do is quite a common skill. Sometimes an early draft can be just made by one designer but sometimes there needs to be a little bit more work done and sometimes it is the creation and the words.	A lot of the things are unspoken now we've work together for a long time.
Process	**M8: Evidence of: skills training and improving knowledge**	Development of journalistic and non journalistic staff in learning about culture of cycling	Everyone has an interest in cycling, but it is not like we all are experts and nuts on it. The designer for example... he has learned things about cycling.	I work close with the other team members, because sometimes there will be an idea that is not quite right that I am interested and it is always best to review with each other.
Process	**M9: Evidence of commissioning process for talent**	Commissioning via small well known team of freelancers and staff	most of our contributors are freelancers and we are a very small team. And there are only few people writing for	...we got these Danish guys that do stuff for us regularly and their work is like nobody else. They are just really 'out there'. If the

			the magazine and the website.	whole magazine was full of their stuff it would not work.
Process	**M10: Evidence of improving creativity skills**	Editors encourage 'across domain' experimentation in order to encourage feature novelty	We have a photographer who has worked with us for 10 years now and he has maybe reached a point where he has done every bike shot there is to be done, but he comes up with more unusual stuff, last year he had this idea about indoor track racing and he sent me this famous shot of Muhammad Ali and it is taken directly from above the ring. He wanted to do that but with bikes, and I went: "great, go"! I haven't seen this before and it worked well. Just something new and fresh.	It is a kind of a showcase for cycling products but the style is more like a fashion shoot.
Process	**M11: Evidence of motivating staff including resources**	Large amounts of freedom in a democratic style of editing	Creative freedom? I think there is a massive amount of it. I am not going to tell you what I am looking for. It is more like when you get it right that is when I go: "great, right, yes"! The creative freedom is one of the biggest players about working here.	There is not much money in it compared to top end newspapers and maybe other sports. But together, for a lot of journalism that is true. I love writing.
Process	**M12: Examples in interviews of adding to knowledge about journalism / publishing / platform**	Changed the domain of niche, providing 'global-local' feel to domestic cycling title	…this is a UK magazine but it catered for European racing scene, nobody was doing that, [it] was one of the initial	The general thing is that we sell mainly in UK but it is an aspiration for the people who want to see the world: whether it is

| | | | inspirations...now we are global and we go to races in South Africa, China, Afghanistan to find something that nobody else has done. | though the Tour de France or a hotel shoot in a hotel room in Shoreditch. |

Measures and Data: Variable P for Place

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Place	**M13: Staff view on freedom vs control and support for creative environment**	Evidence of an organisation that supports creative freedom and fosters a 'club' environment	We have a great working environment, it's very relaxed. You never hear a voice raised.	It helps to like everyone in the office, because we are small and we have shared interests and most people will talk about the cycling and we can have some radio in background and coffee. It is really assuring environment to be in.
Place	**M14: Evidence of organisational innovation for creativity**	Evidence of an organisation where 'creative' and 'non-creative' functions are valued	...in the marketing and the data area [there is] more reporting to senior staff. In a small company [the magazine] is a sum of all our parts, it's not just editorial side or the advertising side or business side or data side - it is all combined.	I am always coming from quite an editorial angle but I think it is the people in the [various] teams are competent and excellent at what they do

6.2.1 Case Study Analysis: Rouleur Magazine 2 (Group Interview)

**Interviews with
Digital Editor
Retail Marketing Executive,
In-house Journalist**

**Proximal Measures for
Assessment of the 4 Ps**

Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade and esteem**	Novelty in employing 'long format' journalism storytelling in sport, evoking emotion and not 'news'	Cycling is just a part of the identity and it might be a major thing but it certainly is not the only thing. They are people with emotions and stories to tell, you do not want to know how they just race you want to know what is going after the race or their anxieties.	We take angles that no other magazine would cover or take it from different point of view.
Product	**M2: Magazine 'fan' and publishing views**	Quality and premium product aspect evokes 'crafted' feel for a wider appeal	It is a quality of a certain kind. It definitely is a premium product and it is not like any other cycling magazine.	I think the brand is known for being very good and they can be more choosy. You see, it is like the only cycling or sports magazine that even my mother could pick up and find something

				interesting to read.

Measures and Data: Variable P for People

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	Staff are independent thinkers who have to cross boundaries of role	I also come up with the ideas of how the products are procured, created and then how that all is going to be merchandised across the editorial content.	It helps to be able to think for yourself, but maybe that is a personal thing.
People	**M4: Biographical and autobiographical accounts of key staff**	Compared to experienced editors, journalists comparatively inexperienced, coming from fields such a marketing	I have been doing this for 15 years. I think it is nice to be able to do it differently here I came to the company after taking a redundancy from another media company and also became father and I was looking to do my own independent projects	Up until few years ago I was only working in marketing but I wanted to do things that are more meaningful and I was most interested in cycling and this seems to be the ultimate place to be at if you want to write about cycling..
People	**M5: Description of how 'highlight' career moments in creativity of staff came about**	Creativity by people free to engage in what they love about cycling culture	I wrote piece last year, almost politics [from that] I got to write this piece about Jerusalem...which was connected to cycling but it was a much broader opinion piece and there are many more of those opportunities	When you have a sport you are interested that instantly helps coming up with ideas, it would be much harder for me to think of a tooth paste commercial.

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Process	**M6: Personal description of ideation or thought process**	Editorial and marketing staff not given 'rules' about creative process from idea to execution	there is a lot of creative freedom and authority to come up with the whole campaign from the	...it is not a template that you just have to fill.

			beginning to the end.	
Process	**M7: Evidence of group creativity**	Systematic and individually collaborative. No formal process for group creativity	Maybe we could mix things around … I can give feedback and there is collaborative sharing process of ideas and experience but people know their jobs.	There are these meetings, where all the team gathered and we can bounce back conceptual ideas and mainly everyone knows what is happening.
Process	**M8: Evidence of: skills training and improving knowledge**	No formal training or skills development. On-job learning facilitated by revered staff through feedback	Ian and Andy are very talented guys…journalism is not just painting a picture, there is a process. So being able to review it with them and go under the Rouleur stamp is quite a nice thing.	I am most confident that at most instances I know how we should deal with the topic, where are the pitfalls. I think having that knowledge is very important and I am very happy I have specialised in this field
Process	**M9: Evidence of commissioning process for talent**	Senior editors acts as effective 'in house' gatekeepers of content	I do have to take a lot of decisions. I tend to edit more than I write for the magazine so I do a lot of organisational work.	I was brought in to provide web support and editorial content. Right now I am also writing for the print magazine.
Process	**M10: Evidence of improving creativity skills**	Evidence of allowing staff to try different ideas, take risks and challenge norms	There is a freedom to take risks here.	In most of the cases they have a lot of trust and they would not change the style of your writing or just take pieces out. I am personally surprised about it, I was not expecting so much creative freedom.
Process	**M11: Evidence of motivating staff including resources**	Intrinsic motivation through range of tasks allocated, creative freedom and resources	It helps to be able to think for yourself. But also the right resources being applied properly is crucial. I think we do that well here.	… overall the ideas are not coming only from one person.
Process	**M12: Examples in interviews of adding to**	Staff aware of being 'gatekeepers' in	Cycling is just a part of the identity and it	Stories are told by people and not by reviewing a

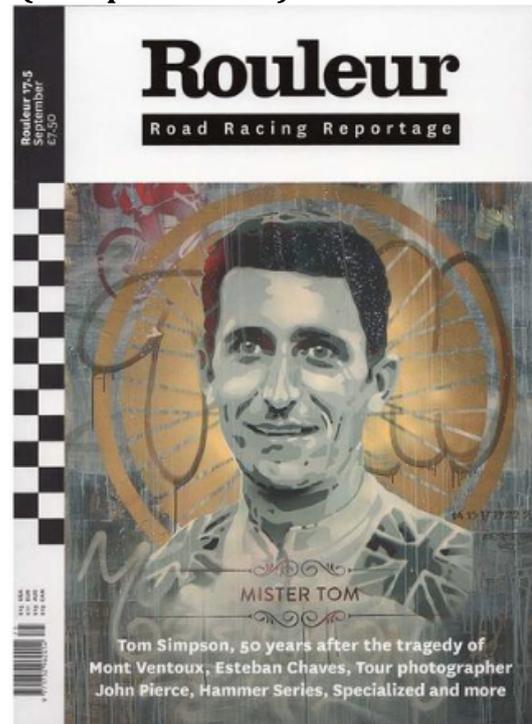|	knowledge about journalism / publishing / platform	field by doing a magazine that sets itself aside	might be a major thing but it certainly is not the only thing.	timeline of things that has happened which is how many news are presented.

Measures and Data: Variable P for Place

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Place	**M13: Staff view on freedom vs control and support for creative environment**	Senior editors provide most of the authority, with freedom given within parameters	Ian and Andy have an idea of things aligned which then get assigned. We are quite hierarchal in that sense. This makes a great way of doing a quality control	I do not think there is much difference from many other offices, we have roles and we are quite responsible about it.
Place	**M14: Evidence of organisational innovation for creativity**	Established organisational model that is designed for consistency for a formula that 'works'	There is quite a rigid structure in my opinion, because with digital content there is systemic way of working that has already been pre-established and it is quite easy to measure performance	Rouleur.. is the absolute best of cycling journalism…it just does the nicest stuff and is known for it. So it is a massive motivator to work for that kind of company.

6.3 Case Study Analysis: Touch Magazine (Interview 1)

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Interview with Commercial Director and Co-publisher 1990 - 2002

Proximal Measures for Assessment of the 4 Ps

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Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade and esteem**	*Touch* was a magazine that broke the mould – breaking boundaries for black music culture – something that was becoming more accepted by the mainstream during the 1980s and 1990s.	There was a creative movement or shift at the time within media, marketing and PR at the time – I'm talking mid '90s. So you had the real innovators in PR like Rahul Shah (Exposure PR), Mark Wheelan at Cake – those guys were looking for more creative ways to present their clients. *Touch* became an important part of their rationale.	If you think about the incubator effect we had – I mean, just go through back copies – championed people for the first time like Jay Kay [Jamiroquai], Dizzie Rascal, Ms Dynamite, Amy Winehouse.. the list is massive.
Product	**M2: Magazine 'fan' and publishing views**	Coinciding with the birth of black music pirate radio stations, *Touch* launched the careers of various DJs and critics (now household names on radio and TV) and featured black British musicians as coverstars	I realised we were more than a magazine – it was part of movement that was progressive, breaking down racial barriers and doing all the right things.	It embraced fashion, clubs – it started to find its feet as a voice for a dance and club culture scene that wasn't getting covered. So much so, that *The Face* used to nick stuff from us! Pretty much verbatim copy of things

		outside of the mainstream music press		we'd done six months or whatever before, used to appear in other magazines like *The Face*.

Measures and Data: Variable P for People

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	The early pioneering staff at *Touch* were all people who were highly intelligent, and educated but were rebellious against this and sought ways to promote what was an 'underground' black music scene in the 1990s	They were rebelling about where they came from, that's why they didn't want people to know.	They wanted me to be their ads director at *Sky magazine*. At the time that was a mainstream very high circulation magazine. I was like, 'no I'm alright thanks'. I would have had to fitted into that machine and I'm not very good at that. To my detriment, in terms of career, I'm not good at slotting in. I preferred being the champion on the outside.
People	**M4: Biographical and autobiographical accounts of key staff**	*Touch* was set up by very middle class people from privileged and elite educational backgrounds – but those with a deep sense of agency for the diverse and multicultural voices and talent in magazine media. They were not living in the black music vicariously but had backgrounds immersed in DJing, record collecting, underground clubs and gigs	They were not street kids - he was at Oxbridge with co-founder Judge Jules – that's why Jules is called 'judge' by the way, he studied law at Oxford. Bill Tuckeys' was another well educated boy, he was hiding being very posh.	*Touch* was different, yes it was run by white people, but it *was* a black thing. Black community thought it was a legitimate way of them expressing themselves when they wouldn't have had a chance elsewhere, if they had they gone for formal interviews for being a journalist, a photographer or producer or whatever.
People	**M5: Description of how 'highlight' career moments in creativity of staff**	From the commercial and publishing side, JP formulating joint	You do a launch with the exact target market for a rum that	…we had Sia, Estelle, Mark Ronson and Jazzy Jeff on our line-up

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| | came about | 'advertorial' content with the emerging PR and advertising agencies in London who wanted to connect their brands with black music fans | previously no-one had ever heard of with a silly 'pirate on an label' naff brand, then suddenly that was the rum that everyone was drinking in clubs across London and beyond. That was advertorial and also straight ads. We created the ad creative – things like our *Touch* celebrity Trevor Nelson in picture with the rum in a barbershop in the ad. They used the role models from the *Touch* world in their ads | – all in a just a large back garden on the Harrow Road. I told my teenage daughter recently, and she was like, 'that's not possible - you're lying!' But we did do exactly that – we had massive influence on what were to become massive cultural changes in the UK. |

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Process	**M6: Personal description of ideation or thought process**	*Touch's* larger and most commercially successful ideas were validated through personal connections with established media organisations of influence, such as TimeOut	having the conversations with people like *TimeOut*, saying 'you must put Amy Winehouse on your cover' – and they would be like 'why?'. I would be sure about saying so. Then seeing things explode – which Amy did.	I was selling ads for the [TimeOut] Carnival Guide – and doing very well at it. They were producing a magazine and had no-one selling advertising and no concept of how to sell advertising and who to talk to. So I literally walked along the corridor, spoke to Jamie, and started to sell adverts into *Touch*.
Process	**M7: Evidence of group creativity**	Although there was no question of the culture around the content hailing from a 'collective' of writers and DJs –but *Touch* was very much a product of the	It was a vehicle for the people who were writers and who were DJs. It was a self-promotion exercise for them. In 1988 to 89, it was basically a promotion tool	If I hadn't come on board, the magazine wouldn't have lasted more than two years, and I often seek credit for that – he gets most of it!

		dual and oppositional forces of founder and editor Jamie D'Cruz and commercial lead – Joe Pidgeon.	for *Kiss FM*. That was a pirate radio station back then, and that's why all the people like Trevor Nelson, Judge Jools – all the Kiss DJs pretty much were writing for it. It was all very underground back then.	I'm not sure if we were ever mates, but we respected each other
Process	**M8: Evidence of: skills training and improving knowledge**	JP explains having to 'educate' a prejudiced media sales industry on the advertising side – while at the same time learning how to present content and commercial advertorial in a more mainstream and 'credible' way	The only reason that I was successful at the time was probably because I wasn't of colour. When I walked into the agencies I wasn't a threat to this public school world. They'd never come across people of colour. I was successful because I wasn't afraid to go in and say: "Are you racist? Are you not advertising with *Touch* because you think it's black?" I educated them that you didn't have to be black to like black music – you just had to be open-minded. For ten years I did that.	I personally was brought in as a consultant for Exposure in '94, and getting brands into club tours with *Touch* and the market place that the magazine was writing about – in credible way, and not in naf kinda of 'name on a flyer' way. We became their route into an underground world they had no idea how to get into. They knew in order to do it, they had to do it well. They had that vision, and we were the way in
Process	**M9: Evidence of commissioning process for talent**	When it came to commissioning people and content in the magazine, the network for *Touch* nurtured a massive hub and spoke network. Not one of professional journalists and photographers, their uniqueness	The content was written by people who were living it. That was the difference. All the other magazines like *The Face*, *Smash Hits* and *Sky* were all employing journalists. There's nothing wrong with that – but they had to go	They were producing a magazine and had no-one selling advertising and no concept of how to sell advertising and who to talk to.

		was commissioning stories from fans, DJs, people on the ground – and a more diverse freelance base than rival music and the new 'stylepress' (Face and Sky Magazine) titles of the time	and find the story as opposed to be it. The people at *Touch* could pick up a phone ring up Gilles Peterson [DJ and founder of the acid jazz scene in the 1990s] and go: "Oi Gilles, what happened about so and so..." The list of people they had a their disposable was amazing.	
Process	**M10: Evidence of improving creativity skills**	Editorial staff at *Touch* were encouraged through JP to think outside the box and engage in more than reporting underground stories. The 'flex' is described as moving from reporting and writing about music into being more of a lifestyle product	That opened the door with brands. I was able to talk to people like Cockspur Rum, Red Stripe beer and Levis - all these brands that wanted the big numbers and couldn't justify spending ad money for what was then a tiny readership.	I guess you could say the editorial integrity of it being really underground started to flex, and flex more because it had to. It couldn't be this impenetrable street thing - it became more of cultural thing. It embraced fashion, clubs – it started to find its feet as a voice for a dance and club culture scene that wasn't getting covered.
Process	**M11: Evidence of motivating staff including resources**	The motivation of *Touch* people in the formative years was one of pure intrinsic interest in promoting a music scene all the founders loved. The founder was said to exist on no money for a year. Contributors were seldom paid, but enjoyed bylines and an ability to express themselves outside of the more professionalised	When the reality set in that no-one was getting paid and there was no income stream whatsoever apart from small ads, everyone left and got jobs. Jamie was the only one who stayed with it - he was the only full time person. In the end he wanted an income so the advertising became more and more important.	With the money we started to do things like covermount CDs, and freebies. It was snowball effect, as with WH Smiths, if you had a CD on the cover, they'd give you more visibility, which in in turn would then help sales. People would buy the CD initially, and then read the magazine – it was magic.

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	Example quote 1	Example quote 2
		magazine media world There was evidence of investing in the magazine and providing resources to allow for innovations such as CD covermounts and marketing.		
Process	**M12: Examples in interviews of adding to knowledge about journalism / publishing / platform**	The wider influence of *Touch* cannot be underestimated in terms of multicultural and black British voices in media. As a domain changing product, it alongside radio stations such as Kiss FM 'normalised' homegrown black British culture – and featured stars in their cover that seldom made the pop music press	*Touch* became this huge commercial entity when I persuaded *Time Out* to let *Touch* do their yearly Carnival guide. Before then, the Carnival [Notting Hill Carnival in London] was all about "oh, look at that pretty Caribbean costume – it wasn't about the soundsystems and the real music and community	When Ayia Napa was blowing up [clubbing holiday destination in Cyprus], we did a promotion for Morgan's Spice Rum in there in 97 or 98. We distributed 20,000 copies of *Touch* at the resort, and when people, got back their rum sales in bars in London and other cities went absolutely through the roof. They were like 'oh my god'

Measures and Data: Variable P for Place

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Place	**M13: Staff view on freedom vs control and support for creative environment**	There was more control by the publisher as *Touch's* ownership moved away from the founder - marking a change in organisation, one were the bonds of 'team' and collective that were engrained through starting up and friendship became those of recruitment and specialism.	After 12 years, I felt as though it had run its course. I wasn't going out as much, I wasn't living in London, I got older basically – I was late 30s, and didn't want to go and work as hard as I needed to, to get brand onboard	With the new ownership being a printer [David Crowe] – the last thing he wanted was to go online. It just became hard – and new ownership meant the team wasn't a team anymore – it all became too hard. I should have made a clean break, but I stayed on as consultant.
Place	**M14: Evidence of organisational innovation for creativity**	Before *Touch* was sold to a publisher, it embodied 'cultural context',	It was all very underground back then. Under the surface no one was above the	One of our columnists said. 'you should try to move to Hoxton, I've got a music

| | | firstly as one of the first media companies, outside of local press, in London's famed Brixton area, and then in the nascent creative growth of Hoxton Square in London's N1 area. These places were important drivers of connectivity and informal networks with both readers – and the artists, musicians, photographers, journalists and PR agencies involved in making the magazines . | radar, it was perceived as this bunch of kids getting on with it. | studio there - it's great, cheap, central..' It was completely derelict. Hackney Council paid us – they have us a grant! They were paying all these art-based creative companies to move in Hoxton to make it cool and hip. It worked. Hoxton exploded around us – it was nuts |

6.3.1 Case Study Analysis: Touch Magazine 2 (Autoethnographic Account)

**Organisational Autoethnographic account by Editor, Touch Magazine 2003 – 2007
Proximal Measures for Assessment of the 4 Ps**

Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade and esteem**	The relaunched edition of *Touch* gained the admiration of other magazine	By 2006 *Touch* covers were being looked at and commented on by the mainstream	The [new relaunch] launch edition was a 18 year old British female star –

		editors including the NME	media. I remember the editor of the NME personally writing to me about one cover story – a themed edition about the state of play of so called British 'urban music' saying what a triumph it was – the NME never knew how to cover black music well	something that *Touch* in its previous 1990s era never really featured.
Product	**M2: Magazine 'fan' and publishing views**	*Touch* had gained the appeal of a new audience, one was younger more female and wanted to celebrate their own home-grown black music talent	in terms of a product, it did mark a new direction – one that was perhaps more about emerging British talent, the development of a new genre of UK rap (latterly to be known as Grime) along with British soul singers and their acceptance into pop music. People like Dizzy Rascal and Amy Winehouse were featured very early on in their careers by *Touch*	Looking back at that first edition, it looked amateurish compared with its imported 'stars from America' energy in the late 1990s, where a whole host of covers of now famous acts from Destiny's Child to Sean Combes (Puff Daddy / P Diddy) had adorned the covers.

Measures and Data: Variable P for People

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	The deputy editor was a person described as having an introverted person with a very high intellect. A contrast with the creativity of the sales team, who were described in ways that could be deemed highly extrovert with some even having 'pushy' or	Chris Blenkarn was a low key journalism graduate (first class) with probably one of the best journalistic minds I've ever worked with. He fitted the cliché of someone who didn't particularly look after himself, his self appearance or promote himself,	[sales manager] He was London boy of Greek Cypriot heritage, embedded in black music culture, and had good contacts with the recording industry…and had a fierce temper – one that resulted in a near physical altercation between him and the publisher David Crowe over

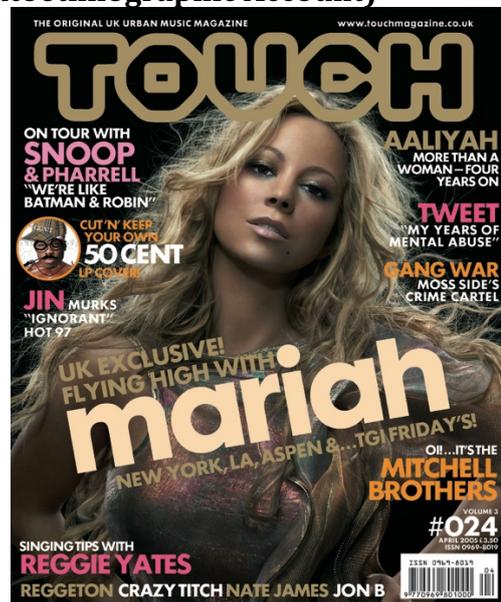|		aggressive tendencies	being shy and socially awkward.	unpaid commission.
People	**M4: Biographical and autobiographical accounts of key staff**	The editor and deputy editor had worked together for a high profile digital website, under former NME writers and were used to commissioning a wealth of up and coming writers, photographers and other 'creatives'	I cut my teeth as a deputy editor there, working with people like Andy Crysell from the *NME*, and had a large budget to commission lots and lots of up and coming journalists and other content creatives like photographers and videographers. I brought some of these contacts and people into the fold at *Touch*, they included people who would later become 'names' in journalism and media such as Sally Howard (now investigative journalist for The Telegraph)–	Ceri Thomas, of Jet Labs, was a constant source of creativity in the look of the magazine. Having done a number of projects in design with me in the 1990s (including the *Acid Jazz News*), he was experienced and rose to the challenge of being bold and experimental.
People	**M5: Description of how 'highlight' career moments in creativity of staff came about**	The core team of the re-launched Touch (the editor and art director) were experienced and highly trained practitioners. The wider creative and sales team were young creatives – either fresh from college or getting a foothold in their first proper position in media	By 2006, the contributing editor and I had become very strategic about business partnerships. I, myself, was now a seasoned journalist but usefully a business studies graduate, and had done quite a few entrepreneurial projects with a number of people in media	In 2004 they were all young creative people, they were more diverse than *Touch* staff had been in the past, they were all career motivated and talented, though yet none hadn't quite got their foothold on a career pathway

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Process	**M6: Personal description of ideation or thought process**	Ideas came from a variety of sources at *Touch.* Professional	We often worked around his visual first – and Ceri also brought in	I was working two jobs…and also studying for a teaching

		journalists pitched alongside its grassroots connection from previous eras, through 'scouts', DJs, club goers and music scene people. Feature ideas were often visually lead, and could come through photography and its design and layout	ideas and also innovations from other client projects he was working on.	qualification. Gold discs..and PR trips often passed me by. I had my ear to the ground, and my sleeves rolled-up. Some of those young people made such an impact on me
Process	**M7: Evidence of group creativity**	On the editorial side, a fairly individualised hub-and spoke structure between contributors and the deputy editor existed. A more team or group based form of creativity seem to emerge from the media sales and publishing side driven by a partnership between the contributing editor and the editor	During this period, we effectively became a powerful and effective sales team – we went on the road, we spent more time in Soho and less in Deptford, we struck deals with cool brands interested in the audience we had.	We also discussed Touch not being about the underground anymore, but a confident multicultural pop mainstream
Process	**M8: Evidence of: skills training and improving knowledge**	*Touch* was both entirely DIY and deeply educationalist in many respects. People at *Touch* learned on the job without any formal training from the publisher. However, driven by two of the editors being practicing teachers at the time, a culture of learning, support and experimentation existed.	I was never floating around middle aged Soho clubs, I was in the classroom, discussing the merits of Jay's Z rap or what makes a story 'move on' and how to properly write news stories. I had my ear to the ground, and my sleeves rolled-up.	…Ceri also brought in ideas and also innovations from other client projects he was working on. In addition, he also had excellent tech skills so could repair Mac systems, fix broken Apple computers, network printers, FTP files (before websites like We Transfer existed) and crucially source great digital images at

				time when this wasn't so easy
Process	**M9: Evidence of commissioning process for talent**	Some of the talent at *Touch* was driven by a need for new, young and fresh 'voices' – the team also benefitted from this by recruiting former students	I recruited diverse new talent – young talent, suburban kids, college graduates, clubbers and music fans. The new team – more diverse in age and race – than previously at *Touch* (I used to be a freelancer and music reviewer / columnist there in the 1990s so I knew the original team) – was supported by someone who I had worked with online for a year	My feeling was that we were more welcomed in places and spaces of the media powerbase of brands where someone from a BAME background appreciated the heritage of *Touch* and duo of an Asian (myself) and black man as representatives of that.
Process	**M10: Evidence of improving creativity skills**	Creativity was fostered through more visually-driven narratives via the Art Director. In other publishing business areas, lateral thinking became about brand partnerships became the norm in the partnership between the Editor and the Contributing Editor	By 2006, the contributing editor and I had become very strategic about business partnerships. I, myself, was now a seasoned journalist but usefully a business studies graduate, and had done quite a few entrepreneurial projects with a number of people in media.	He worked very closely with me, collaboratively, and allowed me to express an opinion on design narrative, even though I am not a designer. In turn, Ceri's views on editorial narrative and even coverlines were always needed. We often worked around his visual first
Process	**M11: Evidence of motivating staff including resources**	Finance, resources and remuneration were barren areas at *Touch*. Everyone at *Touch* worked two or three different jobs, but was motivated through being part of creative process. With a small team, there was lots of room for creative involvement.	Finance and investment was so poor, that my monthly fee for editing wasn't enough to sustain me – I was already 30, married and a homeowner. I had to supplement my work as freelance media tutor in further education for two days per week, along with	[A] key person was Lucy Small, currently a local DJ and festival promoter in Brighton. At the time she was a party going 20 something and I would get her and two others to mimic the Sun's 3am Girls and report back from gig and clubs - getting pictures of

		For those involved in both journalism and media sales and marketing – *Touch* was an incubator and a stepping stone on the career ladder	someone who would become very important to the magazine as a contributing editor – Lawrence Lartey	rappers, celebrities and events. It worked well
Process	**M12: Examples in interviews of adding to knowledge about journalism / publishing / platform**	Working with brands for urban audience, *Touch* pioneered more 'advertorial' friendly approaches to magazine editing – and the emerging publishing narrative that editors are also 'brand managers' for their titles	The contributing editor, although having a journalistic background, was a man of huge networking skills.	Over the period 2004 -2007, Lawrence Lartey I realised that the future of doing a magazine we loved and having the lifestyle that went with it, it was about ensuring that the right brands became involved commercially with *Touch*

Measures and Data: Variable P for Place

Variable	**Proximal Measure (M1-M13)**	**Analysis from overall dataset**	*Example quote 1*	*Example quote 2*
Place	**M13: Staff view on freedom vs control and support for creative environment**	There was a hub and spoke approach. A lot of responsibility was delegated to the deputy editor and contributing editors It was a democratic and mature atmosphere – in the way the learning environment fostered this	When I got any number of people together, there was a very mature and collaborative feel. I didn't kid people into making them believe we were Conde Nast, and they responded with the motivation and pride in the chance to see their work published.	Since I knew I had a number of things to do as a effectively a managing editor / publisher, he would be safe pair of hands at the editorial desk. I allowed him to have considerable freedom, and he often pitched, commissioned and even subbed features after I approved them.
Place	**M14: Evidence of organisational innovation for creativity**	There was evidence of a lack of organisational support at *Touch*. Innovation however existed in that a traditional ink-on-paper printed title became an	These were tough times for us – poor working conditions, and little support in setting up the office in a temporary cabin with little or no IT and services.	The publisher of *Touch* was a printer. He was man who had made his money through ink on paper, and his obsession was to drive sales – and more importantly

		example of an early digital network or community that could collaborate and organise remotely, using digital communication, digital file transfer and video conferencing.	There was a new co-owner to deal with too (although he seldom interfered) and a former publisher who had come down a few rungs in life - one whom we suspected was taking more and more revenue from *Touch*, and ploughing back very little.	– advertising sales based on the printing volumes discounted rates on his presses at The Colour House would allow. We were mainstream, on the shelves around the UK. We had a distribution deal with Comag – what could an online community do to trouble us?

6.4 Case Study Analysis: Style at Home. Time Inc.

Interview with Editor in Chief Proximal Measures for Assessment of the 4 Ps

Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade and esteem**	Distinct from other homes and interiors magazines: craft, creativity in homes on a budget	Now it's about sharing. Before it even started, we realised the readers knew a lot. They know how to lay the floorboards in a certain way..	0 to 54,000 in our first ABC. I keep entering the PPA wards, but haven't won any yet. It's not like fashion. It's really niche area. Our success can be measured in that we made profit in Year 2 – there are many launches that take 10 years to break even.
Product	**M2: Magazine 'fan' and publishing views**	The product has struck a chord with new, younger readers in a competitive market	…recession, the cover price (it's cheap at £1.99), the span of readership and the mood of people wanting to do things themselves First time buyers were at least 34+ so what's happening before then? Do they not want to 'kit-out' their rented houses? They do	A friend of a friend posted on Facebook. She said. 'that's the magazine with the faces, I want to be one of those faces.' We thought that was great

Measures and Data: Variable P for People

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	Editor had sense of zeitgeist. Value given to being an ideas 'gatherer'	I had this grand plan…there was a shift I acknowledged. Social media and all sorts of things have helped a shift in which hints and tips, sharing and the 'look what I've done'.	if you are an ideas gatherer they never stop coming! My art director is one. She has tear sheets and ideas coming out of her ears
People	**M4: Biographical and autobiographical accounts of key staff**	Editor's background is a magazine lover and career IPC Homes person, working her way up from intern	I was part of the research team for Ideal Home I was deputy [editor] on Ideal Home. I've always worked on homes – I've never done anything else	*[even] my mum is a magazine junkie, I've been surrounded by them all my life. I worked for peanuts at IPC initially, because I simply loved being there and doing the job.*
People	**M5: Description of how 'highlight' career moments in creativity of staff came about**	The idea of the magazine was part of lengthy research process of focus groups where the ideas of re-purposing content could be tested	The thinking behind it was that we could repurpose content: online, one-shots, other things - it is really is about looking at what you've got, packaging it slightly differently and looking at a new area. Style at Home was about this – sort of 60% repurposing and 40% new content. And now it's about 70 / 30 split the other way.	I was part of a research group, and then I did focus groups. I'd done it maybe four times over the years. Being a nosey person, I got wind that something was going down. There's a gap in the market, and you've got the concept, so go for it.

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Process	**M6: Personal description of ideation or**	Editor was key individual having	I personally came up with a "love it, do it, make it"	The feedback that came back was always positive. It

		thought process	the launch 'concept'	franchise. They thought 'that's great' – I'll explain: The 'buy it' – is shopping, the 'do it' was the DIY thing and people having a go and the 'make it' is about up cycling and craft – which has shot up off the radar at the moment.	filtered down from fashion – there's no shame to be wearing a bargain. It's like, 'oh it's from Tesco' –which means 'I've been smarter than you.' You want to share that.
Process	**M7: Evidence of group creativity**	Group brainstorming and importance of elaboration of visual ideas through art team	Ideas can start on a Post It note. Having a team around you that can help realise and develop that.	It goes back to knowing your skills. Some of my best sketches look like a 2 year old's - so it's about having someone who can realise that and know the way you think.
Process	**M8: Evidence of: skills training and improving knowledge**	Evidence of training needs in regards to multimedia futures and learning from social media	They're so much we can do with the brand. It can be about new skills we have to learn. So video for example. PDF under glass – what do we need to do on iPad?	Some talented people on social media post the most amazing things about homes.
Process	**M9: Evidence of commissioning process for talent**	Talent recruited for ability to re-imagine ideas and filter ideas on social media	the people recruited had to be right. It's about seeing how far people can stretch something. It's about pulling six different pictures together from different places, years and fashions and getting a new feature.	[we have] the ability to filter ideas, as we're surrounded by them. We're spoilt for choice.
Process	**M10: Evidence of improving creativity skills**	A process of trial error and learning the deferment of judgement in brainstorming	You never stop looking. Tear sheets, ideas. A lot of it has done before. There are no original ideas. Turning something and	I'm careful not to stamp on any ideas. If someone had done the same to me, they would not have this magazine

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	Example quote 1	Example quote 2
			looking at it afresh. If you don't, you don't absorb ideas.	
Process	**M11: Evidence of motivating staff including resources**	Intrinsic motivation of the team working in an area the team are passionate about Extrinsic rewards at play too in form of competitive targets / achievements	we all have a blurred view between life and jobs. We all live in the lifestyle. I'm incredibly lucky to do something that I'm passionate about. I started on hardly any money. I've been surrounded by magazines all my life. My mum is a magazine junkie. I worked for peanuts at IPC initially, because I simply loved being there and doing the job.	We had a publisher who gave us a mini budget. We made profit on year 2. Other new launches may take five or ten years for a break even. To be honest, we'd like to take a share from Your Home - I've known them for a long time – and they work hard, but we're competitive.
Process	**M12: Examples in interviews of adding to knowledge about journalism / publishing / platform**	Changed domain of consumer homes magazines – created knowledge about launching a print first magazine in digital era	Ad agencies get it. It's an easy concept to sell. We launched in an usual way. Because it was secret there's no fanfare,. We didn't even have a Facebook page. It's really interesting because we were a print launch, but then to now launch in a multi platform way.	We were sandwiched between Nuts and Loaded and we were isolated as a secret project. We had three trial issues, and we out performed on issue 1. OK we've really got something here. The editorial director was like – 'why have we stopped? I want this magazine out asap'

Measures and Data: Variable P for Place

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Place	**M13: Staff view on freedom vs control and support for creative environment**	Homes division is seen as supportive Editor at the centre of the team and mini organisation	Everyone knows everyone else – it's really supportive. I'm a control freak. My idea, my brainwave. I still	We've got fantastic resources at our disposal – we're part of IPC Homes. We have 6 or 7 titles ' worth of

			like to have a hand in the many areas.	content I have access to. Competitors don't have that privilege.
Place	**M14: Evidence of organisational innovation for creativity**	Organisation informal and democratic lacking fixed role and hierarchy	I still write features I'm a print journalist. But now I'm a brand curator. Deep down, I know my job is to make money.	I'm too close to many things. I'm still the step by steps 'hands' model. We're a small team, so it is all possible. I have to rely on the team to chase me too sometimes.

6.5 Case Study Analysis: Cycling Weekly

**Interview with
Digital Editor: Cycling Weekly**

**Proximal Measures for
Assessment of the 4 Ps**

Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade and esteem**	Mainstream title in cycling-covering: sport, lifestyle and fitness through daily (digital), weekly, quarterly and yearly publication	[in print] We're the bible, the standard, the magazine that does an all round job in print – we've been around for the longest and we've won awards, but the online side is tricky and in print there is competition too	…we do lots of one-shots [like] Tour de France. Yeah, done here. Does really well. There's innovation there. We repurpose everything. Quite a lot of times.
Product	**M2: Magazine 'fan' and publishing views**	Digital team has a view that *Cycling Weekly* it's not about creating fans of their art – they see other print magazines as pretentious	*Rouleur* for example… The problem for them is that Dennis launched *Cyclist* to the trade, which is like *Rouleur* but not up its own backside.	In the minds of Rouleur - they're making art….for everything you read and love, the next page they'll be a silly photo.

Measures and Data: Variable P for People

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	Analytical people, editing not on taste or aesthetics, but data	[On Rouleur magazine] They'd be scornful that I want data.	Someone who can 'find' stories and get through a volume or work: quantity being important.
People	**M4: Biographical and autobiographical accounts of key staff**	New people, not entrenched in culture of cycling but in news gathering and editorial in other areas	I've only just got a new job a month ago. You learn a lot. [editor is looking for] experience but not essentially cycling background	That's now why we have a Digital team, because there are places we want to go online that we don't want to go in print. Either you do that, or you give up and say, let's let other publishers have those places
People	**M5: Description of how 'highlight' career moments in creativity of staff came about**	Staff at *Cycling Weekly* are rapidly learning to adapt new ways of doing content online	The internet has challenged the way that you do testing. I used to work in music magazines and we used to talk a lot about: 'why would I want anyone to tell me if this piece of music is any good?' All you need to do is tell me that it exists, and I'll tell *you* if it's any good.	Lights tests are a 'bread and butter' type of feature. They've [competitor *Road CC]* have done a really nice 'seeing the light beam' type of tech feature, one where they split the screen in two ways. We're learning from these things and how to do things like than even better

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Process	**M6: Personal description of ideation or thought process**	Thinking about content in new ways across platforms and how to maximise resources across the title, platform and quarterlies	The reality is that [print] content is very thin. We can't have a page on a bike or and hardly any content. It downgrades the whole site. I now say, 'these are the minimum things I	What you find, is that fewer people have seen things than you think they have. It's easy to think just because we've seen it, others might have. Actually in lot of cases, they

			need for a product review – otherwise I can't use it'.	weren't online. They were working
Process	**M7: Evidence of group creativity**	Appreciation of views that emerge from group exercises and experiments and not emphasis on individuals 'first' on stories	Years ago we had a reader panel on a motorbike magazine, so that they could comment on it. If we went to a place, the panel would write	There's a myth you have to be first. Sometimes you can think; 'We're so late on this, it's been everywhere' and then it goes absolutely viral and the biggest story of month. You realise ideas don't spread the way you think they do.
Process	**M8: Evidence of: skills training and improving knowledge**	No formal training given, but evidence of sharing understanding of changing domain and valuing the challenge of doing 'good content'	We used to have a feeling that you don't want to bother people too much. We were very tentative in how we broadcast - now, we're like 'those people signed up to hear from us and they might have a big appetite.' Sometimes we know a good story.	Content is hard to make. We tend to undervalue doing good content. I often think Why don't Amazon do lots of content?
Process	**M9: Evidence of commissioning process for talent**	Emphasis on recruitment of young dynamic talent with cross platform skillset	We want people who are dynamic, can think across platforms and create all sorts of content . They don't need to be tech experts.	We're all new, and we're recruiting from younger and different backgrounds.
Process	**M10: Evidence of improving creativity skills**	An environment is created where barriers to 'having a go' at content are broken down – emphasis on breadth and quantity, not quality or specificity	We used to have a feeling that you don't want to bother people too much. We were very tentative in how we broadcast - now, we're like 'those people signed up to hear from us and they might have a big appetite.'	The point is - the tech is pretty simple. We're making that transition from doing things in print to starting to think about how do we do that in the first place.

Process	M11: Evidence of motivating staff including resources	For the digital team there exists increased creative freedom on a par with print team	I have my team, and we'll do whatever we want. What we'll do is commission a series of articles over a few days. Then in *Cycling Weekly* [print] they'll show how that story changed over time.	The editor and me (head of Digital Content] - we're on the same level. Because we're hiring a whole team, no-one can be too green. I [need people] who can get on with it to some extent.
Process	M12: Examples in interviews of adding to knowledge about journalism / publishing / platform	Consistency, 'moving on' stories and giving readers what they want over technical or platform 'innovation'	We covered the story, then the response from the UCI. Then we had someone in Columbia. The story was funny at first. But once *The Mail* and *Buzzfeed* and others were on it, [we thought] who are you guys to criticise? Then we changed the story to ask how it felt for these women who are having horrible things written about them	The success of this isn't to do with innovation, it's more about consistency. They know what people want. *Stylist* readers even more so. Hit the people with what they want, time and time again. It works, but it's not innovative.

Measures and Data: Variable P for Place

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Place	M13: Staff view on freedom vs control and support for creative environment	The digital team are relatively free agents, building content through their own social media networks.	The print side is paying for the digital team. We couldn't have that size of team if we didn't have the print side. We're now at a point where online can pay for many of its overheads and the team.	Social media does help you do the magazine. Because you make more decisions all the time. Having data is useful. People want to hear about the ordinary stuff. Hard to argue about the numbers. You've got a listening tool.
Place	M14: Evidence of organisational innovation for creativity	Emphasis on branded content at magazine level now digital display	Our ad team have moved from here [Croydon] in the last few weeks to be part of an	Branded content is more and more important. Really interesting to see where it goes. To

		advertising sales has moved centrally	integrated team. Part of reason is that they have a lot of digital expertise at Blue Fin [IPC headquarters]. They've been growing ad revenues despite a drop in print.	be there for a our client. To respond to the challenges.

6.6 Case Study Analysis: Stylist Magazine (Interview 1)

**Interview with Tim Eweington
Publisher / Co-founder,
Shortlist Media
Proximal Measures for
Assessment of the 4 Ps**

Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade and esteem**	Stylist is a large brand, and the largest circulating premium 'freesheet' magazine in the UK	The Stylist is a massive brand – every commuting women's in the UK 'knows' it – even if they don't read it.	*Grazia* in reality is picked up by 16 – 50 year olds. Commuters [Stylist readers] are a demographic hit that advertisers like
Product	**M2: Magazine 'fan' and publishing views**	The Stylist is seen as innovative in providing low end luxury – via 'no price' fashion magazine for commuters	What's at the heart of what we've done? Innovation 1 it's free. Innovation 2 it's distributed where people want it.	So with print businesses that are not in the very high end or the very low end are going to get shafted. It's the bit in the middle that is shagged, in my humble opinion

Measures and Data: Variable P for People

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	A view exists that there are 'ideas' people who have an innate ability	they are types of people who generate ideas. To a degree you can teach people, some people can develop and run with one idea, but if I'm honest - it's	it's a small group of people who are serially invent things. It's a really small gene pool.

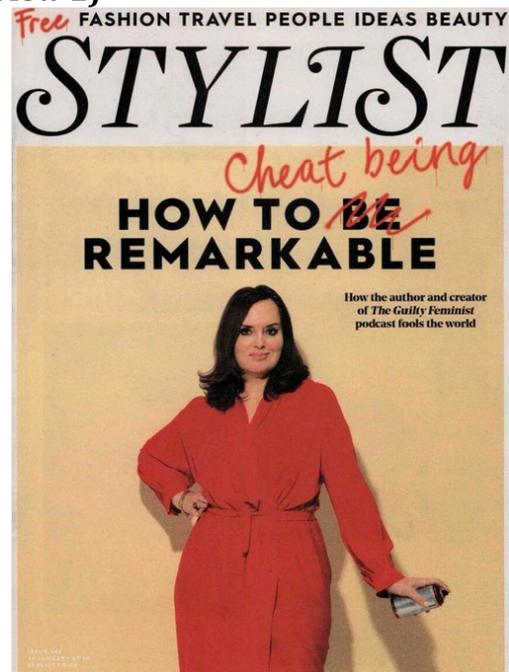|			a small group of people who are serially invent things.	
People	**M4: Biographical and autobiographical accounts of key staff**	Co-founder has mainstream magazine publishing launch experience as an editorial consultant	Launches. I've done lots of these in my time.	they had freewheeling people around them – people like me - on editorial or research. In retrospect, they had the zeitgeist. The pattern was launches like these would grow through the roof and then crash again.
People	**M5: Description of how 'highlight' career moments in creativity of staff came about**	Working with CEO of one of the UK largest legacy publisher EMAP in the 1990s gave unique insights	One of these was with EMAP Chairman, Sir David Arculus. In the '90s they [EMAP} were massive, but they sort of ran out of ideas.	This fusion of two groups of about 8 to 10 people who really got on with each other and secondly had enough maturity and power to go to the CEO to ask for £50,000 to work on something. Also they had freewheeling people around them – people like me - on editorial or research.

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Process	**M6: Personal description of ideation or thought process**	The process of testing and not being afraid to ditch poor ideas featured in the co-founder's interview	New ideas for magazines is not rocket science. It's having a few people with good ideas, testing them, learning and having the confidence to throw them away if there are crap.	In retrospect, they had the zeitgeist. The pattern was launches like these would grow through the roof and then crash again. *Max Power* was making £8-10m, then it was dead a few years later.
Process	**M7: Evidence of group creativity**	Working with a team of people and living 24/7	What they had at EMAP was a group of key	They were 20 people well linked with the board.

		with them was recalled as key process in the 'NPD' group	young people (who didn't yet have families) and who were willing to sacrifice their lives to launch magazines. We'd drink, sleep on each others floors and do all this stuff for EMAP for next to nothing	We were like a new product development unit - an NPD.
Process	**M8: Evidence of: skills training and improving knowledge**	Research training and learning about markets is something that the co-founder benefitted from	I was a 25 year old working for these guys, but my dad taught marketing at Leeds Uni and basically he said, 'why don't you just do research yourself' and helped me with some basic disciplines and how to 'listen' to people.	I went to Stanford research Institute. Arculus [CEO of EMAP] paid for me to go out there. He said 'We'll pay expenses to go out to California'. You learned so much. They had some basic theories, but they did in a ridiculously organised way: making it methodical, things like business planning and stuff.
Process	**M9: Evidence of commissioning process for talent**	The skills and mindset of a 'digital' generation seem important to the ShortList group	The great thing about digital - is a few kids can do amazing things. You used to be able to do things quickly before, but it would still costs thousands to launch a student magazine.	A bloke who is 23, who pumps out good content on daily basis, - we're doing the same thing with a team of four people, with tech support. And he holds a day job! Clearly it's the love of doing it. Can we manage to learn from him? That's the challenge.
Process	**M10: Evidence of improving creativity skills**	Trial and error, experimentation and the willingness to pitch and listen and even fail	Occasionally we get things wrong and you've got to be willing to fail.	Young people do a lot more experimentation Put ourselves back into loss, in order to grow. Let's make money, then spend it on the next one. That is impossible in a listed company,

Process	**M11: Evidence of motivating staff including resources**	Resources to allow investment in new digital ideas are seen as lacking in publishing	Shortlist launched in 2007 and lost money, and only make a profit in 2010. All of our grand plans were put in the bin. When we went to our investors, they still let us invest with very little profit.	If you're looking to build things with new and clever digital functionality, you need to build-in people who are really clever with code. We haven't got the time and resources, and we're not set up like that. I'm sceptical if any publisher is set up like that.
Process	**M12: Examples in interviews of adding to knowledge about journalism / publishing / platform**	The unique insight about a young, professional commuting audience has driven all ShortList media's launches	..it's distributed where people want it. The working demographic who we're aimed at don't go to the newsagents any more. They don't smoke and don't buy chocolate.	The number of people aged 25-35 through newsagents has fallen by around 40% - and Tesco Metro is not a good buying environment for media. They want to go their late in the evening and buy food and wine and head home to watch TV.

Measures and Data: Variable P for Place

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Place	**M13: Staff view on freedom vs control and support for creative environment**	Importance of private ownership and family ownership compared with accountability to PLC shareholders	*Vice* Magazine is an example of this. Five years ago they took a big punt that a PLC could not do. They didn't have to deliver contribution of overhead or shareholders. Vice news is brilliant now.	Because of the investment of - not really money - but senior time, to reorganise the company to do video. If this was IPC media, and if you made a decision like (to limit revenue for two years) it would get you fired!
Place	**M14: Evidence of organisational innovation for creativity**	Innovation seen primarily as a process of improving productivity during challenging economic times	There's all sorts of good ideas: Good ideas as in new products ideas. Also 'structural' ideas about the organisation but, if I'm honest, what they [in	We're in a different world or we wouldn't make money. BBC in late 90s massive teams… a smaller team do much the same and are integrated It's

			publishing] mean is cost cutting.	almost Kaizen - all from TQM [Japanese Total Quality Management]

6.6.1 Case Study Analysis: Stylist Magazine 2 (Group Interview)

Interview with
Tim Ewington, Co-founder, Shortlist Media
Ella Dolphin, Chief executive of Shortlist Media (E.)
Proximal Measures for Assessment of the 4 Ps

Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade and esteem**	Stylist given its non paid-for status in circulations, is relatively free to feature a number of different themes on its cover	And I think with Stylist and Shortlist it is thinking of the big themes that will resonate with the audience and set them whilst most publishers are reflecting on what is happening,	what we did is that free magazines are just as good or even better than paid for magazines. So the main idea was challenged, the process of buying a magazine was challenged
Product	**M2: Magazine 'fan' and publishing views**	Pioneer publisher of the 'freemium' magazine. That is a publication that is a freesheet, but holds a glossy editorial production look and feel	what happens that in two hours of commute around 40.000 women pick up magazines and I think the story can mushroom very quickly within the next couple of hours. Which is very different to lets say Elle magazine, where you want to take it home, slowly read it throughout the week.	The platform is entirely different from the competitors because of that, there is creative freedom that does not exist in other magazines formats, because the cover on a newsstand is reaching out to an occasional buyer

Measures and Data: Variable P for People

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	Flexibility of thinking is cited as a trait needed for new launches – something they value in a changing market	We have more experience in launching. To come up with new concepts it's like a muscle and the more you train the better you are at it. You need to have the mental flexibility.	
People	**M4: Biographical and autobiographical accounts of key staff**	Key staff have been recruited from outstanding backgrounds in editorial and art direction	I suspect that because of the history of the company and the culture of the people that we tend to recruit I think then it is just about doing it	In digital you have to have a different creativity, because it is tech user experience base that would inform the editorial whereas in print that would be a different process.
People	**M5: Description of how 'highlight' career moments in creativity of staff came about**	The new base of staff, although primarily in print, and digitally native	Most places have been built before digital and pre-digital and so they have to fundamentally change how things are done.	

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Process	**M6: Personal description of ideation or thought process**	Ideation for new launches forms part of a systemic process	I think in big idea generation, we have a quite a set process that sits within the business.	
Process	**M7: Evidence of group creativity**	Group creativity is mainly encouraged through brainstorming sessions	…on a daily and weekly bases ideas are generated though smaller processes, like brainstorming sessions.	We have become a much more mixed business where technology has become much more important and that has sort of mixed the teams together.

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	Example quote 1	Example quote 2
Process	**M8: Evidence of: skills training and improving knowledge**	There is no mention of formal training within the company with emphasis on practice	To come up with new concepts it's like a muscle and the more you train the better you are at it.	
Process	**M9: Evidence of commissioning process for talent**	Evidence of a network or a 'contacts book' approach where experienced talent occupy a defined field	Someone who works for *Elle* could work for *Cosmopolitan* and *Stylist* - the skills are fairly the same but they have a clear understanding of their audience	It is just that a good journalist can work under *Sun*, the *Times* and vice versa and they will write differently and for different things but they have the same skills.
Process	**M10: Evidence of improving creativity skills**	Outside of brainstorming, emphasis on learning replicable process of editing	It is about having confidence and doing it, so they just recognize how things are done here and follow it.	
Process	**M11: Evidence of motivating staff including resources**	Evidence that the threshold pay is not the prime motivator for staff – relying on 'passion' instead	Money needs not to be a no issue and they need to be paid what they feel worth of and it is a difficult thing for a corporation. And if they are being paid then the passion kicks in and the salary never gets discussed.	
Process	**M12: Examples in interviews of adding to knowledge about journalism / publishing / platform**	In a wider context, staff are learning how to edit printed copy for social mediation – something novel	It fuels the conversation for your every day life, it sort of has become a different thing than a magazine. It is designed for a social media generation.	

Measures and Data: Variable P for Place

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Place	**M13: Staff view on freedom vs control and support for creative environment**	Freedom in working hours and locations, with 'output' and not presenteeism said to be valued	younger generations do not want to work from home because they share their	And now particularly with social media the cover, for example, might move though

		Creative freedom for designers to exercise 'carte blanche' on conceptual and non fashion covers	apartments and the elder generation were happy too because they have kids at home. It is about output and that there is change, it is not about being present	social media and we can have just an ice-cream on it with hundreds of thousands shares, so we can do things differently. Food can be the new sexy thing and it can represent the values of what we like. It gives a creative freedom to the designer and editors haven't had before.
Place	**M14: Evidence of organisational innovation for creativity**	An organisation that values talent, although does not desire too many 'unicorn' characters for their structured processes	You cannot have many unicorns working here, but you need some. I don't see that it is if everyone is unique but there are some exceptional people. And I think you can find exceptional people quite easily and if it won't be that exact person it will be a different exceptional person and they will do things differently but still exceptionally good	

6.7 Case Study Analysis: The Upcoming

Interview with
Founder and Executive Editor:
The Upcoming

Proximal Measures for
Assessment of the 4 Ps

Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade and esteem**	The UpComing is a digital platform that is well respected by smaller digital marketing and PR agencies	A lot of small digital marketing companies want us to publish for them.	..clients such as fashion, watchmakers, designers", citing "90% of income is from digital marketing agencies. It's nice for us, as we don't have to worry too much about finding clients.
Product	**M2: Magazine 'fan' and publishing views**	Positions itself as an 'immersed' and crowd-sourced form of entertainment and culture guide where users have a platform to 'professionally' publish	Obviously we cannot compete [with TimeOut] in terms of quantity - they have a huge machine. But we have benefit of people writing for us who are more personal – maybe rawer, ideas you cannot find.	I need to keep giving people an easy opportunity. Innovation is having a platform online that they can interact with. They don't just send, then partake in the magazine.

Measures and Data: Variable P for People

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	Founder and editor is a bilingual enthusiastic cook, musician and writer	[culture editor] She could detect things I couldn't see. She had a totally different approach – the same field, but doing things that I	I love cooking, I was cooking in a restaurant part-time, I love writing – I was writing for Italian newspaper, I love playing in my band.

Variable			couldn't see before.	
People	**M4: Biographical and autobiographical accounts of key staff**	The background of many of the mainly student contributors is not in media and journalism	I have a law background, but I like contributors from different backgrounds – the majority of good contributors are not journalism or media students.	The culture editor, she had a different background. Mine is law, she was a professional session musician and also studying psychology.
People	**M5: Description of how 'highlight' career moments in creativity of staff came about**	The impetus for the launch was a feeling that through digital technology a single person could launch a magazine	Maybe I should work on a magazine or start a career in publishing. I said 'Why should I waste my time convincing an editor that I have ideas?' So I put out an ad, and got like 50 CVs.	

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Process	**M6: Personal description of ideation or thought process**	The ideation process is one based on user generated content and data driven 'knowledge' of what works	It's easy to get data, the tricky thing is to analyse this amount of data. You get these figures about percentage returning, and then see what they read about. Theatre reviews for example were found to be popular, so we started to do more of that.	Writers who write but who also market their content.
Process	**M7: Evidence of group creativity**	There is evidence that a core of editors rate, mould and validate the Exec Editor's ideas	I may have a very good idea and plan, and then I may meet with other people and discuss it together. Turns out my idea's OK in the end, but after discussing and working together there's a	

			better idea I didn't think about.	
Process	**M8: Evidence of: skills training and improving knowledge**	Editors play an important part in developing the journalistic skills of untrained contributors	It's not easy turning a reader into a writer. Take someone who is not experienced and turn them into a journalist. Luckily we have very good editors that turn this stuff into content.	
Process	**M9: Evidence of commissioning process for talent**	Deeply crowd sourced through their own contributors' social networks	What's funny, the majority of best student contributors don't come from journalism. Also, maybe many of those from LCC [specialist media and design university] or other media institutions are from international backgrounds. More about level of English.	All the people I met was online. I never knew any of these people before.
Process	**M10: Evidence of improving creativity skills**	Trial and error learning of the complicated process of tackling journalistic content as video has provided new skills	Video is complicated if you want to maintain a standard. Even practical things – like the time it take to shoot, and the time it takes to send or upload video. It's a longer process...	
Process	**M11: Evidence of motivating staff including resources**	People who contribute are afforded the platform of having work professionally published.	I want to be able to pay contributors. I don't steal money from people – this is sustainable for everyone. At the moment, no-one is making a profit or making money out of this.	
Process	**M12: Examples in interviews of adding to knowledge about journalism /**	Covering a variety of under the radar events that mainstream media misses, it attracts 'paid for'	We cover more concerts and plays than The Guardian. The concept is really about reviews.	...small digital marketing companies have a lot of content they want published for them.

	publishing / platform	content from digital marketing agencies		Clients are fashion, watchmakers, designers. Things like that. Usually it's through an agency. Rarely we speak directly to the client. 90% of income is from digital marketing agencies. It's nice for us, as we don't have to worry too much about finding clients.

Measures and Data: Variable P for Place

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Place	**M13: Staff view on freedom vs control and support for creative environment**	The website is clearly run via a hub and spoke structure - where the founding editor leads, but also defers to new section editors with 'different approaches'	I'm the main driver, and need to check on things.	She could detect things I couldn't not see. She had a totally different approach. Same field, but doing things that I couldn't see before.
Place	**M14: Evidence of organisational innovation for creativity**	Organisationally, there exists only one key person, and two remote editors – but a network that covers both London and New York	Social media, Google search, word of mouth, many writers and their network. We published an article Halloween costumes, people on Google started finding it. Even if we're not in the same room, we can communicate in real time. Writers who write but who also market their content.	A year ago we had a desk in New York. People writing form New York and It was going pretty well but it was killing me.

6.8 Case Study Analysis: ASOS magazine

Group Interview with

1. **Trade Marketing Assistant**
2. **Marketing Manager**
3. **SEO Executive**
4. **Creative Content Manager**

Proximal Measures for Assessment of the 4 Ps

Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade and esteem**	ASOS has been widely acclaimed as a successful magazine, given its huge 20 something reach through one of the UK largest online fashion retailers	ASOS.com is the UK's market leader in online fashion retailing, we offer our own-label, branded fashion and designer goods. We are a digital platform rather than a magazine or a blog.	Instead of us being just an online retailer we use content marketing as a way to connect to our customers
Product	**M2: Magazine 'fan' and publishing views**	Either free or subsidised at £1 the 'look book' for each season features contemporary celebrities from pop music and fashion	ASOS may be viewed as a digital publisher, however, we are not publishers in the traditional sense.	It is a free title and it is quite aspirational and accessible too.

Measures and Data: Variable P for People

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	The people at ASOS are adaptable creatives – but ones flexible to the wider corporate vision	People here are creative but also follow the guidelines. So there is personal expertise and also the structure.	Nimbleness, resilience and adaptation are key characters of the people and also the business.
People	**M4: Biographical and autobiographical accounts of key staff**	The fashion business , marketing and retail are fields	I am interested in culture, economics, organisational	I think if you are working for ASOS you have to be up do date with all

			processes, future foresight, strategy development. It might be quite specific to the job.	the things going on in your industry like trade marketing trends, global trade trends, fashion trends.
People	**M5: Description of how 'highlight' career moments in creativity of staff came about**	Incremental confidence in developing content with 'substance' away from data driven sales	people from creative teams such as branding, fashion team, editorial do not always and necessarily use data to develop collections, campaigns and content and take different directions that are more aligned with brand mission and purposes.	There was a trend where every digital platform had to have its own blog section and the articles didn't have any real substance to it. We go way beyond producing a catalogue with picture of what we sell online. We write about fashion trends, beauty how-to, even getting interviews A-list celebrities.

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Process	**M6: Personal description of ideation or thought process**	Strong ideas and opinions prevail at ASOS's magazine before 'iterated' through other departments	…people in general have strong and interesting opinion which plays a role when we are deciding what will go into the story.	What we do here at ASOS is quite unique, the ideas get iterated continuously and it is a very fluid work environment. It is a circular evolution process: back and forth from team to team or from teams to directors.
Process	**M7: Evidence of group creativity**	Strong emphasis on brainstorming and key staff leading team-based discussions drawing in different 'personalities'	We have brainstorming sessions or workshops with mixed teams.	There is always a key person in the team, holding a fundamental role in bringing the team together and starting the discussion. I would say that there are many

				unusual personalities.
Process	**M8: Evidence of: skills training and improving knowledge**	Investment in training and knowledge-sharing is something that ASOS seem committed to	The company also invest in training so I think the brand values are quite embedded in what we do.	You can also see that there is a lot of investment in the individuals who work for the company and growth in terms of the skills and things one can learn whilst in the company.
Process	**M9: Evidence of commissioning process for talent**	Emphasis on in-house creatives in copy writing and picture editing, styling and art direction	We created a mood board and wrote guidelines to be used during the Christmas campaign photo shoot. We were not invited for the photo shoot (there were too many people and main creatives did not want it to be too chaotic.	Everyone knows what they are doing. People are experienced and usually quite renowned, especially in the more senior roles.
Process	**M10: Evidence of improving creativity skills**	When inspiration runs dry, ASOS turns to technology and online sources for content ideation	and the way of working can become linear and not inclusive. We also often then turn to sources already available online.	We have the technology to gather process data on every decision our costumer or potential costumer may want.
Process	**M11: Evidence of motivating staff including resources**	A management style exists that is 'mixed'. Only certain roles are given the opportunity for the individual freedom described as making one feel 'appreciated'	ASOS has a very mixed management style. I have the creative freedom to come up with anything and there are plenty of opportunities for an external input, like brainstorming sessions and workshops.	So I guess the individual freedom is what makes you feel appreciated… …also depends on the team and on the line manager… not everyone feels motivated.
Process	**M12: Examples in interviews of adding to knowledge about journalism / publishing / platform**	Retail customer magazine not as a catalogue but a fashion glossy informed by a wealth of user behavioural data	We can monitor clicks, every activity they make online. We know what they do, where they go, what they buy, what they eat, what their	Publishers have been great at telling stories and that is what we are tapping into. It is very different from a traditional retailer.

			believes are and so on.	

Measures and Data: Variable P for Place

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Place	**M13: Staff view on freedom vs control and support for creative environment**	Understanding of workplace psychology at a corporate level – although only effective at a 'within team' level	It is quite acceptable to just walk up to the team leader and say: Hey, I have this idea, what do you think, can we do it? So there is freedom and resources for creativity within teams.	Motivational psychology is considered very important for the progress of the business and for this reason the whole infrastructure is modelled to prioritise and listen to the employees.
Place	**M14: Evidence of organisational innovation for creativity**	The organisation, one that has grown exponentially during the internet shopping revolution, values 'agility' towards change above all	Overall the business is trying to optimise its agility towards change and see change as an opportunity for growth and progress. However, not everyone is on the same level with uncertainty and for others it might take many more team building sessions and training.	On a bigger scale level it is more and more difficult to have freedom in using creativity because of the scale of the company itself.

6.9 Case Study Analysis: Hole & Corner Magazine (Interview 1)

Interview with
Mark Hooper, Editor
Proximal Measures for Assessment of the 4 Ps

Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade and esteem**	A niche 'craft' and design lifestyle publication that is event based, with less emphasis on copy sales	in the Design Festival we featured some 40 designers and makers in the British Art Pavilion, we also have done series of discussion and talks.	The idea was always to have a magazine that does many different kind of things.
Product	**M2: Magazine 'fan' and publishing views**	Community formation through the craftspeople featured in the content	It is not craft with the capital C, but it is about making and we do feature fashion but it is with insights of the process.	People featured in the magazine become part of our community

Measures and Data: Variable P for People

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	A 'particular' kind of creative person is described – one that buys into their values of craft and artisanal living	There has to be a particular person to fit in and I think we try to find the right fit. We have quite a young staff and people now are so used to digital world and	everyone is creative whether you are making physical product or doing sales.

Variable	Proximal Measure	Analysis	Example quote 1	Example quote 2
			so they appreciate the offline aspect.	
People	**M4: Biographical and autobiographical accounts of key staff**	The core team are experienced magazine people in fashion and lifestyle editorial, photography and art direction and production management	[Sam] was at Vogue for a while running a photographic studio so he ended up doing more managerial work than creative	we both both gone through various magazines at the time, I was working in contract publishing (Redwood) and Sam was working at Frank magazine
People	**M5: Description of how 'highlight' career moments in creativity of staff came about**	The impetus for starting the magazine came from the lack of satisfaction from more corporate publishing jobs	I had gone through five years of different sort of things and ended up doing a corporate magazine for Virgin Media and things like that. It was a good job, it was not very hard, you know TV listings and it is not really my sort of area of interests.	Sam and I set up the magazine, we were literally just fed up with industry, we had good jobs in terms of the money but they were not fulfilling. We used to do this on the weekends and around our day jobs at first.

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Process	**M6: Personal description of ideation or thought process**	Launch concept from the editor's personal 'feeling' about a change in 'aspiration' culture	We just had a little chat saying, you know, there are lots of good magazines around - it is just the big magazines are getting a little lazy, I think	I guess there were all these kind of aspirational lifestyle magazines and we didn't really aspire to that lifestyle anymore.
Process	**M7: Evidence of group creativity**	Group based creativity reliant on a close network based on friendship and favours	It is just being adults about it. And maybe at the beginning it was a little hard because there were only the thee of us. Lots of people just doing us favours and helping out.	People that feature in magazine also tend to become friends with us and may work further with us or just hang out in the next festival
Process	**M8: Evidence of: skills training**	Emphasis on the media team learning creativity	I remember going to this guy who makes bespoke	I think it is about surrounding yourself with

	and improving knowledge	through craft from their subjects	suits, quite young, in his late thirties, but he was like the best at it in the world. It was so easy to just watch him, it can be so amazing to just watch someone make, and he was just so fulfilled at what he was doing.	those people, because I don't actually make anything myself except for the magazine, it sort of rubs of on you, the peoples lives that we interview.
Process	**M9: Evidence of commissioning process for talent**	Talent is discovered through 'trying-out' student interns and new graduates and also through the people / community they feature	We kind of naturally had a lot of students and graduates coming in, doing experience for couple of month and we paid their expenses and then they just turned out to be important to us and it turned into a full time job.	People featured in the magazine become part of our community, they might do talks later or workshops. That also means we have more talent to pull from, more than just editorial team in the magazine
Process	**M10: Evidence of improving creativity skills**	Happiness and having fun can be seen as a way that the team improved the their 'creativity skills'	There was an article we did, maybe three years ago, and the guy said there is this sort of relaxed fluidity at work, the reason why craft makers are so happy with the things they do is because they are relaxed.	I would like to think we have a quite happy team. It is fun, and I think we made a rule, particularly in the beginning, where in fashion you get a lot of prima donnas and ego's, so we only work with people that we like
Process	**M11: Evidence of motivating staff including resources**	Work in enriched by an informality in roles and role enrichment.	And people can see that the money is coming out of our pocket so they appreciate it. It is probably stuff you care about.	There is not that attitude here: 'oh that's not my job'. Everyone is just doing things, even when it is trying something new. And probably that attracts people.
Process	**M12: Examples in interviews of adding to knowledge about journalism / publishing / platform**	Hole & Corner have built a community of magazine publishers who are curators and event organisers	I think it is about surrounding yourself with those people [craft people], because I don't actually make anything myself except for the magazine, it sort	That is being nimble in different kind of way: we can do magazine content but we can also curate art workshops, because the magazine covers

| | | | of rubs of on you, the peoples lives that we interview. | different kind of strands and we are not like a mainstream magazine and we do not want to be. |

Measures and Data: Variable P for Place

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Place	**M13: Staff view on freedom vs control and support for creative environment**	The core team have built a 'relaxed' stress free organisation - one that works with their lifestyles outside of the London	So yeah, we are quite relaxed. In terms of the working hours, myself and Sam, we both live out of London so we don't have nine to five jobs, magazines usually do not anyway	...going from a full time job to doing what you want - sometimes you want to just relax a little and do things as you like
Place	**M14: Evidence of organisational innovation for creativity**	Networked working with freelancers and designers through a hub and spoke organisation	We are quite a small business but I think we are also quite strategic in the way we work with brands and we try to work on our own terms with people who are interesting to us. We try to be honest and creative with that process	We try to be very ethical about the work. We do not have huge budgets and a lot of our staff is freelance and maybe what we pay is a fraction of what they would get at other magazines but they appreciate that because they can do creative works.

6.9.1 Case Study Analysis: Hole & Corner Magazine 2 (Group Interview)

Group Interview with
1. Designer 2. Art Director 3. Marketing Manager 4. Managing Director **Proximal Measures for Assessment of the 4 Ps**

Measures and Data: Variable P for Product

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Product	**M1: Evidence of 'rating' by experts in industry: awards, mentions in media, accolade and esteem**	Hole & Corner is seen to have cross media potential and also brand consultancy around their anti-consumerist craft lifestyle ethos	It is beyond the product or the finished element or the magazine. Now we are having clients coming to us and taking those same themes those stories and making it into a brand.	fascinated by the way how Hole & Corner could achieve if it came a cross media brand and started working not just as a magazine but be a lifestyle alternative to people who were becoming tired of the mainstream culture.
Product	**M2: Magazine 'fan' and publishing views**	Niche appeal and off page and offline community building	Hole & Corner is a brand, a living experience that you can also see when you come to the office and it has manifested in the festivals that we have organised and work shops where you can become the experience of our world.	As a magazine we are very quiet and very reserved and the intention in general is to change that and be a bit loader and more visible

Measures and Data: Variable P for People

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
People	**M3: Descriptions of staff character traits, divergent thinking and intelligence**	Hole & Corner is full of different, 'interesting' and 'remarkable' personalities	I find it interesting to even just going out with them for a drink and chatting to them because they have things to talk about and that is the kind of people we want.	but it is very interesting team of people and they are remarkable. ...certainly is made up by all the different personalities there are, their points and references and the experiences
People	**M4: Biographical and autobiographical accounts of key staff**	The core team come from very different media backgrounds including journalism, creative agencies and television	having gone from being straight up from university and to now 3 years out of it.	I was a television producer and Sam was running a creative agency in a luxury setting, Mark came from a very strong journalistic background. So you can see already that it is not people who are from the same background it is three people who are very very different
People	**M5: Description of how 'highlight' career moments in creativity of staff came about**	Disillusionment with mainstream media channels' commercial 'façade' define launch impetus	I become increasingly disillusioned with a lot of mainstream media and I just thought it was quite facade.	I love reading magazines but I had a really hard time finding a magazine that didn't disappoint me on every level. I didn't at that time understand magazines as well as I do now and I remember learning that the reason the writing was so poor is because it was generated by personal relationship managers

Measures and Data: Variable P for Process

Variable	Proximal Measure (M1-M14)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*

Process	M6: Personal description of ideation or thought process	The management encourage ideas from the bottom up	we need something real that is tangible and so it has to be true to its values on every level.	also just because I have been working in media for twenty five years, maybe their ideas, just because they are coming from different perspective are equally as important.
Process	M7: Evidence of group creativity	Evidence of sharing and collaboration with individual ideas	Also all of us in the team we contribute the ideas independently and sometimes we just take a seed an idea that someone else has and we would go and expand and translate that by adding our skills and knowledge.	not so confined to very specific role because it comes down to specific people and there is a good spirit to do things together
Process	M8: Evidence of: skills training and improving knowledge	Strong support and on-the-job mentoring within the team	I think my taste and what I have learned have been informed by my time here, and being with people who are older than me and being directors and the kind of points of reference they bring into business	we have chosen good people and we know that they are good at what they do so it is up to us to help them
Process	M9: Evidence of commissioning process for talent	The core team draw on an extensive freelance network and database - one built through years of editor's experience	I felt there was awful lot to do in that space: events, retail, podcast now, print publication, films. This was only possibly because we had people coming from different places creatively and that whole thing just came together.	There are number of different people who we also regularly speak to and sometimes we also have commissions but it is the understanding that there is a 'wider circle'.
Process	M10: Evidence of improving creativity skills	People are 'forced' to be agile in different ways by small team role	… and things very often drift into different things, like right now I am sourcing	There certainly was a phase when people were doing too many things at once but as the

		expansion and development	different kind of makers and I guess I have to be able to perform different tasks	magazine has grown that has changed.
Process	**M11: Evidence of motivating staff including resources**	The editorial team enjoy healthy competition between them, supported by outside of work socialising	We also have a culture which is based on healthy competition, rather than jealousy. I think creating something that works is relaxed and happy and that is what works	it is such great thing to be able to talk about things beyond work and the interests we have - it is a healthy way of doing work.
Process	**M12: Examples in interviews of adding to knowledge about journalism / publishing / platform**	*Hole & Corner* are an example of a niche magazine publisher learning to develop brand consultancy as well as a community	Magazine publishing industry is struggling to have an impact and also the revenue models are changing and there are new places to find information	Now we are having clients coming to us and taking those same themes those stories and making it into a brand.

Measures and Data: Variable P for Place

Variable	Proximal Measure (M1-M13)	Analysis from overall dataset	*Example quote 1*	*Example quote 2*
Place	**M13: Staff view on freedom vs control and support for creative environment**	Open and informal working culture with few hierarchical boundaries	There is a great deal of freedom in that and a great deal of freedom to express our approach and opinion of that but at the same time I think it is a larger idea at play.	. Just few minutes ago we had a meeting in which everyone from the company presented something they are interested in and the marketing assistant did a presentation on the fabrics fair in Frankfurt
Place	**M14: Evidence of organisational innovation for creativity**	Flexible working hours and a mature culture that nurtures the younger and less experienced in-house staff	we have quite a big degree of flexibility of how people can have their working hours which works well with the colleges from the team that have children and then they can come early or	here we are trying to make sure that the people at the top take the blame, the blame has to go up and that is how is here, the blame always goes up and if something goes wrong it is because of the

			come in late or work from home and do things that factor around their lives which means there is an emphases on that sort of thing and it is taken very seriously.	lack of tools or training,

7.0 Case Study Narrative Analysis

This chapter provides a narrative analysis of the nine magazine cases based on the 14 measure analyses in Chapter 6. A summary table is provided of the coded analysis in Chapter 6, before a full and rich narrative of each case is provided, using some other sources of information where needed.

7.1 Case 1. Smash Hits

Table 2a: Summarised themes from 4Ps (M1-M14 Measures): Smash Hits

Smash Hits			
Creative People	**Creative Process**	**Creative Place**	**= Creative Product**
People who could cross boundaries as musicians and writers – one editor become a famed pop musician himself Contrasting to the art school and counterculture background of music journalism in the 1970s, *Smash Hits* staff were less revolutionary and more middle class The founding editor, Nick Logan, had already cut his teeth as the youngest editor of the most established music magazine of the era – the *NME*	Organised and motivated to make a magazine distinct from the established norms and formats The process was one of what is self-described as 'competitive cooperation' Talent initially sourced through informal recruitment, using people who had novel perspectives – often with little professional magazine experience Editorial hierarchy was absent, with consensual and peer-like process of editing where design and art	Soho in the 1980s provided context for a magazine studio outside of the established press and intersected with pop music and fashion Regional magazine publisher allowed a freelance London hub environment providing independence for editors and design creatives EMAP provided modest financial support and advice but little direction These early independent music magazines formed closer structural	Creativity was defined by Smash Hits as not being 'smart' or knowing about music – but smart about knowing teenagers and their obsession for pop SH invented a magazine narrative as more personal, less critical and more visual than anything before it. Its creative success paved the way for new magazine segments and genres, contrasting with the NME and Melody Maker 'inkies' and the mainstream press largely disdaining of pop music

	direction creativity drove features	ties with the pop industry	

Smash Hits: Narrative Analysis of 4 Ps Themes

Creative: People

Nick Logan, the former editor of the NME and now well-know magazine publisher, founded *Smash Hits,* when he approached a Peterborough publisher Emap in 1980. This departure was described as occurring after having a **"a breakdown"** at the NME, something that was **"well documented"** (Interview 1: Features Editor). *"After the NME he wanted to do something new. Nick had just completely re-invented the NME. It became a national institution and people would wait each week to spend 8p on the issue. Pop music wasn't covered anywhere else. It created an alternative platform – almost a zeitgeist magazine, it covered all aspects of music - cultural changes, politics and it employed very smart writers."*

Their style of interviewing celebrities in the magazine was irreverent and humorous – humour was something that was said to have culturally bound the initial team members. *"We liked The Young Ones [1980s comedy TV show featuring a number of anti establishment figures]. We could finish each others' sentences. We were all quite different but all shared a similar sense of humour, which was important because that creates the unique voice of the magazine."* This sense of humour came not from an art school background (like that of the alternative press mentioned so much in the interview around NME), *Smash Hits* staff were all well-educated Grammarians who wanted to professionalise their take on writing about pop music: *"...it wasn't a London St Martin's art school type of thing. Quite the opposite, the magazine team was more like a grammar school red brick world"* (Interview 1: Features Editor). Some people involved in the editing were so creative with their words and stories, that one of the key team of three or four people went on to write famously wry song lyrics in the pop music industry. According to the interviewee: *"You can imagine how creative Neil [Neil Tennant who latterly form the band The Pet Shop Boys] was – he became*

one the biggest pop stars in the world himself in the 1990s." (Interview 1: Features Editor).

The background of the editor, Dave Hepworth, was different. He was not a writer, but worked in the music industry – in recorded music retail at HMV. According to Ian, *"he was much more commercially adept. He had more understanding of the market and the publishing side – he built a team in 1982. Six of us. Like an internet start-up. Mark Ellen, deputy, me as features editor and then Neil Tennant (who would go on to create The Pet Shop Boys) in 1984 as reviews editor or something"* (Interview 1: Features Editor).

Creative: Process

The launch process was described as akin to a type of magazine folklore of 'good ideas' *"A great magazine is one that anticipates a new mood. All good ideas are the same, as soon as they see it, they realise they can't do without it."* (Interview 1: Features Editor). It was, according to Features Editor (Interview 1) driven by a process of *"... intuition and no marketing - the polar opposite from what is happening now with legacy media companies who want everything as data-driven. Nick came up with this magazine as a hunch, sitting at his kitchen table."*

The *Smash Hits* case study points to the importance of magazine publisher's recruitment of 'mavericks' as being instrumental to the creativity of a new genre of product. Founding publisher, Nick Logan, recruited the entire team when they were fresh and unknown. In terms of the art direction, the interviewee stated: *"He [Steve Bush] started off by designing badges, and I can't remember how, but he went to art college and started designing...Nick.. discovered him"* (Interview 1: Features Editor).

The evidence shows they certainly weren't motivated by money – they were paid poorly, despite the size and impact that the titled gained over the years *("Nick Logan [publisher] was famously tight with money. He would be the first to admit it!"* Interview 1: Features Editor), but they were motivated by gaining a sense of being pioneers in their field and in what they could achieve. *"We were all incredibly proud of what we did."*

The process of creative work was a collaborative and competitive one within their tight-knit group. It was fuelled by a certain amount of 'friendly rivalry' internally – where instead of a hierarchy from Dave Hepworth and Mark Ellen, there was a kind of first

among peers culture – what the interviewee called *"competitive co-operation"* (Interview 1: Features Editor). One example is the way the cover was composed – something that is key to the packaging of the product each month. *"We'd never do the coverlines on our own, we'd sit around and do them together. It might be Dave adjudicating but in an unthreatening way. It was a template I have used for every magazine that I have ever launched, including digital projects.* This sense of intense respect and peer-reviewed camaraderie never left them: "*We were all good friends and have stayed good friends."*

One specific collaborative process employed, highlighted a way of working allowing for specialisation on trust among their featured bands. They employed a *"a 'beat' system",* of star interviews, according to Ian Birch. *"We had five or six key bands each. We had to know everything about that band. Each would have one of the 'big names'. I had Duran Duran for about two years."* According to Birch, this was only possible at the time because it was "*the era before the ghastly PR machine kicked in and you had to go through fifteen levels to get to a star"* (Interview 1: Features Editor).

Some links and networks at the time were with the other media organisations, in particular, the BBC's Top of The Pops 'machine' – someone who they worked in tacit connection with, admitting that: "*Singles would go up the chart five or ten places after a TOTP appearance - and they would know the night before and would give us the information - and we could use that. That was gold dust info in 1984."*

Although the case revealed the motivational feeling of being 'outsiders' to the mainstream newspaper press and the music 'inkies' (NME and Melody Maker), the *Smash Hits* formula of irreverent but 'safe' revelations of the stars was intoxicating. **"We were a complete contrast to that. They looked down on us as more trashy…they were dismissive of pop who were creating a new kind of mood. We had the field to ourselves"** (Interview 1: Features Editor).

Creative: Place

The publishing company Emap seemed to defer to the decisions made by the creative editorial team – their group publisher seemingly aware of not wanting to disrupt the process described as *"making us so much money"* (Interview 1: Ian Birch). The described formula was: **"*They gave people the space to come up with their own magazine. That can't be underestimated - that's why there was a flood of people who were more maverick going to work for them."* (Interview 1: Features Editor).

Smash Hits was organisationally small, independent-like, as it was detached from the Peterborough hub of Emap. Having set up their own office in London: "***People would come up to the office all the time because they thought they'd meet George Michael or someone. Teenagers were often in London for the first time.."*** (Interview 1: Features Editor). It was organisationally a DIY affair, and the management culture was democratic: "***Dave, the editor, never ever acted as if it was his word, and his word only. It was fluid, it was open, and he was doing the same thing. It was a small room on Carnaby Street***" (Interview 1: Features Editor).

The findings also revealed the interesting nature of reader relationships and feedback in the 1980s, something that is often associated with digital culture and social media. In the era of *Smash Hits* early years (1980 to 1990), the personal connection from letters, teenagers' visits to London, and the agency they had for young people who were intensely devotional to pop stars, seemed genuine. ***"We had sacks full of letters, we took phones calls - we had to employ people to go through the letters! This sounds crude because of the systems of that era weren't digital – but letters were so personal and genuine"*** (Interview 1: Features Editor).

Creative: Product

There is a wealth of material that can be used to contextualise the interview data. As a creative *product*, there can be no doubt about the importance of this magazine – creativity in the 'Big C' meaning. According to one newspaper commentator who wrote about it on the 10th anniversary since its closure in 2006, it was 'the best music magazine ever' (Marshall, 2016) and arguably the most innovative pop music title of the 1980s era, launching the careers of a number of writers and journalists and editors. According to Smash Hits' Wikipedia page (Smash Hits, 2019) these included the interviewee in this research (who launched many magazines for Emap), famed writer and author Julie Birch, Lisa Smosarski (who would later edit Britain's highest circulation women's fashion magazine The Stylist) and Neil Tennant, a journalist who turned his comedic take on interviewing pop stars into writing ironic pop lyrics.

In the early years after the launch, they saw an astronomic growth in circulation, **("*All these tributaries flowed together into one stream and by 1984 our circulation went to 100,000 copies per year*"** Interview 1: Features Editor) and in a short space of time, won awards despite sitting outside of the mainstream magazine publishing industry of

the 1980s: *"The PPA decided to award us but couldn't possibly give a teenage pop magazine an award, so they created an award, something like 'the magazine that has a unique relationship with its audience"* (Interview 1: Features Editor). Before *Smash Hits*, there was no 'style press', it arguably, according the interviewee, lead to the development of *The Face*, and the next 1990s and 2000s generation of 'niche' youth culture magazines and media.

Table 2b Summary Analysis: Smash Hits

Creative People	Creative Process	Creative Place	Creative Product
Magazine publishing 'mavericks' of their era Backgrounds were mainly middle class 'Grammarians' in their late 20s	Collaborative, competitive and driven by pride Absence of established roles meant little hierarchy from editor or publisher	Proto start-up organisation in pre digital era Proximity to London's 1980s music and fashion scene	Created a niche outside of NME and Melody Maker New genre of magazines aimed at teenagers

7.2 Case 2: Rouleur

Table 3a: Summarised themes from 4Ps (M1-M14 Measures) Rouleur 1 + 2

Rouleur			
Creative People	**Creative Process**	**Creative Place**	**= Creative Product**
The senior staff at Rouleur are experienced magazine people who have practiced in other genres, especially cars and lifestyle Junior Rouleur editorial staff might come from other backgrounds and be inexperienced They are mostly cycling obsessed hobbyists themselves There is a strong emphasis on creative thinking as doing the same thing in different ways. It can be said that as journalists, the team are very visual thinkers The team is one managed by owner entrepreneurs	The creative process at Rouleur is based around a small core of people in-house, and wider and well trusted pool of experts outside – especially in the field of photography There is a mature and democratic feel to collaboration, where people inside and outside are supported in developing their practice and approach When it comes to managing people, there is a tried and tested way of doing things ensuring quality control Motivation is abundant at Rouleur, as staff feel privileged to work there (high creative status)	The organisational environment is small and intimate though formal and hierarchical Senior editors Ian and Andy are media owner entrepreneurs and the culture is very much a deferential one to them. The senior team have created an environment, while hierarchical, one that allows freedom of ideas, flexibility in work and a lifestyle culture around their sport.	Rouleur is a magazine that sits on the intersection between a number of genres on this basis alone it can been seen as a 'creative product. A premium magazine, a coffee table bookazine that is collectable, a sport magazine that is 'long form' and a lifestyle title within that, there is nothing comparable on the newsstands. It has a following outside of the UK

Rouleur: Narrative Analysis of 4 Ps Themes

Creative: People

Rouleur is a magazine that is put-together by people with a deep, cultural interest in road cycling. According to one journalist interviewee: *"I consider myself a cyclist and journalist"* (Interview 2: Digital Editor) - indicative of the lifestyle that permeates nearly all the core staff roles involved.

Some people are not experienced journalists, having moved from jobs outside of publishing to be given a chance to be involved with content creation about their passion, for example, one journalist (Interview 2: Journalist) who explained *"Up until few years ago I was only working in marketing but I wanted to do things that are more meaningful and I was most interested in cycling and this seems to be the ultimate place to be at if you want to write about cycling."* (Interview 2: journalist)

The editor and publisher (managing editor) represent a team of people with broadly different disciplinary backgrounds. Unlike some of the team, the editor and managing editor have lots of magazine experience and have worked together in the automotive sector, where there is more variety in sub genres. They admit they often "***tap into what we have done in cars...because cycling as a sport belongs to nostalgia.*** (Interview 1: Managing Editor).

The emphasis of doing the same thing – cycling content – but in different ways lends itself to valuing visual thinking as a key skill by the editors. **"There is only so many ways you can take picture of blokes on bicycles and it starts looking very 'same-y'. [staff photographer]...did a fantastic book that was portraits of riders who were shot against a white backdrop, looking absolutely exhausted, just after the finish line. And a series of just riders' legs."** (Interview 1: Editor)

Rouleur's key content creation staff (photographers, writers and reporters) are commissioned by their ability to break with the conventions of the relatively homogenous genre of cycling magazines – in particular the editor values freelance people from a 'visual-thinking' background: *"I get pitched a lot of things by photographers, asking to be on the magazine and I look at their work and I think, 'I have seen this before.' So we always look out for work that has not been done before."* (Interview 1: Editor)

Creative: Process

Inventiveness is something said to be needed when ideas and stories are planned – in a cycling field where content can be quite similar: *"I like to tap into established space, and talk more about the personalities and lives. But up to a certain point you still can be inventive and you can tailor the interests to what Rouleur is*" (Interview 1: Managing editor). Often this inventiveness in features and stories can be visually-led in narrative: *"That can come from two different view points, it can be because one of the writers has pitched us a brilliant idea and then we go ok, how do we illustrate this...also, it can come the other way around, it can come from a set of photographs and then we would wrap around some stories to match that. And sometimes we just let the photos speak for themselves, there is no point saying anything, it is what it is"* Interview 1: Editor).

One example of this was a photographer who, *"...had this idea about indoor track racing and he sent me this famous shot of Muhammad Ali and it is taken directly from above the ring and what you can see is just the boxing ring and the two guys boxing. And he wanted to do that but with the bikes, and I went: 'great, go'! I haven't seen this before and it worked well. Just something new and fresh"* (Interview 1: Editor).

Editors look for this 'inspiration' from a network of freelancers but rely on the in-house skills to often make stories work. This work is supported with a kind of informal hub-and spoke quality control – with only one person at the centre (the editor). Internally, there is only some 'pitching' for creative ideas: *"There are some pitching meetings but usually Ian and Andy have an idea of things aligned which then get assigned. We are quite hierarchal in that sense. This makes a great way of doing a quality control but there are ways to bounce off ideas too by just being in the same office where we can easily ask a few questions"* (Interview 2: journalist).

According to the editor – there is, however: *"Creative freedom? I think there is a massive amount of it. I am not going to tell you what I am looking for. It is more like when you get it right that is when I go: "great, right, yes"! (Interview 1: Editor).* This is backed-up by one of the journalists, who said: *"When it comes to writing an article, it is entirely up to my judgment, I can ask for guidance but there is not really any kind of involvement from anyone else until after it is done. Even then it is generally up to the editor to decide if it is alright but in most of the cases they have a lot of*

trust and they would not change the style of your writing or just take pieces out. I am personally surprised about it, I was not expecting so much creative freedom" (Interview 2: Journalist).

This seems to delegate a lot of responsibility down to a small team of staff journalists, though this motivates them, as challenge is supporting through on-the-job learning and feedback : **"when it comes to writing which is quite an insecure position to be at, Ian and Andy are very talented guys and this place has made me think of my own talent too, you know they have experience and they are hard-working and journalism is not just painting a picture, there is a process"** (Interview 2: Journalist).

On the digital side, the creative process is tighter and more formulaic: *"There is quite a rigid structure in my opinion, because with digital content there is systemic way of working that has already been pre-established and it is quite easy to measure performance. So when I started working here I was presented with already established brand rules"* (Interview 2: Digital Editor).

There is therefore evidence of staff at Rouleur being intrinsically motivated to create content for the magazine. However, there is also evidence of this being supported by a feeling of pride of the perceived quality in the market place – an extrinsic mechanism – and one that has a portfolio value and caché in publishing and other media and communication fields, explained by the staff journalist as, *"being able to [work under the editors]…and go under the Rouleur stamp is quite a nice thing"* (Interview 1: Journalist). Financial rewards, like in so many other magazine cases, are however, an unlikely source of motivation, as managing editor explains: **"I think you do not get in this business if you want to get rich"** (Interview 1: Managing Editor).

Creative: Place

The publishing company, as an independent and common to many creatives and more coffee table bookazine publishers, is run and managed by owner entrepreneurs. Asking about the formalities of the working environment, the journalist explained: *"We are quite hierarchal in that sense. This makes a great way of doing a quality control but there are ways to bounce off ideas too by just being in the same office where we can easily ask few questions"* (Interview 2: Journalist).

The managed small team are therefore individual agents– and enjoy both creative freedom and responsibility. *Rouleur* staff have come, not only from other industries to be involved in cycling media, but also away from less 'flexible' work roles to be there: ***"I came to the company after taking a redundancy from another media company and also became a father and I was looking to do my own independent projects. So they are very flexible with my approach to work***" (Interview 2: Digital Editor).

 "Everyone does things for themselves to a certain extent, the marketing area and the data are more reporting to senior staff, marketing manager and managing director. In a small company like this everyone is competent and they have to be to make it work" "...everyone is passionate about the sport. You are not clocking in at 9 am and leaving at 5pm like people who do not care" (Interview 1: Managing Editor).

Rouleur are based in an industrial setting that could be described as a 'creative enclave' in SE1, London – a central area that 20 years ago that was bereft of new businesses (not being near London's West End or the financial district of the City). As independents, they enjoy being part of a network of small communication based companies in the area. This, according to the Digital Editor (Interview 2), has real benefits. ***"I live South East London in Croydon and travel into London for work, not far but I always regretted the fact that I 'lived in London' but never got where the 'action' is happening. Croydon is not in a very glamorous place but media is quite glamorous - or at least it used to be. Now coming here, it is quite a gentrified area, there are nice sort of places to eat your lunch, shops, and you feel like you are in a happening place and you are within a common set of businesses - one where the 'mood' feels quite relevant."***

Creative: Product

Rouleur defines itself as distinct from other 'sports' magazines, in that it is more cultural and lifestyle based - in their own words: ***"The finest cycling journal in the world, published eight times a year. Each issue is classic and collectable, bringing together the very best cycling writers and photographers to convey the essence, passion and beauty of road racing"*** (Rouleur Publications, 2018).

One of the key attributes of the magazine, is that the magazine has more of aesthetic, physical, or bookazine, format – something that sits somewhere between a collectable series and a monthly media product. In its premium delivery model, it even boasts

limited edition illustrative artwork on the cover. According to the magazine's founder Guy Andrews (The Washing Machine Post, 2011) *"I found a shot and started messing about with some cover ideas, there were no bikes in it, just a road and it made me start to think about how stale and formulaic cycling consumer magazines had become. It sounds a bit pretentious now, but I thought there was a bit more to road cycling than fitness specials, pictures of bunch sprints and tests of £1000 bikes"* According to the editor (Interview 1: editor):*"Cycling magazines tend to be printed on a low grade paper, you know, cheap throwaway there is not a lot of thought process that goes into it. It is also timeless there should never be a feeling when you pick up one of these that it is out of date and I am not going to read it, that there is not a lot in it. It should be hopefully timeless."*

To prove this value as a collectible, the managing editor pointed out: *"about a year ago we did an experiment with the smaller size of the magazine. Because [of this] issue one, the original issue, goes for £200.00 on e-bay, and there is hardly anything in it. There just was absolutely nothing like this magazine at the time. Which is why there is such a demand"* (interview 1 Managing Editor).

Table 3b Summary Analysis: Rouleur

Creative People	Creative Process	Creative Place	Creative Product
Intrinsic love of subject matter by all staff Team have experience in different fields	Structured way of 'doing things' from editors Thinking in 'inventive' ways encouraged within parameters	Small but 'special' media organisation Culture dominated by editors /publishers	Premium coffee table 'bookazine' that bridges sport, lifestyle and fashion

7.3 Case 3. Touch Magazine

Table 4a: Summarised themes from 4Ps (M1-M14 Measures): Touch 1+2

Touch			
Creative People	**Creative Process**	**Creative Place**	**= Creative Product**
Those who launched *Touch* were educated white middle class graduates rebelling against mainstream music culture at a time when club culture and multiculturalism was underground The re-launched core team at *Touch* were more culturally diverse, and well-trained in journalism, photography, design and media practice than their pirate radio era predecessors The role of people with a visual leaning (art direction, graphic design and photography) became important in the re-launched edition The publisher and the commercial director both had an 'anti-digital'	Ideas and content from underground pirate radio DJs, record shop vendors, and club go-ers developed over the decade to embrace the recorded music industry's interest in black British music artists The pre-launch editor and the commercial director had mutual respect for their different agendas: staying true to the 'underground' versus gaining mainstream acceptance (and advertising) from brands The re-launched magazine functioned in concerted yet delegated way. It was independently networked, with freelance talent often recruited	Its beginnings were interwoven with the community of south's London's troubled Brixton area, not long after the 1980s race riots Incentivised to move to Hoxton in the 1990s, *Touch* became an early case study in the creative industry incubation that the London Borough of Hackney was engineering After its relaunch *Touch* became subsumed into the business of its financially troubled new publisher: an established printer Working within an ink-on-paper lithographic press became an organisational and cultural barrier for the digital development of *Touch*	*Touch* was the first UK black music magazine launched alongside the birth of the pirate station Kiss FM It was instrumental in promoting the careers of a number of black British musicians and DJs Its relaunch saw the magazine become more of an 'urban music' fashion and lifestyle title – one aligned with growing MOBO Awards and the more inclusive pop music culture to become more As the digital shift marked more online and social media activity, *Touch's* magazine creativity was not easily replicated digitally

mindset by the Noughties	from the community education establishments where the part-time editors were working within		
	A strong creative partnership between the editor and the contributing editor forged in-roads with brands seeking an audience with younger urban music fans		

Touch: Narrative Analysis of 4Ps Themes

Creative: People

Touch was launched by people rebelling against their largely privileged backgrounds, such as Jonathan Mansfield (*"JM was the kind of money person…he was the son of the famous judge Michael Mansfield" Interview 1),* Jamie D' Cruz and Judge Jules (a now internationally known DJ and presenter). According to the commercial director, (Interview 1): *"They were not street kids – he [Jamie] was at Oxbridge with co-founder Judge Jules – that's why Jules is called 'judge' by the way, he studied law at Oxford."*

They wanted to celebrate the emerging 1980s and 1990s underground 'scene' around black British and American dance music, DJ and club culture and pirate radio. According to the Commercial Director, in the beginning the link with Kiss FM people was key as content providers: *"It was a vehicle for the people who were writers and who were DJs. It was a self-promotion exercise for them. In 1988 to 89, it was basically a promotion tool for Kiss FM. That was a pirate radio station back then, and that's why all the people like Trevor Nelson, all the Kiss DJs pretty much were writing for it"* (Interview : Commercial Director).

Devoid of a business model, some of the start-up people left after a year or so, using it as a stepping stone for their media careers – Judge Jules building up fame as a DJ and Mansfield in mainstream magazine publishing industry (*"He ended up staying at Kiss for a quite a long time, and then went to EMAP and he's still a big cheese at EMAP [now magazine giant Bauer Media], I think"* Interview 1: JP*)*. This left Jaimie D'Cruz as *"the only one who stayed with it - he was the only full time person"* being joined by firebrand TimeOut media sales person (interviewee 1: Joe Pidgeon) - someone who campaigned against racism in the 1980s - to rise the economic challenge of gaining acceptance from advertising and media planning agencies, recounting *"I was successful because I wasn't afraid to go in and say: "Are you racist? Are you not advertising with Touch because you think it's black?"* (Interview 1: Commercial Director)

The relaunched magazine, under a new publisher in 2003, had a very different make-up of staff both of key editorial and design staff and Millennial freelancers. Gone were the now established pirate radio DJs from the Kiss FM era, replaced by, according to Simon Das (Autoethnographic Account: Interview 2), better trained journalists and a freelance pool of contributors and contributing editors who were, *"diverse new talent – young talent, suburban kids, college graduates, clubbers and music fans"*, they more varied in age, gender and, importantly for what was an established black music magazine brand – more racially diverse. The ethnic backgrounds of the people featured large in the account by the editor (Autoethnographic Account: Interview 2), with people from black, Asian and Greek heritage all mentioned as part of new wider talent pool.

The background of editor, as someone working and training as a media educator at the time (working for a community college project in east London), espoused a culture of *"…never floating around middle aged Soho clubs, I was in the classroom, discussing the merits of Jay's Z rap or what makes a story 'move on' and how to properly write news stories. I had my ear to the ground, and my sleeves rolled-up. Some of those young people made such an impact on me."* (Autoethnographic Account: Interview 2)

Part of the re-launch's success was down to 'visual thinking people' and a visual form magazine narrative, from the importance of the art directors role (someone who in the past was very much layout and not design) through to the freelancers, with photographers leading stories through images in the digital era was key. According to the editor (Autoethnographic Account: Interview 2): **"We often worked around his**

visual first – and Ceri [art director] also brought in ideas and also innovations from other client projects he was working on.”

However, this visual creativity never managed to make it online, explained in both Interview 1 and Interview 2 as partly due to the background of a very key person – the then new publisher and owner - David Crowe – a man who had made his money through **“ink on paper”** (Interview 2: Autoethnographic Account). According to the former commercial director, who was kept on as a consultant after the re-launch, explaining an intransigence towards multimedia, stating **“the last thing he wanted was to go online… “** Admitting himself as a consult that **“I personally thought the Internet was the work of the Devil”** (Interview 1: Commercial Director)

Creative: Process

The creative process during the first decade at *Touch* was driven by people deeply embedded within the nascent pirate radio and underground dance music scene. This group of music enthusiasts, specialist record vendors (such as Trevor Nelson now at BBC Radio 1), club DJs (Judge Jules) and event promoters were developing links with the recorded music industry, at a time when black British music was beginning to ‘cross over’ into the mainstream.

During a period when the recorded music industry faced no online competition, such people were often also A&R scouts or even record label imprint managers themselves, overseeing the promotion of their roster. One example of this was provided by the commercial Director (Interview 1) as Gilles Peterson at Talkin’ Loud (an imprint for recording giant Polygram). ***“The people at Touch could pick up a phone ring up Gilles Peterson [DJ and founder of the acid jazz scene in the 1990s] and go: “Oi Gilles, what happened about so and so…” The list of people they had at their disposable was amazing.”*** Columnists developed areas within the flatplan of the magazine based on their specialist sub-genre (eg hip hop, reggae, house music and jazz).

There was a realisation that that the type of content created needed to have a broader appeal. According to Commercial Director (Interview 1): ***“Back in 1990 [they] wanted it to be very much this underground thing. They all didn’t want it, initially, to progress beyond that. When the reality set in that no-one was getting paid and there was no income stream whatsoever apart from small ads, everyone left and got***

jobs." The link with TimeOut and the Carnival Guide was a lifeline as it "...**opened the door with brands. I was able to talk to people like Cockspur Rum, Red Stripe beer and Levis - all these brands that wanted the big numbers and couldn't justify spending ad money for what was then a tiny readership**" (Interview 1: Commercial Director) Co creation of such content was a double edged sword for those who wanted Touch to maintain its 'underground' image: *"We created the ad creative – things like our Touch celebrity Trevor Nelson in a picture with the rum in a barbershop in the ad. They used the role models from the Touch world in their ads"* (Interview 1: Commercial Director).

Within the relaunched *Touch*, the creative process was driven by the recruitment of a new team of staff, people who brought experience from other magazines and media. According the re-launch editor, taking control in 2003 (Interview 2: Autoethnographic Account): "*I brought some of these contacts and people into the fold at Touch, they included people who would later become 'names' in journalism and media such as Sally Howard (now investigative journalist for The Telegraph)– who covered more think pieces such as gang crime. Debbie Bragg a talented professional photographer (who now runs a large photographic agency Everynight Images) and Saj Ismael, who became editorial assistant, having just left college – now a slick senior director at advertising agency Think Jam.*"

The process was fuelled by tapping into the creativity of a larger pool of freelancers – writers, journalists and photographers who pitched ideas to the editorial team. Contributors were given a great deal of freedom about ideas: *"One such key person was Lucy Small, currently a local DJ and festival promoter in Brighton. At the time she was a party going 20 something and I would get her and two others to mimic the Sun's 3am Girls and report back from gig and clubs - getting pictures of rappers, celebrities and events"* (Interview 2: Autoethnographic Account).

Given the lack of advertising for something that was deemed 'ethnic media' that lead to the demise of the first incarnation of *Touch* (BBC 2001) and the challenged music industry (*"the recorded music industry was changing - the easy wins where the music industry spent tens of thousands on a launch just wasn't happening as much by 2001/2*" Commercial Director Interview 1), a creative partnership between the editor, contributing editor and the sales team developed ideas about advertorial content for brands outside of music. According to the editor: *"The contributing editor...was a*

***man of huge networking skills....he was connected to a varied, multicultural and
extended number of high profile people – some of whom opened their doors to us as
former readers and fans of the magazine – and as gatekeepers to a very diverse and
increasingly teenage readership under my watch"*** (Interview 2: Autoethnographic
Account). Working on content ideas with clients, according the editor: ***"During this
period, we effectively became a powerful and effective sales team – we went on the
road, we spent more time in Soho...To my recollection, we made deals with video
games studios (Rockstar Games), mobile phone companies (Sony) ...and even the
motorcycle giant Gilera, who provided advertisement, advertorials, sponsorship
and competition"*** (Interview 2: Autoethnographic Account).

Creative: Place

Touch was initially set up as a small community organisation in Brixton. However, its
move to Hoxton was seen as important from an organisational point of view. This
provided a good working space, and importantly in the mid 1990s lots of links with
other creative companies who were based around N1 and Hoxton Square - a unique
'campus' atmosphere of different people engaging, sharing ideas and collaborating.
***"A lot was going on in the late '90s there, but we were one of the first creative
companies to be in Hoxton Square, along with Chaser [Straight no Chaser
magazine]. One of our columnists said. 'you should try to move to Hoxton, I've got a
music studio there - it's great, cheap, central..' It was completely derelict. Hackney
Council paid us – they have us a grant!"*** (Commercial Director: Interview 1).

After folding in 2001 (and seven people being made redundant), a new publisher re-
launched *Touch*, however: ***"Within a year or so, the business [the publisher's main
business] folded.. he took his contacts into an employment at The Colour House - a
large volume offset lithographic printer...now just a senior salesman, he separately
formed a company called DT Publishing with the owner director of The Colour
House...we were given another small room – only this time, with no natural light in
an industrial print-finishing warehouse of their plant in Deptford.*** The
organisational culture of The Colour House was not one that accepted multimedia work,
and this was seen as a barrier to its creative future – one that needed to be online. ***"The
publisher of Touch was a printer,"*** explained the editor (Autoethnographic Account:
Interview 2). ***"He was man who had made his money through ink on paper, and his
obsession was to drive sales – and more importantly – advertising sales based on***

the printing volumes discounted rates on his presses at The Colour House. We were mainstream, on the shelves around the UK. We had a distribution deal with Comag – what could an online community do to trouble us?"

Creative Product

There can be no doubting that *Touch* was the only UK published youth focused black music magazine before the 1990s. It embraced a diverse musical spectrum that included genres of music and artists that would go on to became hugely important. According to a recent post on the Jazz Café website (promoting a 1990s concert): *"At a time when UK Black music was slept on by the mass media, Touch Magazine was the original social media, giving a much-needed visual platform to the people, sounds and culture of the underground Black music scene"* (Jazz Café 2019)

Folding in 2001 and relaunching with a new publisher in 2003, with Simon Das as Editor, by 2005 *Touch's* relaunched edition received a number of accolades, some of which were published in their Media Kit (2005). The head of PR at Rockstar Games - a video games company that has sold over 250 million copies of their titles (Rockstar Games 2019) saying: *"Entrusting the original and most highly regarded urban magazine of its generation with a game as important as Grand Theft Auto: San Andreas was an easy decision to make. We're big fans of the mag."* (Touch Media Kit 2005

According to a submission to the DCMS in 2004 during their consulting period for the launch of BBC's 1Xtra (a digital focused black music radio station): *"Touch Magazine is one of Britain's longest-running monthly urban music magazines. Having started out in Brixton in the early Nineties as a free magazine promoting the then underground scene of 'black music', it has remained in private ownership, independent of the major magazine publishers and is currently the best-known glossy UK-based urban music and fashion title for a mainly teenage readership (14 – 21) concentrated in Britain's major cities."* (DCMS submission 2005)

Ultimately, the product in *Touch* could not bridge the digital divide – and audiences by the late Noughties were already consuming media in new and different ways. According to the former editor, (Autoethnographic Account: interview 2) *Touch* was not as creative as new more digital competitors *"Rewind and online RWD managed to build*

conversations and content online that allowed school kids and teenagers free access to content, links, gigs and MC 'battles' over London and around the UK. Rewind magazine - a thorn in our sides that became a pathological problem." It also failed, in the opinion of the Commercial Director, (Interview 1) to secure alternative and print distribution: "*it all came down to distribution. Rewind wouldn't have survived if it hadn't had done a deal with Footlocker [sports footwear retailer]... In the end the publisher, Nigel Wells, who I know, made an absolute fortune, after JD Sports [UK largest sports clothes retailer] made it their in-house magazine. We should have done the same."*

Table 4b Summary Analysis: Touch

Creative People	Creative Process	Creative Place	Creative Product
Rebellious graduates championing a 'scene' Re-launch team had professional media and educationalist backgrounds Staff reflected diversity of readers by Noughties	Driven by immersive insiders - not journalists Brand co-creativity through commercial director Re-launched magazine recruited trained and trainee talent in media	Interwoven with local area, and creative Hoxton hub Cultural 'tension' between editor and commercial director Organisation culture that became print biased and anti-digital	Unique niche music magazine that championed an underground scene A magazine that portrayed diversity as mainstream popular culture A creative product in print but not in digital delivery platforms

7.4 Case 4: Style at Home

Table 5a: Summarised themes from 4Ps (M1-M14 Measures): Style at Home

Style at Home			
Creative People	**Creative Process**	**Creative Place**	**= Creative Product**
Style at Home was launched by an experienced 'homes' genre magazine person who worked up through ranks	The creative process led by the individual concept from the launch editor	The Homes division is said to be a supportive environment for people developing the title	Style at Home is a relatively new mainstream, high volume and low cost magazine in a mature market.
People are described as ideas generators, as people who can reconfigure stories and repurposing content	The process of ideation in content is lead by employing readers as experts – and not passive readers of celebrity know-how	IPC provided organisational freedom to explore the researched based insights into new launch	Over a short period of time, it's fostered a decent sized low-end niche in the consumer magazine market
Highlight creativity was the 'insight' in the research groups demand for a new craft and DIY home concept	The team encourage each other through 'living' the life in the pages of the magazine and blogs around their interest	Editor sees herself as both a brand manager and a 'control freak', taking part in a range of tasks but informal and non hierarchical	The magazine had caught a zeitgeist social media mood about craft, up-cycling and creativity as it features readers – and not celebrities

Style at Home: Narrative Analysis of 4Ps themes

Creative: People

Style at Home was launched as the brainchild of experienced Deputy Editor of the UK's largest homes and interiors monthly titles – *Ideal Home*. According to her (Interview 1: Launch editor): ***"Being a nosey person, I got wind that something was going down. There's a gap in the market, and you've got the concept, so go for it!"*** Having trained as a journalist at college, and then taking an internship at the magazine publisher IPC

Media (now Time Inc), she grew up as a magazine 'fan': *"I've been surrounded by magazines all my life. My mum is a magazine junkie. I worked for peanuts at IPC initially, because I simply loved being there and doing the job. (Interview 1: Launch Editor).*

During the years working through the ranks, the launch editor saw evidence emerging in research groups and in various sales data that there might be scope for more 'down market' and creative homes magazine – one where content particularly suited the tastes of a younger, mainly female, readers. In the prevailing economic reality, such a reader is more likely to rent rather than own a property: "*We discovered that first time buyers were at least 34+ so what's happening before then? Do they not want to 'kit-out' their rented houses? We asked, what's happening between the ages of 25 – 35 in the UK? Do they not want to kit out their rented flats as they do on the continent?*

The importance of the art director in developing the visual side of a mainstream, low cost magazine (priced at £1.99) was crucial in realising the editor's concept. According to the launch editor (Interview1) *"the art director – someone who was used to high volume weeklies, was recruited, as we knew we wanted it to be saddle stitched and have a 'pick up' easy feel."* This was a person who was also experienced in the Homes magazines section of IPC, and someone described as being an ideas person: *"She has tear sheets and ideas coming out of her ears*" (Interview 1: Launch Editor).

Creative: Process

The creative process with regards to the launch, it began with the editor researching the culture around DIY culture and craft, and the taste for less consumerist and more budget home styling. In asking: *"Did you know, sales of sewing machines at John Lewis are going through the roof at the moment?"* (Interview 1: Launch Editor), the editor shows an understanding of the wider sociocultural environment with regards to home furnishing and upholstery. From the start she proposed a magazine concept around this: *"love it, do it, make it" franchise. They thought 'that's great' – I'll explain: The 'buy it' – is shopping, the 'do it' was the DIY thing and people having a go and the 'make it' is about up cycling and craft – which has shot up off the radar at the moment"* (Interview 1: Launch Editor). Explaining the dummy magazine concept (one where a secret team of seven where put in a **"cupboard, sandwiched between Nuts and the NME")**, *"a lot of it came from myself and the art editor. Having*

someone who understands that market. You just save magazines if you work in the industry"

After the launch, the process of editing Style at Home became to be one where monthly ideas flowed from the people embedded in the craft and DIY home styling 'scene'. All the staff members of the magazines are therefore deeply immersed in the content, including the editor: *"...in the evening I might be sewing cushions and doing social media about it. Everyone is all on Pinterest. we all have a blurred view between life and jobs. We all live in the lifestyle. We all have ideas. We all blog"* (Interview 1: launch Editor). According to the editor, content done through lens of living the life, draws-in the interest of the "*talented people on social media,*" ones who *"post the most amazing things about homes– the trick for us is to filter them...as we're surrounded by them. We're spoilt for choice.*" The team were delighted to see that these amateurs and readers also want to be the 'faces' of this down to earth magazine: *"A friend of a friend posted in Facebook. She said: 'that's the magazine with the faces, I want to be one of those faces.' We thought that was great."*

There is, however, also the acknowledgment that the 'rules' of magazine publishing means that creativity on pages exists in clear domain boundaries and processes: *"If someone says we need an idea, I'd start with something we'd done before – but doing it in a different ways. Looking at the core and seeing. There are no original ideas – just looking at something afresh. I'm very careful not to stamp on any ideas."*

Although the original emphasis was in repurposing Homes group content ("Style at Home was about this – sort of 60% repurposing and 40% new content), it's now *"about 70/30 split the other way"* with original content. When recruiting new freelancers, one of the tactics the editor poses to test for creativity is: *"In interviews I have a question to 'test' people, for example, 'Where can you go to get ten sofas for £100?' "* (Interview 1: Launch Editor). Another aspect of developing and testing talent within the magazine and freelance base is to involve freelancers in one-shot magazines around the title: "*We're doing a series of one-shot – repurposing material. Predominantly print. The one shot is also a kind of spring board, and to try people and give them a chance to shine."*

Outside of the intrinsically motivated team who live the life of content through home styling, there is, evidenced through the editor, some extrinsic motivation through internal rivalry about how successful this process is, and in the circulation statistics

between magazines within the Homes team – especially their 'nearest' title, *Your Home*. The editor (Interview 1: launch Editor) admitting, ***"to be honest, we'd like to take a share from Your Home - I've known them for a long time – and they work hard, but we're competitive."***

Creative: Place

Style at Home is comprised of a small and tight team, within the organisational context of a well-established Homes division of what is now Time Inc – one of the UK largest consumer magazine publishers. According to the editor, ***"We've got fantastic resources at our disposal – we're part of IPC Homes. We have 6 or 7 titles ' worth of content I have access to. Competitors don't have that privilege."***
The organisational culture within *Style at Home* is tight-knit and entrepreneurial, with the editor seeing herself less as ***"a print journalist"*** and more as ***" a brand curator,"*** insisting that***: "Deep down, I know my job is to make money"*** (Interview 1: Launch Editor). This publishing business culture is said to permeate throughout the organisation: ***"Our team know our page rate, know our budget and know our sales - because they're part of it. And more and more so, because the ad market's changed so much over the last few of years."***
With support from functions such as marketing and publishing (***"We have a marketing manager. We have really good team. We share her across the three titles"***) there is lots of informal communication with those in group publisher roles: ***"The ad manager and I speak everyday. My publisher just sits by the kitchen, so we speak regularly too."*** Within the immediate team, ***"because of the size and structure of team – and a new team - I've only got to say, 'we need to do this', and it gets done."***

Creative: Product

Style at Home achieved a large innovation in launching a print magazine product in an extremely difficult marketplace of 2012, amid a digital shift and within competitive consumer magazine sector - homes, decoration and gardens. According to the launch editor, it is clear to her that: ***"Print is not dead in the homes market. 0 to 54,000 copies in our first ABC!"*** As a product, it suggests when there is innovation, traditional consumer magazines through traditional newsstand distribution can indeed succeed, if

they have the right product for the right audience. Although the editor is optimistic about winning awards "***I keep entering the PPA awards, but haven't won any yet!"*** The uniqueness of the magazine is that it clearly taps into a mood, a zeitgeist possibly one led by a wider economic context about up-cycling, DIY culture and craft. It's about bargains – a culture that, according to the editor, ***"filtered down from fashion – there's no shame to be wearing a bargain. It's like, 'oh it's from Tesco' –which means 'I've been smarter than you' You want to share that."*** It therefore has a broad appeal – both to the so called Generation Rent – (Millennials would cannot afford to buy their property), and to older readers: "***It's about people that might have money, but don't necessarily want to spend it. I would put my mum in that category,***" said the launch editor (Interview 1).

Although the title is primarily a print product, it can be seen as very 'in tune' with content in the digital era – and doing very different things in terms of content, art direction and story telling when it comes to homes, decoration and furnishings. "***When I started it was Laurence Llewelyn-Bowen [TV celebrity homestyle consultant] who was a magazine homes 'expert',*** said the launch editor (Interview1***),*** admitting ***"there's been a shift and it's been lead by social media. Now readers are the experts: Its' OK to say, I did this, oh tell me how to do it."*** Within the editorial narrative of *Style at Home*, it's ***"The readers [who] are really core – peer to peer recommendation and sharing."***

Table 5b Summary Analysis: Style at Home

Creative People	**Creative Process**	**Creative Place**	**Creative Product**
• Experienced homes market staff from major publisher • Talent for re-imagining existing ideas – not new ones	• Insight of launch editor about concept • Repurposing of content and using readers as experts	• Entrepreneurial small team inside a large division • Supportive organisational environment	• Mainstream low cost high volume magazine launch • Reflecting readers' creativity in craft and DIY

7.5 Case 5: Cycling Weekly

Table 6a: Summarised themes from 4Ps (M1-M14 Measures): Cycling Weekly

Cycling Weekly			
Creative People	**Creative Process**	**Creative Place**	**= Creative Product**
Cycling Weekly is being transformed by a new digital team led by an experienced magazine editor who has a background in music and motorcycle titles The people at *Cycling Weekly* are said to need to be creative in ways that involve data analytics and the ability to see what is popular *Cycling Weekly* staff do not see themselves as 'art' people or even taste makers – but might need to be curious in finding angles in stories	Young multi-media people from outside of cycling journalism are being recruited – though no-one can be too 'green' The process of being innovative or even first on stories through social networks is said to be less important than consistency and following a story all the way through for their mainstream readers There is an emphasis that content needs to be constant and plentiful for it to work across platforms and for repurposing IPC is learning from other digital competitors and their own experience about digital content.	Time Inc is changing the way they organise their cycling titles to help them work under both digital and print editors The digital team have been elevated in importance in the organisation and are afforded more freedom and remit – including branded content The organisation of the cycling team at Croydon focuses on content and branded content – advertising people have been moved to work across all titles centrally at Time Inc's HQ	Cycling Weekly is one of the most established cycling brands on the UK newsstands It has a number of competitors both in niche print markets where lifestyle and fashion are popular. It also has strong online competition from a number of digital players Cycling Weekly is an umbrella brand for both mountain bike magazines, quarterly fitness magazines, yearly one-shots and importantly a daily social media disseminated digital brand that can have international reach

Cycling Weekly: Narrative Analysis of 4 Ps Themes

Creative: People

Cycling Weekly is in a process of rapid change. At a time of a huge technological shift in media since IPC's acquisition by Time Warner (and a recent rebranding as Time Inc in 2014) the Croydon base for its cycling team is one that is fast acquiring a new and more digitally focused team. According to the Digital Editor (Interview 1: Digital Editor):*"We're expanding. The online team is all new. Two people starting last week. Two vacancies. I still need a news writer."* This appointment of the Digital Editor is seen as significant to Time Inc, as according to him, *"..we're recruiting from younger and different backgrounds"* and that *"The editor and me (head of Digital Content) - we're on the same level"*

The background of the editor is one of a rich variety of magazine editing experience, including the mentioning of motorbike title and years within music (*"I used to work in music magazines"* Interview 1: Digital Editor), with an emphasis on skills needed in the team that are less about taste making, and more analytical and data driven mindsets. Some of these digital skills, for example, are given as examples where people have the 'ability' to mine obscure and not very 'fashionable' or what might be deemed 'front page' stories: *"That's now why we have a digital team, because there are places we want to go online that we don't want to go in print. Either you do that, or you give up and say, let's let other publishers have those places e.g. commuting."*

Creative: Process

The recruitment for new creative talent featured highly at the top of the agenda of the Digital Editor. People in the future digital team are said to need the right kind of skills. Unlike the enthusiast journalists into the culture of cycling, the sport or the lifestyle around it, the editor requires a new news editor: *"Someone who can find stories and get through a volume or work: quantity being important. Struggling a bit to find someone."* The reason for this may be that both youth (*"we're recruiting from younger and different backgrounds"*) and yet experience is said to be required *"Because we're hiring a whole team, no-one can be too green. Someone who can get on with it to some extent."* There was no mention of such a person coming from an existing team or being trained in these skills at Time Inc.

When it comes to editing the entire group of *Cycling Weekly* platforms (print and digital), one view on content was that theirs is very different from niche magazine publishers in the cycling genre – giving an example of *Rouleur* magazine as a niche rival of this type. There was almost contempt for this titles, viewing their product as a form of self indulgent 'art', the digital editor (Interview 1: Digital Editor) espoused a philosophy to contrast as one of data generated processes, replicability and – above all: ***"The success of this isn't to do with innovation, it's more about consistency."*** When it comes to these competitors in print, the digital editor insists "***They'd be scornful that I want data. In the minds of Rouleur - they're making art. They'd stand by their convictions, but I'd argue sometimes they're treating their readers really badly. Page filling or your own personal thing"*** (Interview 1: Digital Editor).

Within the Croydon staff base, the digital editor explains an editing and commission process that is now ***"fairly merged",*** between print and online teams, providing examples in the past where print editorial was too insubstantial to repurpose online. According to him (Interview 1: digital Editor): ***"content* [in print] *is very thin,"*** asserting that ***"we can't have a page on a bike and hardly any content. It downgrades the whole site. I now say, 'these are the minimum things I need for a product review – otherwise I can't use it'.*** Repurposing also features prominently across other brands, from mountain biking to cycling for fitness: *"**We repurpose everything. Quite a lot of times. Cycling Weekly has a lot of fitness content. We do a Cycling Fitness quarterly, which uses that. Then stuff from those becomes two one shots, maybe about Tour de France or an event."***

In a technologically developing online world, learning from competitors is key. One competitor website is given as an example: ***"They've done a really nice 'seeing the light beam' type of tech feature, one where they split the screen in two ways. What this allows, is for the reader to directly compare one side of screen is one say in partial darkness, the other is different and completely dark. We're learning from these things and how to do things like than even better".*** When it comes to driving traffic to the website to see such content, the social media game of 'who is going to be first' on finding a story is something that is said to be unimportant. **"*There's a myth you have to be first,"*** said the Digital Editor (Interview 1), adding**: *"Sometimes you can think; 'We're so late on this, it's been everywhere' and then it goes absolutely viral and the biggest story of month. You realise ideas don't spread the way you think***

they do." One method that they have learned that works is to 'listen' on Twitter but to drive traffic through Facebook. According to the Digital Editor (Interview 1): *"**You can get huge traffic from FB. There has been a 1000% increase in FB traffic - the number of people coming to us from FB."***

Creative: Place

The reorganisation of the magazine to give importance to the digital platform is seen as hugely significant. New remit and freedom is given to this team, along with budgets: ***"I have my team, and we'll do whatever we want"*** (Interview 1: Digital editor). However, ***"The print side is [emphasis added] paying for the digital team. We couldn't have that size of team if we didn't have the print side. We're now at a point where online can pay for many of its overheads and the team."***

One other significant aspect of the reorganisation is the commercial and advertising side. ***"Our ad team have moved from here [Croydon] in the last few weeks to be part of an integrated team. Part of reason is that they have a lot of digital expertise at Blue Fin [Time Inc headquarters]. They've been growing ad revenues despite a drop in print"*** (Interview 1: Digital Editor). The new emphasis in Croydon, where the cycling team reside, is therefore now firmly on content, and the opportunities that brings for a new source of revenue - branded content. According to recent strategic conversations with Time Inc's group publisher (Interview 1: Digital Editor): ***"Branded content is more and more important. Really interesting to see where it goes. To be there for a our client. To respond to the challenges. Smaller companies and start-ups online are faster to move on it. We need to make sure when people want content, they think of us to do it – we know we can do it."*** It seems clear that *Cycling Weekly* want to act as creative agencies for cycling brands, manufacturers and accessory suppliers.

Creative: Product

Cycling Weekly has been published by Time Inc, formerly IPC, since 1970. Its roots go back even further to the origins of cycling as a sport in the UK – and their brand is still the market leader at the newsstands. Its current sales figures, in print, are strong at an average of 20,000 copies per issue (ABC 2018). In its current guise, it has built an umbrella brand – one that encompasses publishing daily online, weekly in print, quarterly as a fitness guide and yearly as one shots. Its website competes with a vast

amount of socially driven content from other publishers, clubs and even fitness sites such as Strava. According to one web analytics provider (Similar Web 2019a) they are ranked internationally in the Top 10 of all cycling websites by traffic.

Although the heritage of the brand is an asset, according to the digital editor, it is not something that can be relied on: the pre-digital archives are expensive to mine, and using content for one-off is hard. According the digital editor: ***"It's a really skilled job, to be a picture researcher. It's a bit tricky. All these deals were done before repurposing was conceived so there can be some IP issues. Advertisers are not particularly interested"*** (Interview 1: Digital Editor). Where their history and legacy comes alive is, ***"more for enriching day to day content."*** According to the editor: ***Cycling's quite a heritage sport, so there's a lot of that. You see more of it than in football or cricket. People mythologise the bike, and see the link between Merckx (legendary cyclist Eddie Merckx) and you doing a sportive. The fact that time's lapsed in between doesn't make any difference. People don't really mythologises about Bobby More anymore"*** (Interview 1: Digital Editor).

One new 'product' area in the digital era for *Cycling Weekly* is the ability to physically gather their readers through paid events and 'sportives'. Tellingly this has become a key part of their business model, according to the Digital Editor: **"*[events] Used to be a brand building exercise. We just don't make enough money out of the magazines. It used to be like, how do put on events to support the magazine. Now it's how can we use our magazines to support events, which make a profit!"***

Table 6b: Summary Analysis: Cycling Weekly

Creative People	Creative Process	Creative Place	Creative Product
Analytical editors, driven by data and not 'taste' in cycling Young people with multi platform skills	Content and data analytics driven Processes for consistency, coverage and repurposing of content	Rising importance of digital editor and team Cycling brands grouped together for branded content opportunities	Super brand in cycling Platforms include daily online and social media, weekly magazine, quarterlies and one-shots

7.6 Case 6: The Stylist (ShortList Media)

Table 7a: Summarised themes from 4Ps (M1-M14 Measures): Stylist 1+ 2

The Stylist			
Creative People	**Creative Process**	**Creative Place**	**= Creative Product**
Publishers famed for their experience in high profile magazine launches for larger publishers such as EMAP (now Bauer).	Launch concepts through established processes and 'tight' teams who work intensively	Private management owned company culture provides flexibility to make investment decisions	As a publisher, they have honed the art of the 'freemium' magazine, one of mass distribution through the transport network.
Experienced senior staff with a track record in journalism and art direction – the editor is one of the best known women's magazine editors	Day to day editing of the *Stylist* is more unstructured and with an emphasis on brainstorming and even more conceptual cover stories outside of fashion / lifestyle	There is an emphasis on productivity not creativity with 'lean' philosophy within management	It has arguably changing the notion of low price = low quality, with *The Stylist* as ShortList media glossy flagship magazine, now its sister title for men – *The ShortList* - has closed.
A new emphasis has emerged on the editorial side for younger people with digital skills and viral nature of news content	No formal training is provided within the company, but there is evidence of developing social media relevant knowledge in printed publishing domain.	The working environment is supportive and management provides freedom and flexibility in working hours and in editorial and design remit	The magazine has support from a wide variety of advertisers and no 'paid for' readers affording it leeway to transcend the genre of fashion and style into general women's interest

The Stylist: Narrative Analysis of 4 Ps Themes

Creative: People.

The founding editor of ShortList and Stylist was one of a handful of 'creative experts' for new launches for EMAP and IPC in the late 1990s explosion of consumer magazines. According to the Co-founder (Interview 1):*"Launches. I've done lots of these in my time. One of these was with EMAP Chairman, Sir David Arculus. In the '90s they [EMAP] were massive, but they sort of ran out of ideas."* Both he and the current chairman of the *Stylist* Group (also known as ShortList Media) were described as part of small team of **"ideas people,"** including **"...David Hepworth [former editor of Smash Hits], we were a group of people who all made ideas for blokes in their 30s and 40s. They was also another group in Peterborough [EMAP's HQ] – they worked on developing some of the titles for younger men, such as Max Power [car modification scene title]"**

After getting a reputation as a magazine 'hit maker', as part of a *"fusion of two groups of about 8 to 10,"* as one of the *"freewheeling people around them – people like me - on editorial or research"* He discovered the distrust that publishers had for anyone outside of the magazine industry when it came to learning about audience study and innovation. *"I was a 25 year old working for these guys, but my dad taught marketing at Leeds Uni and basically he said, 'why don't you just do research yourself' and helped me with some basic disciplines and how to 'listen' to people. So I started doing the qual [qualitative research]."* Persuading the EMAP CEO for funding, he then received formal training in the basics of market research at Stanford in the US, and**: *"The publishers learned this stuff, and in the end built specialist units: with people like Andy Cowles [former art director and editorial director at IPC] and other editorial and design people, and people who would do some maths in the background. By the mid 90s, we learned to do this quickly as a team. Out of that came a lot of ideas"* (Interview 1: Co-founder)

Other 'core' people at the *Stylist* are also very experienced– it is not a new start-up type of company, more a management collective of people who had a track records at Time Inc or Bauer (formerly EMAP and IPC). *Stylist* Group CEO (Interview 2: CEO) having recruited Lisa Smosarski (editor in chief) her having already proved herself as Editor of *More* , *Bliss* and even *Smash Hits* before *Stylist*, it's clear that traditional journalism,

editing and art direction skills apply at the *Sylist* - according to the CEO (Interview 2) ***"Someone who works for Elle could work for Cosmopolitan and the Stylist - the skills are fairly the same but they have a clear understanding of their audience. I think there are certain things the way that this is structured that makes it valuable to the audience."***

Despite this rather traditional view of staffing, there is some acknowledging of 'new blood' and more digitally native talent needed at the *Stylist*. Co-founder and publisher (Interview 1) provides a clue: **"The great thing about digital - is a few kids can do amazing things. You used to be able to do things quickly before, but it would still costs thousands to launch a student magazine. Young people do a lot more experimentation,"** asking, **"what can we learn from them?"**

Creative: Process

Given the economic nature of the publishing and the background of the people involved in The ShortList Media group since its formation in 2007, it has constantly explored new launch innovations in their 'fremium' magazine model. According to the Co-founder (Interview 1) ***"New ideas for magazines is not rocket science. It's having a few people with good ideas, testing them, learning and having the confidence to throw them away if there are crap. Love this idea, but it's not going to work so let's slit its throat in a jihadi way, and move on."***

This reflexive approach was played out recently, with the closure of their flagship men's magazine the *ShortList* and the new launch of *Family*. Previously, according to the Co-Founder (Interview 1): ***"Shortlist has launched Shortlist, Stylist, the website, Mr Hide, Emerald St plus all of these things in France and Abu Dhabi."*** In the UK a recent statement by the CEO on the DC Thompson website (their part owner) described it as part of a ***"rapid and successful evolution across our print portfolio as we continue to transform our approach to accommodate the increasing demand for big, conceptual pieces that cut through with imaginative executions. The launch of Family last year is just one example of that"*** (DC Thomson 2017).

In terms of day-to-day creativity in editing their main title The *Stylist*, the CEO explains (Interview 2) ***"there is creative freedom that does not exist in other magazines formats, because the cover on a newsstand [magazine] is reaching out to an occasional buyer, so it is a sales poster and trying to grab out the consumer."*** In terms of a process, she explains: "***I think in big idea generation we have a quite a set***

process that sits within the business. But on a daily and weekly basis the idea is generated though smaller processes, like brainstorming sessions."

When it comes to employment of talent - both freelance and in house - outside of the 'core' of experts, the CEO admits that talent finds its own way to them – given their size and reputation: *"You cannot have many unicorns working here, but you need some. And I think you can find exceptional people quite easily. It depends on the dynamic, but once you have a momentum people are attracted to the brand. The most difficult part is to see their strengths...getting the right people in the right place.*

Although no formal training was mentioned in relation to creativity in their work, there is collective knowledge of a new type of editing emerging their freemium model affords – one where traditional mass media print drives social media conversation. According the CEO (Interview 2): *"what happens that in two hours of commute around 40,000 women pick up magazines and I think the story can mushroom very quickly within the next couple of hours. Which is very different to let's say Elle. Now particularly with social media, the cover, for example, might move though social media and we can have just an ice-cream on it with hundreds of thousands shares, so we can do things differently. It gives a creative freedom to the designer and editors haven't had before."*

Such viral content is now being shared through their Stylist *Love* portal, one that aims to fuel these kind of visual conversations and shares using more. *"Most places have been built before digital and pre-digital and so they have to fundamentally change how things are done,"* says co-founder (Interview 2), adding: *"There is also interdependency on each other. In digital you have to have a different creativity, because it is tech user experience base that would inform the editorial whereas in print that would be a different process."*

Creative: Place

The overarching organisational philosophy at the Stylist Group (ShortList Media) is one of editorial and production productivity and lean management. According to the co-founder (Interview 1): *"The way they are going about it is, in fact, stripping out cost: to make magazines with a fraction of the overheads. We're in a different world or we wouldn't make money. BBC in late '90s had massive teams... a smaller team do much the same and are integrated It's almost Kaizen - all of these ideas were bought back from TQM [Japanese Total Quality Management]."*

Leanness, has made them adaptive to change, and the co-founder espouses the benefit of being a private firm to be able to make fast investment decision at the cost of dividends – something that may change with a recent investment by DC Thompson. Citing what *Vice* other European publishers have done, an example is provided by the co-founder (Interview 1): ***"Five years ago they took a big punt that a PLC could not do. They didn't have to deliver contribution of overhead for shareholders. Vice news is brilliant now. Because of the investment of - not really money - but senior time, to reorganise the company to do video. If this was IPC media, and if you made a decision like (to limit revenue for two years) it would get you fired!"*** On the Stylist group he explains: "***Shortlist launched in 2007 and lost money, and only make a profit in 2010. All of our grand plans were put in the bin. When we went to our investors, they still let us invest with very little profit...in order to grow,"*** warning that because of the recent investment by a larger publisher ("***a joint venture between the management and DC Thomson***"), that, ***"things may change... to deliver profits to people who need dividends."***

Presently, this relatively small but highly skilled workforce creates an environment where people seemed valued respected, and can work remotely and flexibly, with one example given by the CEO (Interview 2) of adaptive approach to different age groups, saying "***it turned out that all the younger generations do not want to work from home because they share their apartments and the elder generation were happy to - because they have kids at home! It is about output and that there is change: it is not about being present. We have become a much more mixed business where technology has become much more important and that has sort of mixed the teams together."***

Creative: Product

It could be argued that easily a million female Britons read the *Stylist*. With a weekly circulation of more than 400,000 copies per issue (ABC 2019) its reach and spread through Britain's transport nodes, stations, is impressive. It's printed on the scale of newspapers during their mass media heyday in the 1980s.

Asking about the uniqueness of Stylists' 'freemium' magazine model, the co-founder (Interview 1) explains: "***What's at the heart of what we've done? Innovation 1 it's free. Innovation 2 it's distributed where people want it. The working demographic***

who we're aimed at don't go to the newsagents any more. They don't smoke and don't buy chocolate. The number of people aged 25-35 through newsagents has fallen by around 40% - and Tesco Metro is not a good buying environment for media. They want to go their late in the evening and buy food and wine and head home to watch TV." This provided a unique opportunity for advertisers to reach this untapped audience – sometimes captively on the London Underground or other places where mobile phone and portable devices cannot easily connect.

In this process, it could also be argued that the *Stylist* has challenged two previously impossible barriers in magazine perception – both aspects of the 'digital era', for a product that is mainly in print. Firstly, that low cost or 'free' can be a premium product as a magazine: according to co-founder (interview 1) *"People don't associate free with low quality. Especially in the digital age. People don't reject FB because it's free or watch Sky Sports instead of Match of the day because it's paid for."* Secondly, that printed media can start social media activity – and not the other way around. According to the CEO (Interview 2) *"The way it is now it compliments that generation, it is a frictionless action and it is delivered to you, you don't have to go to Tesco's to pick it up. It fuels the conversation for your every day life, it sort of has become a different thing than magazine. It is designed for a social media generation."*

Table 7b: Summary Analysis: Stylist

Creative People	**Creative Process**	**Creative Place**	**Creative Product**
Experienced launch experts High profile magazine editorial and art team	Established processes for launches Brainstorming for day to day creativity	Lean management-owned structure Workplace and hours flexibility	Freemium innovation as 'glossy' Edited to be social media fuelling

7.7 Case 7: The UpComing

Table 8a: Summarised themes from 4Ps (M1-M14 Measures): The UpComing

The UpComing			
Creative People	**Creative Process**	**Creative Place**	**= Creative Product**
Founder and editor a law graduate with no formal journalism experience

Current contributors mainly students from non media and journalism backgrounds

The core editorial team have a background in disparate areas such as psychology and music | Content for the magazine website is 'crowd-sourced' driven by its network of freelancers asocial media

Talent is recruited through a user network and a reader base

Data analytics drive the choice of editing decisions – once of these was to cover more fringe and pop up theatre

More experienced editors help develop 'readers' into 'writers' as contributors often have no professional journalism training | The company is a digital start up of six years standing. It is a largely 'hub and spoke', operation with the founder and Exec Editor at the centre

Digital and virtual communication with culture and fashion editors, who manage contributors in both London and New York | The UpComing has become a respected listings, reviews and entertainment digital magazine by social media marketers and digital PR agencies

It features a 'long tail' array of 'listing' content through embedded writers with the coverage of under the radar music and theatre and entertainment less mainstream than TimeOut

The UpComing provides a platform for professionally produced user generated content and budding journalists |

Creative: People

The UpComing launched in 2012 during a time of not only recession, but huge digital disruption within media business. Like many international graduates studying in London, the possibilities of paid work as a journalist – especially not having studied journalism - was remote. As a response, the founding editor looked to the affordances of

digital media, social media and user generated talent. He thought: ***"I'm not going to work for other people, I want to set my own thing up. I knew nothing about fashion, for example, even though I wanted to work in lifestyle magazine publishing"*** (Interview 1: Executive Editor).

On finishing his degree in law, the Italian founder and current Exec Editor (Interview 1: Executive Editor) found himself staying-on in London ***"cooking in a restaurant part-time"***, but dreaming of following his passions in the arts – confessing ***"I love writing – I was writing for an Italian newspaper, I was playing in my band."*** He thought, ***"Maybe I should work on a magazine or start a career in publishing. I said 'Why should I waste my time convincing an editor that I have ideas?' So I put out an ad, and got like 50 CVs."*** It was at that point that he realised the power of digital networks for creative outlets– just by dipping his toes into the water, he gained interest in contributions for a publication not even launched or offering people any remuneration. Six years on, many people now working for the website, one which he calls a magazine, consists of mainly young contributors (in London and New York), who want to see their bylines and copy published to something more formal than social media. According to the Executive Editor (Interview 1: Executive Editor): ***"I need to keep giving people an easy opportunity."*** Asking about the specific background of these people, he answers: ***"Students [they] are great,"*** pointing-out though that "***What's funny, the majority of best student contributors don't come from journalism,"*** the reason for this often being that "…***maybe many of those from LCC [The London College of Communication] or other media institutions are from international backgrounds."*** In his mind, one of the problems with these students is not so much technical, or creative skills, but: "…***more about a level of English.***"

The present core 'in-house' team at The UpComing consists of mainly three key editors. The Executive Editor (and founder) and, according to him (Interview 1: executive Editor): ***"two people who have most influenced what we do"***, listing ***"our fashion editor…and the other one is our culture editor"*** who ***"…had a different background. Mine is law, she was a professional session musician and [who is] also studying psychology. She could detect things I couldn't not see. She had a totally different approach. Same field, but doing things that I couldn't see before."***

Creative: Process

The process of editing 'crowd sourced' content and recruiting reader talent, is one that is described as requiring an investment in quality control: *"When you put out an ad you only get around a quarter of responses that are interesting. You can see the way they shape the application: some take the risk of something different, the way they shape their application"* (Interview 1: Executive Editor). When it comes to the impact of the content that the selected contributors publish, the editor explains the social media aspect that fuels engagement and page views – **"We're blessed with writers who write but who also market their content"** (Interview 1: Executive Editor).

The process of editing in this digital title is one that can be 'tuned' to the data analytic tools available. In finding what items they might commission more of, or 'promote' to more prominent positions on the website, the editor explains *"It's easy to get data, the tricky thing is to analyse this amount of data. You get these figures about percentage returning, and then see what they read about. Theatre reviews for example were found to be popular, so we started to do more of that. We cover more concerts and plays than The Guardian. The concept is really about reviews"* (Interview 1: Executive Editor).

Given the nature of finding amateur talent, the website is not short of either content or good ideas. This esoteric array of content – and the limitless potential (unlike within the pagination of a magazine) attracts the interest of small and micro digital agencies, working for clients interested in 'paid for' or featured content. According to the Executive Editor, this is a growing area (Interview 1: Executive Editor: *"Lots of small digital marketing companies have a lot of content they want us to publish for them. Advertorial basically, like one Cineworld."* Asked about the branded nature of this – as per PPA rules in print, the editor points to a more lenient approach online than clearly identified 'Church and State' rules that magazine publisher adhere to with 'promotion' or 'featured content' flagging: "*Maybe one percent is 'branded,"* says the editor, adding: *"Content is the most important thing - we're not going to give that away. We write things relevant to the paper, but adjust once sentence to suit the client."* In terms of economic importance to the magazine, the Executive Editor (Interview 1) enlightens that: *"90% of income is from digital marketing agencies. It's nice for us, as we don't have to worry too much about finding clients."*

One of the key challenges with talent that is digitally 'crowd sourced', content that is reader and user generated, featured or provided by PR and marketers is journalistic standards, tone and sub-editing. The Executive Editor (Interview 1), admitting one of their greatest challenges: *"It's not easy turning a reader into a writer. Take someone who is not experienced and turn them into a journalist. Luckily we have very good editors that turn this stuff into content."*

Creative: Place

Typical of newish digital start up organisations, *The UpComing* is a company without many full time staff. With only the Executive Editor, often one Editorial Assistant (intern) at their office and a freelance team of 3 editors, including the prominently mentioned Fashion Editor and Culture Editor – who work remotely (according to the Executive Editor, Interview 1 *"Even if we're not in the same room, we can communicate in real time"*) – they are an organisation filled with people who predominantly work elsewhere, nearly all giving their time for love of being involved in the magazine.

The Executive editor, who positions himself at the centre of a very hub and spoke organisation explains the challenges of therefore being solo – and "**the main driver**" with a constant desire to "**check on things,**" explaining: *"A year ago we had a desk in New York. People writing from New York and it was going pretty well, but it was killing me."*

Creative: Product

In the six years *The Upcoming* has published, they have amassed an impressive following of readers in two of the most prominent cities in the world. They have nearly 10,000 followers on social media (Twitter) and according to recent web analytics (Similar Web 2019b) nearly 100,000 total visits (or unique users) per month. Although by the scale of online traffic, this is small, an analysis of their unique content shows that, unlike established entertainment and listing publishers, such as *TimeOut, The Upcoming* is entirely user-generated, has a youthful authenticity in generating 'on the ground' dialogue about film, art and in particular theatre reviews. As the Executive Editor points out (Interview 1): *"Obviously we cannot compete [with TimeOut] in terms of*

quantity - they have a huge machine - but we have benefit of people writing for us who are more personal – maybe rawer, ideas you cannot find."

In achieving this, it has also gained a reputation with small digital agencies and 'micro' influencers and secured a source of revenue from its promotions and content marketing from clients in areas such as: *"fashion, watchmakers, designers"* (Interview 1: Executive editor).

Table 8b: Summary Analysis: The UpComing

Creative People	Creative Process	Creative Place	Creative Product
University Students	Crowd-sourced talent	Start-up	Ents magazine 'platform' for new critics
Non media backgrounds	User generated content	Virtual office with freelance editors	Under-the radar arts coverage

7.8 Case 8: ASOS Magazine

Table 9a: Summarised themes from 4Ps (M1-M14 Measures): ASOS (Interview 1 and Group Interview)

ASOS			
Creative People	**Creative Process**	**Creative Place**	**= Creative Product**
Editorial people at ASOS are also skilled marketing 'creatives' – who are comfortable balancing their creative agenda with clear corporate guidelines	Content ideas for the magazine are described as going through an 'iterative' process of approval and change with other important functions at ASOS – especially marketing	ASOS is new company that has grown exponentially during the online retail explosion. As a culture, it therefore values the need to be agile above any other	ASOS magazine is unique in that as a customer magazine, it attracts a huge following among fashion conscious 20 somethings of both sexes
The fashion, marketing and retail businesses are fields that most staff have experience within – regardless of what they do or which department they reside within	There is a strong culture of encouraging brainstorming for ideas – especially within a workshop environment often guided by a 'key person'	There is an understanding of good workplace psychology with staff listened to and also given the freedom and resources to be creative	It is perceived as a premium product despite it being priced at a nominal £1 for customers
Editorial staff have gained a huge confidence in creating content with substance that is not data-driven or 'catalogue' work – having learned to take some risks	ASOS invests heavily in professional development and training with job enrichment, mentoring and skills development all highlighted	The extent to which people are afforded such creative freedom will be dependent of level and role within the organisation	It is an example of 'reverse publishing' where a huge digital platform employs a printed magazine to create 'aspiration' for their customers
	There is both creative and quality control within their in-house team – with no deferral to either comms agencies or freelancers		

ASOS Magazine: Narrative Analysis of 4 Ps Themes

Creative: People

The people who work for *ASOS Magazine* understand their position within a much larger entity than publishing, the Trade Marketing Assistant (Group Interview) makes it clear ***"ASOS may be viewed as a digital publisher, however, we are not publishers in the traditional sense. Part of our content marketing strategy is to offer additional value to our customers, other than the services we provide."***
In terms of the people skills and background needed, the Trade Marketing Assistant explains ***"I think if you work for ASOS you have to be interested in fashion, art, design, culture. I guess then comes your expertise, like editorial.*** Most people at ASOS share this marketing centric approach, with even the Content Manager for the magazine (Group Interview) describing it as a: ***"unique mix of marketing, sales and editorial. Our main business activity is to sell garments."*** Neatly summarised by the Trade Marketing Assistant: ***"People here are creative – but also follow the guidelines,"*** the Content Manager adding that, ***"people here are quite individualistic. It is not just a grey crowd of sameness. It can be quite hard to see at the beginning and it can take some time for the team to accept them and be familiar with what they say. However, people in general have strong and interesting opinion which plays a role when we are deciding what will go into the story."***

Creative: Process

The imperative for the brand mission set by marketing, takes precedence above any editors' agenda, and therefore the creative process is described as one that is iterative. According to the Content Manager: ***"What we do here at ASOS is quite unique, the ideas get iterated continuously and it is a very fluid work environment. It is a circular evolution process: back and forth from team to team or from teams to directors."*** Providing an example, she explains ***"the branding team always presents ideas to international teams to get the insights,"*** a way to ensure that the creative process is shared, passed around and moulded into something that works.
In the first instance, however, techniques such as brainstorming and workshops are heavily employed, ones described as pulling together more maverick ideas from all the

different and *"unusual personalities"* (Marketing Manager). According to her, "*in my team [marketing] people who have senior roles tend to be very introvert, which is interesting since you would imagine that in fashion people are quite loud and opinionated.*" The way this is managed is explained by the SEO Executive (Group Interview) as requiring *"a key person in the team, holding a fundamental role in bringing the team together and starting the discussion."*

"Nimbleness, resilience and adaptation are key characters of the people and also the business," says the Trade Marketing Assistant, at a company that all the respondents describe as heavily invested in training. However, nothing is seen to motivate the in-house magazine team more than the space to try their ideas and see how they work – from covers to featured garments and new lines. Without a comms agency or teams of jobbing freelancers, there is plenty of space to do this, according to the Content Manager (Group Interview): *"When it comes to creative freedom, I guess the main aspect is the space to use your own creativity, having an input in the process and coming up with new proposals. We are considered the 'specialists' of the area we work on. So I guess the individual freedom is what makes you feel appreciated."*

Creative: Place

ASOS is a large and fast growing multi-million pound retail business – a business that changes quickly and one that competes fiercely on margins. According to the Trade Marketing manager: *"Overall the business is trying to optimise its agility towards change and see change as an opportunity for growth and progress. However, not everyone is on the same level with uncertainty and for others it might take many more team building sessions and training."*

As part of this cultural approach to being nimble, there exists both a structure of tight control and at the same time informality in communication channels – something that is valued as part of their culture. This is described as *"a very mixed management style"* (Group Interview: Marketing Manager). Explaining, *"I have the creative freedom to come up with anything and there are plenty of opportunities for an external input, like brainstorming sessions and workshops. It is quite acceptable to just walk up to the team leader and say: 'Hey, I have this idea, what do you think, can we do it?' "* before qualifying however that *"...it depends on teams and managers."*

Creative: Product

ASOS Magazine has been a phenomenon as a magazine, typifying the mass circulation of 'paid for' magazines that are published for customers and not consumers. According to them "ASOS is a global fashion destination for 20-somethings. We sell cutting-edge fashion and offer a wide variety of fashion-related content, making ASOS.com the hub of a thriving fashion community." (ASOS 2015) "We love doing things differently. Today's iteration of our values is authenticity, bravery and creativity." In the words of the Content Manager (Group Interview): *ASOS Magazine* is specifically about "***excellent fashion pieces, selected from information gathered about latest trends, our customer buying habits and what types of fashion they like from the website registrations. And the way we reach customers then is by telling a compelling story.***"

Asking the question about how their offering compares with other digital retailers and websites, she adds "***This is more than just an online store. There was a trend where every digital platform had to have its own blog section and the articles didn't have any real substance to it. We go way beyond producing a catalogue with picture of what we sell online. We write about fashion trends, beauty how-to, even getting interviews A-list celebrities***" Content Manager (Group Interview)*.*

Table 9b: Summary Analysis: ASOS magazine

Creative People	Creative Process	Creative Place	Creative Product
Content people with a strong marketing background	Emphasis on strong leaders facilitating team work	Creative freedom in key roles	Customer fashion magazine, that is much more than a catalogue
Creatives compliant to corporate strategic needs	Investment in skills, training and mentoring	Organisation that values agility and adaptability to change	Reverse publishing: digital to print for a 20 something audience

7.9 Case 9: Hole & Corner Magazine

Table 10a: Summarised themes from 4Ps (M1-M14 Measures): Hole & Corner (Interview 1 and Group Interview)

Hole & Corner			
Creative People	**Creative Process**	**Creative Place**	**= Creative Product**
The magazine attracts 'remarkable' people with interesting character and shared philosophy on doing, making and living	There is a strong social and supportive atmosphere – bonds that support 'finding out' about each-others' talents	*Hole & Corner* is small company, with an office in the borough of Southwark in central London.	A niche 'craft' and lifestyle publication, one that encourages a 'real life' connection with its readers via community and events
The core management team have varied experience in consumer lifestyle magazine publishing and also in TV production	The management team encourage ideas from all areas and levels and foster a healthy competition around creativity and creative ideas for each issue	There is an informal and non hierarchical organisational structure with flexible working patterns	Community formation through the craftspeople featured in the content
The younger in-house team are often talented students or graduates with less than a few years of experience	There is an emphasis on community building with both the subjects featured in the magazine and the brands that advertise or work creatively with them	Hub and spoke management by the editor and publisher, who often working remotely from their more rural homes outside London	*Hole & Corner* is seen to have cross media potential in brand consultancy around their zeitgeist editorial around craft, artisanal life and slow consumerism
	The process of editing the magazine feeds into the community involvements and also the client base	The freelancer network is crucial to the magazine, with contacts built from the editor's 20 year experience in magazines	

Hole & Corner: Narrative Analysis of 4 Ps Themes

Creative: People

Hole & Corner is the birthchild of two experienced magazine publishing people – one from journalism (a person who edited a number of fashion lifestyle titles, including *GQ* and *The Face*) and one from the art direction and photography side (who worked for *Vogue)*. At the time of formulating a magazine concept, they were both working on more commercial and less 'creative' projects in customer publishing (contact publishing at Redwood). ***"I had gone through five years of different sort of things and ended up doing a corporate magazine for Virgin Media and things like that. It was a good job, it was not very hard, you know TV listings and it is not really my sort of area of interests."*** (Interview 1: Editor)

Part of the impetus of the launch was the type of jobs that the two founders were doing at the time, jobs seen to pay well, but lacked the creativity they sought to express. According to the Editor (Interview 1), they started it as a part-time project, "***we were literally just fed up with industry, we had good jobs in terms of the money but they were not fulfilling. We used to do this on the weekends and around our day jobs at first."*** The view from the editor was that there were, *"**lots of good magazines around - it is just the big magazines are getting a little lazy"*** (Interview 1: Editor), explaining that *"**there were all these kind of aspirational lifestyle magazines and we didn't really aspire to that lifestyle anymore."*** A solution to this was the untapped creative talent they had in their contacts book. According to the editor, *"**we were thinking it would be nice to sort of have all the photographers and journalists that we know to come here with their creative portfolios"*** (Interview 1).

Having published a few issues, this seasoned editorial and art duo sought to enlist a managing director – someone sought for media management experience outside of publishing. In the end, they opted for someone with TV experience, adding to the knowledge base and the potential for brand and platform extensions. "***I joined after three to four issues and started speaking to Sam because I was fascinated by what Hole & Corner could achieve if it came across as a media brand and started working - not just as a magazine - but a lifestyle alternative to people who were becoming tired of the mainstream culture"*** (Group Interview: Managing Director).

A number of other people in editorial, marketing and design at *Hole & Corner* are much less experienced, primarily recruited from the pool of creative graduates in design and

journalism from their local arts university – UAL (University of the Arts London). All of them characterised as being of a certain reflective typology, according to one young designer who started straight from college. He suggested that *"if we had different personalities involved it would shape a different magazine* (Group Interview: Designer). This 'type' of person, says the Managing Director, makes the team of people *"remarkable"* and *"individual"* (Group Interview), and according to the art director (Group Interview), it is set by *"the agenda of the magazine"* – one that *"is about living life on your own terms: what we are finding out is that what Mark has tried to do in the business is build it in a way that also fulfils those same themes and that agenda*."

Creative: Process

The creative process at Hole & Corner is one that is based on fostering ideas to emerge from all areas – regardless of experience of staff. According the Managing Director (Group Interview), it's *"where you can introduce something that is extraordinary and it will not be pushed to the side. Just a few minutes ago we had a meeting in which everyone from the company presented something they are interested in and the marketing assistant did a presentation.. So we have decided that we will feature that."* This is supported by the marketing assistant (Group Interview), who explains the way ideas can be not only shared but developed by each member of the team, saying *"sometimes we just take a seed an idea that someone else has and we would go and expand and translate that by adding our skills and knowledge."*

In order to do this, a great deal of mutual respect is required, and this is enabled through a strong sense of cohesion – of liking one another, with the Marketing Assistant saying, *"it is such a great thing to be able to talk about things beyond work and the interests we have - it is a healthy way of doing work" (*Group Interview: Marketing Assistant). According to the Editor, this creates "*quite a happy team,"* adding *"it is fun, and I think we made a rule, particularly in the beginning, where in fashion you get a lot of prima donnas and egos, so we only work with people that we like"* (Interview 1). It's part of an ethos or philosophy that shuns social media and the culture around it – very much aligned to the 'craft' content of the magazine. According to the Managing Director (Group Interview): *"If we do not share that ethos it becomes just another job. I think increasingly people are scared, there is a sense of uncertainty and a lot*

of things are gone, like with the digital culture, there are a lot of things that are good about the digital culture but there are a lot of things that can make you feel sort of disconnected from life."

Within this close knit magazine team, people are given a great deal of creative support to experiment and try things that may be outside of their competencies – in a riposte to his fashion and style magazine past at Conde Nast, the Editor says: *"in a fashion magazine, where everyone has quite a creative role but the people would just go and say: 'you know, that is not my role'. That used to be a thing when I worked in magazines. There is not that attitude here: 'oh that's not my job'. Everyone is just doing things, even when it is trying something new"* (Interview 1: editor). Although this seems to be challenging for inexperienced members of the team (*"There was a phase when people were doing too many things at once,"* said Marketing Assistant: Group Interview), it is one that not only encourages staff, but clients too – often as a result of seeing the integrity in the way they operate and treat subjects. This community approach feeds into the contents page of the magazine where "*People featured in the magazine become part of our community,"* delights the Editor (Interview 1).

Creative: Place

Hole & Corner are a small organisation, and maintaining the relationship with their freelancers is one of the key organisational challenges where very few people have to maintain good links with writers, photographers, art directors and brand managers – who are increasingly important to their business model.

Organisationally, the Editor (Interview 1: Editor) describes the day to day management as being *"quite relaxed."* Asking about this, he explains, *"in terms of the working hours, myself and Sam, we both live out of London so we don't have nine to five jobs - magazines usually do not anyway - but we tend to come in a little later because of the trains that are cheaper. It is just being adults about it. "*

This 'being adult-like' culture is echoed by the Managing Director, when asking about failure, challenges and even problems in such a tight knit community, explaining that the buck always stops at the top – placing the emphasis back on the provision of tools, training and support. According to him, *"we are trying to make sure that the people at the top take the blame, the blame has to go up and that is how it is here, the blame always goes up and if something goes wrong it is because of the lack of tools or*

training, because we have chosen good people and we know that they are good at what they do so it is up to us to help them. (Group Interview: Managing Director).

Creative: Product

The creativity of *Hole & Corner* as a magazine and a brand, is that it displays the high-end production values (editorial, graphic design, photography and art direction) as an 'indie' lifestyle magazine or even a coffee table bookazine. According to their website, *"It is about people who spend more time doing than talking, for whom content is more important than style; whose work is their life. It's about telling stories of dedication"* (Hole & Corner 2019). It is an example of a growing interest in independent magazines – distributed through bookstore and other retailers (and not through the newstrade). It's editorial focus is esoteric, art-like but rooted in the creativity of craft. As such, its reach is limited, but its influence aims to be deep – building a kind of anti-fashion, fashion audience. Asking the editor about this link with lifestyle and fashion and 'dedication', he explains, *"you look at these people and ask what are their interests beyond fashion and it turns out they all are creative and full of inspiration. It is not craft with the capital C, but it is about making - and we do feature fashion but it is with insights of the process."*

Given the production values, the implied cost of producing, editing and printing this quarterly title, the magazine has developed a business model around its community. Despite its limited circulation, they pride themselves on doing **"events",** and recently they have formed **"a creative agency, "** says the Marketing Assistant (Group Interview). Asking about what this entails, the Art Director (Group Interview), explains, *"now we are having clients coming to us and taking those same themes those stories and making it into a brand,"* someone who also doubles as a liaison manager now for such brands and paid for advertorial. A recent 'take-over' of the magazine by piano manufacturer Steinway is a good example of brands who admire their creativity. When it comes to events, where the Editor gives a recent example: *"we curated the show for the Design Festival and some workshops, showing that these people are the best at the what they do and trying to raise the bar by saying that it doesn't have to be a guy in the corner making a basket"* (Interview 1: Editor)*.* Tapping into zeitgeist feeling for 'slow' living and sustainable consumerism, the Editor explains his product 'magic' formula: *"The magazine is covering stories on what makes people*

***choose the things they do, what makes them fulfilled. I think that inspires others.
People that feature in the magazine also tend to become friends with us and may
work further with us or just hang out in the next festival"*** (Interview 1: Editor)***.***

Table 10b: Summary Analysis Hole & Corner Magazine

Creative People	Creative Process	Creative Place	Creative Product
Experienced fashion and lifestyle people seeking new creative challenge

Media and design student talent attracted by style and ethos in 'craft' | Supportive and social environment with staff and people featured

Ideas allowed to compete with each other from all directions | Informal office environment with little hierarchy

Flexible working patterns | Independent niche magazine as example of forming 'tight' community |

8.0 Findings and Discussion

8.1 Restatement of the conceptualisation from the Methods chapter:

Product is creativity ***as an outcome*** in solving something (in making valued physical things or bringing forth novel ideas)

People is creativity ***by being*** (from resources within the person such as knowledge, divergent thinking, intelligence, character and background)

Process is creativity ***by doing*** (from employment of replicable processes in developing the resources within the person and his/her psychology within a social system)

Place is creativity ***supported*** by external to the person situational factors (creativity supported within organisational settings)

8.2 Discussion of Findings in Relation to Research Questions

8.2.1 Finding 1

In relation to RQ1: *What are the causes of creativity in magazine publishing?*

A 'Big C' creativity related finding:

Personality defines *People* narratives in the pre-digital magazine creativity

Uniqueness in 'types' of individuals seemed to feature specifically in the two pre-digital cases (*Touch Magazine* and *Smash Hits).* In Table 11, under Creative People, the cases *Smash Hits* and *Touch* featured summarised descriptors 'maverick' and 'rebellious'. Seen as a story of people, unlike the other (post digital) cases, the *People* facet of character traits and personality indicates the possibly 'unique' characteristics people needed to launch consumer music magazines during the 1980s and 1990s. The cases revealed much about the founding editors' character and personality in general, and this aided explanation of the post-facto (historical) facts in the case data – illustrating the initial launch editorial teams as exemplary creative giants. These were creative people who

went-on to become renowned in different fields of radio entertainment, such as future presenters Judge Jules and Trevor Nelson from *Touch*. The editors at *Smash Hits*, not only achieved further creative success in other publishing endeavours (such David Hepworth in later years at IPC), but one of the trio became a global pop star: a co-editor named as Neil Tennant, who after *Smash Hits,* formed 1980s band The Pet Shop Boys. From the cases, *Smash Hits* and *Touch*'s individual *People* creativity seemed arguably significant over any creativity specific *Process* – and considering their inexperience, these editors seemed exemplary of what creativity theorists such as Amabile (1999) group as extraordinary individual 'creativity skills'.

This finding contrasts with the cases of the most recent launched - and purely website based – digital magazine case *The UpComing*. In this specific comparison, the data related to people in the narrative was one of "university students" and "people of different backgrounds" (See Table 11), who recruited crowd-sourced contributors and editors with "different approaches", but not as particularly unique in talent, character or personality. In this case, the digital magazine *Product* seemed much more contingent on the crowd sourced *Process* that the publishers engaged in.

Table 11 A summary of the 4 Ps of Creativity in Magazine Case Study Narratives

Summary Analysis: Smash Hits

Creative People	Creative Process	Creative Place	Creative Product
Magazine publishing 'mavericks' of their era Backgrounds were mainly middle class 'Grammarians' in their late 20s	Collaborative, competitive and driven by pride Absence of established roles meant little hierarchy from editor or publisher	Proto start-up organisation in pre digital era Proximity to London's 1980s music and fashion scene	Created a niche outside of NME and Melody Maker New genre of magazines aimed at teenagers

Summary Analysis: Rouleur

Creative People	Creative Process	Creative Place	Creative Product
Intrinsic love of subject matter by all staff Team have experience in different fields	Structured way of 'doing things' from editors Thinking in 'inventive' ways encouraged within parameters	Small but 'special' media organisation Culture dominated by editors /publishers	Premium coffee table 'bookazine' that bridges sport, lifestyle and fashion

Summary Analysis: Touch

Creative People	Creative Process	Creative Place	Creative Product
Rebellious graduates championing a 'scene' Re-launch team had professional media and educationalist backgrounds Staff reflected diversity of readers by Noughties	Driven by immersive insiders - not journalists Brand co-creativity through commercial director Re-launched magazine recruited trained and trainee talent in media	Interwoven with local area, and creative Hoxton hub Cultural 'tension' between editor and commercial director Organisation culture that became print biased and anti-digital	Unique niche music magazine that championed an underground scene A magazine that portrayed diversity as mainstream popular culture A creative product in print but not in digital delivery platforms

Summary Analysis: Style at Home

Creative People	Creative Process	Creative Place	Creative Product
Experienced homes market staff from major publisher Talent for re-imagining existing ideas – not new ones	Insight of launch editor about concept Repurposing of content and using readers as experts	Entrepreneurial small team inside a large division Supportive organisational environment	Mainstream low cost high volume magazine launch Reflecting readers' creativity in craft and DIY

Summary Analysis: Cycling Weekly

Creative People	Creative Process	Creative Place	Creative Product
Analytical editors, driven by data and not 'taste' in cycling Young people with multi platform skills	Content and data analytics driven Processes for consistency, coverage and repurposing of content	Rising importance of digital editor and team Cycling brands grouped together for branded content opportunities	Super brand in cycling Platforms include daily online and social media, weekly magazine, quarterlies and one-shots

Summary Analysis: Stylist

Creative People	Creative Process	Creative Place	Creative Product
Experienced launch experts High profile magazine editorial and art team	Established processes for launches Brainstorming for day to day creativity	Lean management-owned structure Workplace and hours flexibility	Freemium innovation as 'glossy' Edited to be social media fuelling

Summary Analysis: The UpComing

Creative People	Creative Process	Creative Place	Creative Product
University Students Non media backgrounds	Crowd-sourced talent User generated content	Start-up Virtual office with freelance editors	Ents magazine 'platform' for new critics Under-the radar arts coverage

Summary Analysis: ASOS magazine

Creative People	Creative Process	Creative Place	Creative Product
Content people with a strong marketing background Creatives compliant to corporate strategic needs	Emphasis on strong leaders facilitating team work Investment in skills, training and mentoring	Creative freedom in key roles Organisation that values agility and adaptability to change	Customer fashion magazine that is much more than a catalogue Reverse publishing: digital to print for a 20 something audience

Summary Analysis Hole & Corner Magazine

Creative People	Creative Process	Creative Place	Creative Product
Experienced fashion and lifestyle people seeking new creative challenge Media and design student talent attracted by style and ethos in 'craft'	Supportive and social environment with staff and people featured Ideas allowed to compete with each other from all directions	Informal office environment with little hierarchy Flexible working patterns	Independent niche magazine as example of forming 'tight' community

This indicative evidence is not to diminish some importance of the other Ps in the two historical magazine cases (*Touch* and *Smash Hits*). In these contrasting examples, evidence around the *Process* and *Place* aspects in the data show that while *Touch Magazine* and *Smash Hits* were largely left unmanaged by publishers, in the *Touch Magazine* case, creative tensions existed between those who created and those who tried to manage. The process of working with the immersed 'scene' people (Kiss FM DJs and not journalists in *Touch)*, or interestingly, the 'beat' system of specialising only on certain pop acts that defined new ways of doing journalism (unheard of by the 'establishment' of the *NME* and *Melody Maker*) in *Smash Hits* does signify some creative *Process* explanations towards their magazine's novelty.

However, the finding regarding 'unique people' and creativity *is* supported by a number of creativity theories and studies reviewed around 'eminent creativity' and the historically important achievements, documented by Simonton (1976), Sternberg (2000), Csikszentmihalyi (1988). According to DeFillippi et al (2007) historically creativity is "embodied in a particular kind of personality" (p511) – a genius of things by genius people, which although has been critiqued for its myth making (See Chapter 3.4 on genius), has evidence in some of contemporary, scientific and psychometric methods studies, and also more 'humanistic' approaches, those often measured by "a long history" and studies of people achievements over time (Simonton 2009 p13). According to Weisberg (2006): "Creativity requires a person with a particular thinking style, knowledge base, and *personality*, who is in a particular environment" (p97 emphasis added). Even as far back as the first psychology experiments in the 1950s to define trait-explanations of creativity, Sawyer (2012) describes the work of the Guilford School as theorising, outside of IQ (intelligence), the measures of *fluency of thought, flexibility, originality and elaboration* (Sawyer 2012 p47).

More contemporary 'confluence theories' deal with concept of creative people by factoring-in contextual factors to nuance the idea of unique character and personality as 'talent' - a discussed example (See Chapter 4.2) is Sternberg & Lubart's Investment Theory of creativity (1991). It is said by Weisberg (1993) that Sternberg & Lubart's investment metaphor means that creative people are likely to be those who "propose ideas that are unpopular but have potential for growth" (p100). This supports

observations of *Touch's* cultural 'rebels' who challenged mainstream prejudice in the media business and also the vanguard fashion tastemakers at *Smash Hits* who set themselves apart from the mainstream 'inkies' (*NME* and *Melody Maker*) those 'hacks' described whom "were dismissive of pop – that was creating a new kind of mood" (Interview 1: Features Editor). Despite such a contingent-based finding, asking what such a personality is like, if we see any 'highlighted' specific character personalities that emerge from the data, it can reveal the editors of S*mash Hits* shared "a similar sense of humour" (Interview 1: Features Editor). In looking at theorists' inventories of what creative *personality* might specifically comprise of, the American National Research Center on the Gifted and Talented (Treffinger et al 2002) clearly cite a "sense of humour" (along with playfulness, risk taking and rebelliousness) as a component of a wider type of 'openness' that supports social psychology theory about creative people's character.

In the view of one the most experienced magazine publishers interviewed in this study, the co-founder of *The Stylist* says, such creative and 'ideas people' are often in short supply in the magazine business – describing this in the case study as a gift of "serial idea makers" (co-founder of ShortList Media: interview 1). This industrial (and cultural) view is one that endures as a 'heroic' concept of creativity in media businesses, one raised as a key barrier to managing creativity by Bilton (2007), but one arguably built-on by a long history of 'special people' creativity discourses (explored in Chapter 3), with a cultural foundation pre-dating the last five decades of more serious social science examination of the subject.

Given this folkloric history of creativity, and a newer 'confluence' concepts of the social psychology of creativity, it's likely that a more complex set of factors are needed to *generally* describe *People* factors, than simply personality (see discussion below in Finding 2). This said, it could be argued that viewing magazine creativity in the structural, industrial and societal context of the launch and editing in a pre-digital era (a history of publishing provided in Chapter 2), it exposes the cases *truly* requiring those rare and outlying *People* personalities – those with extraordinary levels of what theorists call 'creativity skills' to strike out. Given the barriers that existed to publishing magazines before social media, even before desktop publishing and considering the bar

of economic scale needed for pre-digital national distribution (a major challenge in the *Touch* case), in order to become noticed, or rated, 'creative' in 1980s (through to the early Noughties), highly unique personalities, ones characterised by "how flexibly and imaginatively [they] approach problems" (Amabile 1999 p78) *were* significantly important in field of music and lifestyle consumer magazines publishing.

8.2.2 Finding 2

In relation to

RQ1*: What are the causes of creativity in magazine publishing?* and

RQ3: *What can magazine media do to manage creativity?*

A 'Big C' creativity related finding:

Background and experience defines *People* narratives in launches and new business models

Outside of the pre-digital cases of *Touch Magazine* and *Smash Hits*, examining the summary analysis in Table 11's *People* column, the case study narratives of four 'new' consumer magazines launch concepts (*Stylist*, *Style at Home, Hole & Corner and Rouleur*), highlights the role of what could be grouped as publishing 'expertise'. The detailed evidence of launch editors' previous experience and the specific domain knowledge (often editing consumer magazines) can be seen as more instrumental in explaining *Product* creativity that certain unique creative abilities or traits - evidence aligned to discussion in Chapter 4.3.2 (on the myth of genius) and akin to the often quoted business studies clichés around the inventor Edison's invention 'formula' ('99% perspiration and 1% inspiration' Dyer & Commerford Martin, 1910 p607).

The launch editors could be theorised as *People* with insight – not through intuition – or force of character (those this might help), but often through a long and slow process of both experience, engrained market knowledge, news desk 'know-how' and specific skills in launch process – from 'dummy' magazines to appearing on the newsstands. In the literature, this is supported in confluence theories, Amabile (1998) describing creativity through industrial experience aspects as the acquiring of knowledge: 'both

technical and procedural' (Chapter 4.1.2) - one of the three central pillars of her theorised 'causes' of creativity, similar to Sternberg and Lubart's (1995) "knowledge of the domain."

Although the evidence in the analysis of the *Stylist's* co-founder's (Stylist Interview 1) provides account of serial 'hit maker' types, *prima facie*, pointing to unique groups of people undertaking unique process to find 'creative success' in magazines launches (as per Finding 1 above) , these 'types' were constructed from the respondents memories of the pre-digital 1990s magazine launch peak, where they formed part of "specialist units" at EMAP and IPC - being highly trained, even attending courses at Stanford. In the case of creativity in the data of the launch of the *Stylist per se*, the data points to the *People* as talents defined, not by a kind personality, but by talent through acquiring years of magazine industry and editing knowledge and experience. When the *Stylist* referred to their small collective team who formulate launches - Lisa Smorsarski was explained as key to the creative success of the title (a magazine that now engulfed the defunct *ShortList*). The case study outlines her experience, which reads like a 'perfect 10' of magazine editing training: journalism school, professional training, and 10 years of senior staff roles including chief editor of both *Smash Hits* and women's title *More* Magazine before being recruited by the *Stylist*.

In the case study of the major Time Inc consumer magazine *Style at Home*, experience also emerges in the dataset as key, for example the interview with the launch editor herself (Interview 1: launch Editor) recounts years of experience at IPC (now Time Inc) working on their other homes magazines, including their flagship title: *Ideal Homes*. She described being part of a significant research group and, over years before the launch of *Style at Home*, she acquired specific market and audience insights about "first time buyers" and the market for a homes magazine for the generation who rent property – and don't own it. In addition, she described her background in magazines as life long, surrounded by magazines all her life, and even the influence of her mother "a magazine junkie." Without the experience of editing mainstream homes magazines (*Ideal Home* is the market leader), the participation in extensive and on-going audience research within the Homes division at IPC, the newsroom insight that lead to the creative concept

of a 're-purposing' (essentially production of another magazine from content already in trade) – *Style at Home* could not have been the 'Day One' creative hit, it was.

An explicit drive in hiring experienced talent was seen as crucial to the digital creativity *Product* described in the case data of *Cycling Weekly*, and was very much of the creative management process at IPC (now Time Inc), in their need to develop people who could come up with "good story ideas," and work through the volume of content that the digital side was explained as needing. According the case analysis (Chapter 7 Case 5) *Cycling Weekly*, under a new Digital Editor, they were "struggling" in the process of recruiting people who had to have a number of *People* skills demanded. Although people needed were described as young (digital natives), the data shows Digital Editor (Interview 1), in fact, also set the experience bar quite high: "Because we're hiring a whole team, no-one can be too 'green' [inexperienced]. Someone who can get on with it to some extent." The creativity described by him in detail for their digital platform needing journalism experience, social media proficiency, but also other types of experience, preferably in the 'client' business of branded content (cycling related brands) so that "when people want content, they think of us to do it – we know we can do it."

In the *Hole & Corner*'s case too, background experience drives creativity - this was at the heart of founders' industry-weary impetus to launch the magazine. It could said that unique market knowledge and taste – all formed through years of magazine publishing experience - was vitally important to creativity 'output' in the concept. In a bid to create a coffee table 'bookazine' print product (akin to the new magazine genres described in Chapter 2.2.7), the magazine needed less "aspirational" and more craft-like content as a lifestyle guide. The editor (Interview 1: Editor) developed a well-formed view that readers might demand something that counter-points digital culture, social media and what is described as the rather vacuous world of fashion – a view gained from years of experience editing mainstream fashion titles such as *i-D* and *GQ* (and the co-founder at *Vogue)*. In addition, the editor's more recent "five years of different sort of things" including, "a corporate magazine for Virgin Media" provided experience at creative work for client brands (not consumer magazine publishing on newsstands), a key knowledge aspect that could be understood as informing *Hole & Corner's* creative

business model through forming relationships with paying advertising clients, those in the case stating they wanted the "same themes, those stories and making it into a brand."

This independent magazine 'studio model' (discussed in the economics of niche magazines in Chapter 2.3.4), provides sustainability for these niche titles, but arguably requires a different skillset and knowledge of brand relationship management and content marketing. This is experience and knowledge that clearly goes beyond the procurement of content and editing of good stories or creative covers. In the case of *Hole & Corner*, the creative business-to-business skills can be seen as equally important as the traditional editorial ones for its readers. A finding that further nuances the discussion about changing roles in publishing, and describing magazine fields needing 'boundary blurring' skillsets in the era at the end of 'Church vs State' in magazine journalism (the editorial and commercial divide), discussed in Das (2017).

8.2.3 Finding 3

In relation to RQ3: *What can magazine media do to manage creativity?*

A 'Small C' creativity related finding:
Training and development *Process* supports 'everyday' magazine creativity

Looking fully across the spread of *Process* narratives in Table 11, some of the more 'highlight' creativity stories in the qualitative case studies (Chapter 6 and Chapter 7) often relate to where interviewees explain the process behind *entire* magazine concepts, what might be called a 'big picture' narrative of magazine launches (with reference to examples in Finding 1 and Finding 2). However, the bulk of *Process* summary analysis in Table 11 – from collaboration, brainstorming, the process of editing 'in competition' within teams and commissioning staff and freelancers - emerged from insights of what could be called day-to-day creativity in the management of magazines.

Table 12 – some examples of Big and Small C *Product* creativity in the case studies

Product	Publishing	Journalism	Art Direction
Mini C	Interesting analyses of circulation data	Off-the-wall suggestions in a meetings	'tear sheet' ideas
Small C	Generation of advertising sales leads	Good news stories	Well composed photographs – photo led stories
Medium C	Multi platform development	Widely shared feature across media	Art direction that gains notoriety
Big C	Launching new magazine brand	Feature cited widely and internationally	Magazine redesign

Given the discussed findings of *People*, their talent and creativity (particularly constructed through knowledge, skillsets and experience) there is a difference across the table of results when looking for indicators in explaining such day-today creativity or 'Small C' creativity in *P for Product*. Table 12 above categorises examples in the case narratives of creative magazine work, by it being rated 'Mini C' through to 'Big C' creativity, using a phraseology from Kaufman & Beghetto (2007, 2009) - one developed around their call for more professional, contextual examples of creativity differentiated by levels.

This 'difference' between the Big C and Small C descriptions in the case studies, is seen to be nuanced in the *Process* narratives related to the management of *skills improvement* in consumer magazines. Though this was seldom articulated as 'training' (with the clear exception of contract magazine Case 8, *ASOS,* described as investing heavily in training), three case studies (Chapter 7 Cases 3, 2 and 7), showed insights into the management of creativity through skills via 'informal' *Process*, ones embedded within the work itself. These narratives raise interesting knowledge-transfer observations about what creativity pedagogic theorists call 'situated learning' in work contexts (see Lave & Wenger 1991, and Mc William & Dawson 2008).

In the case of *Touch Magazine* (Chapter 7 Case 3)– a skills development process was entirely engrained in the re-launch magazine *Process*, one where the junior staff were inexperienced and the editor recruited from his own student body as a media educator. Evidence points to a *Process* specific narrative of the re-launched *Touch* magazine and team – one where editors formally engaged in the skills training students, recruitment of student 'fans' as interns and engaging in the improvement of in-staff domain knowledge in a number of areas (Autoethnographic Account: Interview 2). Talent was

nurtured from people straight from college (without experience) adding to support of a diverse range of black and minority recruits (from the community college the editor was engaged with). In terms of publishing aspects measured by creative *People*, the case saw huge grass roots engagement with the music scene knowledge, and an improvement in media sales, advertising and marketing. The development of talent and on-the-job training was almost a form of apprenticeship at the heart of *Touch Magazine's* creative success.

In the case of *Rouleur* (Chapter 7 Case 2), similarly, where a core of experienced staff hire less experienced staff (often from other non cycling journalism related fields), editors are described as not so much calling the shots, but helping less experienced cycling writers – writers who are valued for having different domain knowledge, perhaps in news writing, automotive or other genres mentioned. Although not explicitly a pedagogic or a training process, the *Process* an interviewed journalist describes is akin to a 'devotional' model of learning a craft - saying that feedback on her writing made her "think of her own talent" (Interview 2: journalist) from editor and publishers, explaining that "Ian and Andy are very talented guys" who provide "guidance" for her. *Prima facie*, this shows a sense of agency for staff development and the realisation in others' talent – and therefore their content creativity. Allowing writers to come up with feature ideas outside of the standard cycling based genre, is seen to need support, and creativity is improved in its output by the freedom of ideas and the 'light touch' editorial management. This can be illustrated in the view: "When it comes to writing an article, it is entirely up to my judgment, I can ask for guidance but there is not really any kind of involvement from anyone else until after it is done" (Interview 2: Journalist).

In the very contrasting case of *The UpComing,* (Chapter 7 Case 7), more hands-on 'involvement' runs through the management process from start to finish. Where the differential in skills and experience between editor and content creator is stark – almost all of the content creation process *is* a learning one. In this case study – the entirely user-generated and fluid world of digital media (see Table 11, T*he UpComing, Process*) could described as bridging an enormous skills-gap for the crowd-sourced content for London entertainment journalism. Not only is the *modus operandi* one where the editor exclusively employs "student contributors [who] don't come from journalism"

(Interview 1: Executive Editor), they are more likely recruited from international backgrounds, raising huge skills and idiomatic language translation challenges in the process. Training and skills development is aided by in-house editors who see their 'selling prospect' and role as one of providing a "professional platform" for such students to engage in narratives at a level beyond that of blogging or maintaining an Instagram feed. The transactional *quid pro quo* for this detailed writing, drafting and editing support, can be seen as very much a part of the digital economics of exchange, where a publisher "blessed with writers who write but who also market their content" (Interview 1: Executive Editor) provide both content and audience at the same time.

In each of these cases, the role in improvement of expertise, knowledge, skills was seen as a proactive aid to creativity – and it was one effectively managed, and not exclusively hired-in at certain levels in the cases mention above. Media management theorists looking at the management of creativity, and the components of a confluence conceptualisation (*expertise, creativity skills* and intrinsic *motivation* toward the task at hand, Amabile 1999), have critiqued management theory by Amabile, as not affording equal importance to these elements – thus expertise being under-played, where more attention given to the management of creativity is given to theorising the 'right' environment to support motivation. Part of a discussion of the theory of managing creative environment (Chapter 4.6.1), the so called, "pragmatic under theorising" of expertise by Amabile, is perhaps because of the huge complexities, impracticalities and cost of training.

8.2.4 Finding 4

In relation to RQ3: *What can magazine media do to manage creativity?*

Place 'culture' factors define creative ***Process*** in magazine publishing

The *Process* measures employed (Chapter 5), were derived from theorised factors that are arguably never 'fixed' - both 'inside the person' processes, such as thought process, and intrinsic motivation *as* well as 'outside of person' factors; such as adding to magazine creativity by specific processes (groupwork or training for example). The

analysis of summary results (Table 11 *Place* column) can describe both those internal and external effects, by what is summarised here as 'cultural' context: specifically how magazines habitually organise themselves, the size of the company and descriptions of working relationships.

This idea of creativity being at the intersection of a confluence of such internal and contextual factors is a long standing one – dating back to the early 20th Century philosopher on creativity, AN Whitehead and the relationship between what he called the 'potentiality of man' (inside the person) and the actual (outside the person) factors. Whitehead attributing the causes of creativity to external factors at a time when ideas of myth, inspiration, and even tortured genius, prevailed about the causes of creativity (See Chapter 3.4.1). A simple contemporary example of when an external cultural factors can influence internal 'creativity related' ones (Chapter 4.2.2), is given by Kao (1997) in a Chinese American home culture described as attributing cultural value in a child playing an instrument, fuels a child's internal-driven or intrinsic motivation to play piano (and therefore an important part of a confluence of creativity factors needed to be creative in piano playing). Theorists such as Amabile (1983) have outlined that externally-driven motivation (such as pressure, money incentives or even punishment) will have the opposite effect – and decrease creativity.

Through Amabile's viewpoint, such supportive external or environmental factors are discussed as related to a managing of creativity – prescribing the way organisations are said to improve conditions that support creativity 'actualities' – those discussed in the Findings 1-3 above (for example the attainment of knowledge and skills) - with specific reference to intrinsic motivation (Amabile 1983). In a later adaptation of her theory, the related role of a positive working environment and 'affective states' (the psychology feeling positive towards something) was added to her motivational principle of creativity. In the model of managing creativity by Tan (1998), the drivers of creativity competencies (or what Amabile might call expertise) are said to be managed by effecting the environment with 'cultural interventions' (as well as organisational design and training ones) – both concepts of a secondary effect through managing creativity through working cultural environments.

A nuanced and clear feature in this empirical study was the mapping of the different types of this 'culture' connoted in the P for *Place* data descriptors summarised in Table 11 – and importantly the extent of instrumentality of them to *Process*. The diversity of each case revealed - in its own right - that magazine publishing does not operate within similar *Place* contexts at all, some arguably not located in similar organisations, or even economic sectors. For example, in the magazine case featuring the highest of circulations in relation to the other cases (*ASOS* Chapter 7, Case 8), the organisation resides in high street fashion retail and not in 'magazine media' at all – as a result the organisational descriptors read more like corporate and marketing ones –around "agility," "mixed management styles" and "formal training." In this case, people were, however, said to always be listen-to – though freedom is described as afforded to the more senior staff. ASOS seemed to possess a formal organisational culture, and one that suits the formal needs of the brand to be creative but consistent with covers, stories, themes and advertorial content. Too much freedom, might arguably, lead to unwanted creativity over conformity.

In the consumer magazines, evidence shows the culture at *Style at Home* (Chapter 7 Case 4), is one of an internal group of highly skilled and close-knit publishing experts within a legacy 'giant' media organisation – one of the UK's most established (the formation of which is described as 'the ministry of magazines' in Chapter 2.3.1). In this organisation much freedom is given to the editor, one described as a "control freak", possibly afforded to her by IPC (now TimeInc) in the light of the huge, instant success the magazine was. Such freedom is said to percolate down, allowing her team the freedom to be creative with their 'hit' format. This is seen to add to a positive affective environment, and one where the case describes a blurring of their work and social life is surely compatible with an intrinsic motivation principle for creativity. It is compatible too with the friendly but professional rivalry, "we're competitive," according to the editor (Interview 1: launch editor), as were the team at *Smash Hits*, who were similarly a left alone by higher publishing management at EMAP, as a team of friendly, but creative rivals.

By contrast, at *Rouleur* (Chapter 7 Case 2), the culture is more typical of an 'indie mag' or independent magazine organisation - one filled with fans of the subject matter, not

experts in cycling media. At *Hole & Corner* (Chapter 7 Case 9), the organisational model was entirely part-time, and the culture needed to be consensual and social – one of peers and people who shared a living philosophy from owners to interns. *The Upcoming* (Chapter 7 Case 7) is a typical digital start-up – practically two people in a room, with a huge international network in London and New York. In the two historical cases (*Touch* Chapter 7 Case 3 and *Smash Hits*, Chapter 7 Case 1), the environment was one aligned to music genre and milieu – *Smash Hits* operating closely along the cultural 'axis' of 1980s pop management (before the PR machine), while in the case of first volume of *Touch*, we see a culture of anti-establishment – akin to the illicit 1980s pirate radio station culture the staff came from. This culture perhaps even drove useful creative tension between the Commercial Director and the editor (whom he describes in the interview as "respecting" but not being "mates" with (Chapter 6 Interview 1) and also between advertisers (Chapter 7 Case 3), recounting asking: "Are you racist? Are you not advertising with *Touch...?*" (Interview 1).

At *The Stylist*, where the *Process* of brainstorming is highlighted as important in their creativity outputs (Chapter 7 Case 6), the culture was typical of a medium-sized organisation with a management buy-out type of culture – ie people who had left the larger legacy giants of the likes Bauer and Time Inc. Despite the extent of research evidence for the ineffectiveness of brainstorming (Thompson 2003), it is said to only work in specific ways and contexts. In this case, a culture of openness from a small, high-achieving team can be seen as the basis of respect and deferral of judgement aiding this important Small C creative *Process*. A culture concisely evidenced in the data - where *Stylist* people were said to have "the confidence to throw [ideas] away if they are crap" (Chapter 7, Case 6) is a factor to combat what Steiner (1972) and Sawyer (2012) attribute to (i) *motivational losses* and (ii) *co-ordination losses* for brainstorming – caused by people out-shouted or subtly have their confidence undermined.

Given the importance of *Process*, which can be argued as defining all aspects of work itself across Table 11, the result that *Place* can define *Process* by cultural norms, further explains the reasons for Thompson, Jones and Warhurst's, 'missing middle' theory (2017) of a lack of production focus in creative industry work, compared to fields without the 'capital' of good ideas, good stories, or novelty.

Process is illustrated in the narratives of 'a culture of support' for personal and professional development; in the openness that leads to effective team-led brainstorming; in the culture of flexible working hours and the social bonds ("being adults about it" Hole & Corner, Interview1: Editor). It could be argued that this *Place* focus is even more useful in digital cases like that of *The UpComing*, (Chapter 7 Case 7), where the data describes an organisation remote and "virtual." It's in this world where media publishing intersects with new fields, and where Csikszentmihalyi's (1988) sociological model of 'gatekeeping' might suggest creativity not easily recognised as emergent from relations with other changing fields in the digital era.

8.2.5 Finding 5

In relation to: RQ2. *How can creativity be measured in magazine publishing?*

A finding related to the limitations of this research:
Employing measures based on a 4Ps conception of creativity *is* useful, but subjective

There has long been a suggestion of a functional relationship in a 4Ps approach to creativity, deriving from the various attempts to unify what is being examined when we say 'creativity.' Akin to our common language usage of the term, creativity can be applied to *people*, *processes* and *place* – but most of all, creativity is discussed as a *product – an* 'output' of unspecified 'inputs'– sometimes referred to as the 'product bias' in creativity research – including here. One of the field of creativity's few definitional areas of consensus (See Chapter 4.5), is said to be the concept of a process that leads to *novelty and appropriateness* (Amabile 1996 p19) or new and useful things.

As we have seen in the literature, this P for *Products* in psychology methodologies is measured by problem solving and written tests for creativity judged by experts (the consensual assessment technique or the CAT, Amabile 1982). Although there has been validity in this approach (see discussion on validity by Kaufman et al 2009 in Chapter 4.5.4), in this context, magazine creativity is measured in a way more aligned to meaningful and tangible outcomes – measures developed for magazine work that aligns

with the 'Big C' and 'Small C' definitional literature (see Table 12). A key problem therefore within the measurement concept in this work is the relationship of the *Product* results (Table 11) to *innovation* – something that is *often* conflated with creativity in professional contexts and the novelty and appropriateness definition. For example, Klausen philosophises: "creativity is not innovation, which is more appropriately conceived as achieving a concrete and immediately useful outcome. But self-development or enlightenment can also be considered "products" in the appropriate sense of the word; they are outcomes or results of a process. (Klausen 2010 p348).

Given this type of fundamental definitional and judgement subjectivity of creativity (how to measure self-enlightenment or David Gauntlet's definition (2011) of creativity as joy in Chapter 5.2), *in addition* to the conditions (the organisational setting) and the apparatus (tools for objective measurement from respondents), a positivistic approach to explaining magazine creativity seems unworkable. Measuring creativity 'outputs' in contexts of dynamic industries, with varied *People*, *Process* and *Place* 'inputs' is not something easily imagined in 'laboratory-like' conditions with clearly defining independent variables in order to compare cases. Perhaps, we have learned in this study that creativity has not been 'measured' at all, and the contribution of the 4 Ps model's has been to merely *judge* and nuanced it, in specific media industry contexts.

However, judgement with the benefit of 'distance' and using a more social systems view of creativity, made the 'measures' of the two historical, pre-digital era, cases (*Smash Hits* and *Touch*) arguably more objective. This is said because the magazine cases have two clearly formed data points and evidential markers for 4 Ps case study analysis, namely (i) *Smash Hits* and *Touch* have left an indisputable historical and cultural imprint (ii) the respondents as measurement 'tools' have had years – if not decades – to reflect over practices, process and the contingency of *Place* and *People* factors. It could be argued that in the empirical data here, the participants in these historical cases provided more meaningful and clearly formed insights about *instrumentality* of events – a type of 'benefit of hindsight' – with some commentary provided for example in the case of *Touch* (Interview 2: Publisher) stating points that "were game changing" though they didn't know it at the time. Creativity theory by Csikszentmihalyi's Systems theory

(1996, 2006) is described in Chapter 4 as being concerned with "individualist aspects of creativity, while explaining that real world creativity is only meaningful as a social process, after being an internal one." The limitations of proximal markers to describe internal micro processes cannot be seen to affect sociological ones – as approximate distance of time and 'from above' macro analysis in social process can be theorised as improving accuracy of descriptions. Creativity theorist Csikszentmihalyi employs such historical distance in his case studies (although better known for the micro psychology of internal affective states and flow 1997) in his systems theory (1996, 2006), where in individual's 'input' into a selective field of people who select and arbitrates on addition to domain knowledge.

9.0 Conclusions and Limitations

In this conclusion chapter, the key findings will be positioned in relation to broader answers to the research questions, justifying contributions to academic and industrial knowledge, the limitations of them, and possible future research in this multidisciplinary field.

9.1 Summary of the research aims, methods and results

In order to achieve the wider aims of the research, namely: (i) *How 'media creativity' constitutes a specific form of creative process*; (ii) *how creativity is used in magazine publishing contexts* and (iii) *whether this form of creativity can be aided or managed*, an empirical qualitative study of nine magazine case studies (including two 'pre-digital' cases of 'iconic' magazine) brands was justified, employing 'embedded' interview methods with 22 participants – mainly established launch editors, publishers and journalists.

The theoretical framework for the study was guided by the development of a '4 Ps' creativity conceptualisation – one encompassing the subject's breadth and lack of unifying theory. It was operationalised specifically by a methodology of the application of 14 proximal qualitative 'measures' for each P, namely: P for *People*, P for *Process* and P for *Place* to both richly describe specific creativity and to 'test' the data for possible indications of interdependency of each 'P' narrative in relation to creativity in magazines as 'P' for *Products*. The products themselves in the data can be divided broadly into two (or even three) categories of creativity (discussed in Chapter 4.4) as Big or Small C creativity – sometimes called 'eminent' versus 'everyday' creativity.

There were five findings discussed in Chapter 8, when cases were compared and contrasted, using the above framework (See Table 11 from Chapter 8). These findings can be broadly grouped as relating to wider areas, namely:

(i)   The causes of 'Big C creativity' in magazines

Finding 1: Personality defines People narratives in the pre-digital magazine creativity

Finding 2: Background and experience defines People narratives in launches and new business models

(ii)   the management of 'Small C' or everyday creativity

Finding 3: Training and development Process supports 'everyday' magazine creativity

Finding 4: Place 'culture' factors define creative Process in magazine publishing

(iii)   And lastly, the measurement subjectivity in the approach used

Finding 5: Employing measures based on a 4Ps conception of creativity is useful, but subjective

9.2 Contribution to Knowledge and Implications of Findings

9.2.1 Original Contribution to Knowledge

According to Phillips & Pugh (2005), there are as many as 15 recognised ways research can make an original contribution to knowledge. These include six self-explanatory forms of originality in setting down a major new piece of information, carrying out original work or originality in testing somebody else's work, as well as nine less 'obvious' and more contemporary ways research becomes boundary breaking in defining originality. Citing Phillip's own research on the subject from interviews with professors, PhD examiners and students (Phillips 1993), they outline originality markers to include two highly applicable in the estimation of the value of this study: firstly, that of "being cross disciplinary and using different methodologies" and secondly, "looking at areas that people in the discipline haven't looked at before," (Phillips & Pugh p62).

In the application of a theory a creativity using an existing '4 Ps' conceptualisation (first discussed more than half a century ago by Rhodes 1961), this thesis has developed methodologies for the interpretative testing of a theorised relationship between these four 'variables' by developing context-specific proximal measures for them. In adopting

'definitions' and measurement techniques from cultural theory (such as genius and 'Big C' creativity of Weisburg 1993 and Csikszentmihaly 1988) and the social psychology confluence theories of 'Small C', everyday creativity (Sternberg & Lubart 1991, Amabile 1983, 1996), the methodologies employed in the study generate creativity insights that could be said to explore a "medium C" or professional level creativity – an area that Kaufman & Beghetto (2007, 2009) have stated as needed by the field of creativity research.

In working at this specific 'industrial creativity' level of analysis with its 'holistic' approach, the study therefore embraces a traversing of intransigent disciplinary boundaries between psychology, cultural studies and creativity and management theory (summarised below in the specific insights in sections 9.2.2 – 9.2.4) about a totemic creative industry in the midst of a digital shift – magazine publishing. In its attempt at answering specific research questions (section 1.2) the approach and findings of this work is therefore seen as original in two ways: firstly in its attempt at defining and 'measuring' industrial creativity inside an area of ontological contention (discussed below in 9.2.5). Secondly, the work adds to the growing field of media and innovation management on questions about whether creativity can be aided, beyond what is known about hiring talent (Bilton 2010), institutional initiatives for creativity (Dwyer 2016), organisational environment and structure (Amabile 1998 , Tan 1998) and media management and creativity (Malmelin & Vitra 2016, 2017a, 2017b) with its inherent 'tension' of freedom versus constraint (Vitra & Malmelin 2017).

9.2.2 Personality and Creative 'genius' in the pre-digital era

Finding 1, could be summarised as giving insight to the importance of a creative types of personality in genre-changing creative magazines during a particular point in time before the digital era. As the analysis showed, during the 1980s and 1990s period (ones described in the magazine industry Chapter 2.3), considerable barriers to publishing existed and it is theorised that perhaps only uniquely creative people 'made progress'. A more historical analysis of the people involved in the cases showed them to go-on to eminent creativity in other unrelated areas outside of publishing. The case data suggested personality above other factors – such as skills and experience (the actors in

the narratives were inexperienced) were relevant. Specific personality aspects in the cases were defined by background and character and included a sense of rebellion, anti-establishment as well as a having a shared sense of humour - attributes, including openness and lateral thinking etc well associated with the psychology of creativity.

In relation to the industrial history of magazine publishing and the narrative of 'fragmentation' in the late 20th Century (Chapter 2.3.2) and given the lack of research in the field (Abrahamson 1996, Jalakas & Wadbring 2012), this finding tells us something about level of human creativity needed in magazine publishing at the time (between 1980 and 1999), when publishing structural barriers to entry may have raised the bar for break-out genre moments. The two historical magazine cases in this research represented something totally new at the time, both in pop music and in black and underground music taste respectively. Finding 1 (about the stand out 'creativity skills' in the people who launched and edited these titles) provides a contribution to the cultural and industrial discourses of magazine innovation, explaining when extraordinary creativity was needed (domain changing) in music and lifestyle magazine publishing, so were 'types' of extraordinarily creative people, ones defined by the personality 'traits' of Sternberg & Lubart's investment theory of people – those predisposed to 'buying low and selling high' – and manifest in the empirical data as the bold, forthright, anti-establishment and witty 'few'.

9.2.3 Experience and Creative 'talent' in the digital era

Contrastingly, 'genius' is not defined as personality alone in this research – and creativity theory has, even from the earliest theories, acknowledged factors 'outside of the individual' – especially the role of background, domain knowledge and ownership of skills. In the digitally-mediated present day context (compared to the pre-digital era discussed above), the contextual review showed that it may be hard for magazines to be as genre-breaking (domain changing) as in the 1990s, and therefore highly creative people less evidence as 'causes' (Finding 1). In the digital era, new publishing models are seen as those built around being innovative in less paradigm shifting ways, with community formation and being more specialist, independent and niche (see Baker 2018 with reference to Chapter 2.2.4) being clear new forms of creative products.

From a management of creativity view, Finding 2 therefore highlighted the importance of the recruitment of 'experienced talent' for new launch magazine creativity. The field of creativity theory (especially through confluence models such as Amabile's 1996, 1998, 2016) clearly acknowledges the role of 'expertise' or domain knowledge in creativity causes, and in this context, the evidence seems to support the idea that recent successful magazines launches (*Stylist, Style at Home, Hole & Corner and Rouleur*), required a small team of key people to produce a fully functioning concept and that this team always had years, if not decades, of magazine publishing and editing experience.

Media management theorists (for example Bilton, Kung, Dwyer) acknowledge an important role that hiring 'talent' plays in managing creativity, forming part of a critique and a related discourse about the 'missing middle' in creative production and managing or adding to creativity but simply 'buying it in'. The evidence in this research is consistent with the idea that this type of management works – but only directly with the Big C creativity of new launch concepts. New launches are explained in the data as brought-about by a small pool of people (usually editors) who (unlike the pioneer editors of the 1980s and 1990s magazines), have a vast amount of experience and a track record of talent.

Interestingly, this industrial experience for such creative launches was shown to come from outside the field journalism, and overlap with art direction (visual magazines as coffee table products), and commercially from client-based publishing roles (and customer publishing such as *ASOS*) – an area of huge magazine growth. This insight perhaps furthers naunces the changing nature of both magazine business models and the role of the editor and to what Virta & Malmelin (2017) describe as the ambidextrous management of the new magazine media 'tensions' of disciplined, corporate, production against the need for creative innovations.

9.2.4 Creative Processes: Training and Culture in a changing industry

Not all creativity in magazine publishing cases was associated with launches and the big leaps forward and what creativity theory has to add or has in common with innovation.

The relevance of Finding 3, showed the clear importance of training and support for 'everyday' or what has been labelled 'Small C' creativity (Kaufman & Beghetto 2007, 2009) and the informal processes of knowledge sharing and support in work contexts assessed as often increasingly 'core and periphery' with magazines managed by older experienced editors employing the content created by younger, less experienced staff. This finding supports and adds detail to Malemelin & Virta's (2017a) work on creating conditions for serendipity that rely on social relations and workplace community – something evidenced in the independent magazine case studies of *Hole & Corner* and *Rouleur*.

While Finding 4 broadly nuances the well versed views of the management of creativity via improving the work environments, and fostering a genuine 'culture' that improves bonds, affective states and therefore things like flexible working and brainstorming, the important finding about managing skills (Finding 3), says more about how interventions described by Tan's model for managing creativity (1998) need to be concerned with 'new' types of training.

While it may be accepted that Amabile's intrinsic motivational principle of creativity, and her subsequent work (See Chapter 4) on how corporations "kill creativity" (Amabile 1998) – as well as Tan's theory on management 'barriers' (Tan 1998) - both reveal a management role in an 'unblocking' or 'unlocking' of creativity metaphor, and are therefore essentially taking '*ex post facto'* views of the management of creativity. The evidence in these case studies shows the ability to do more at a *fundamental* level, perhaps over and above the environment for freedom and level of intrinsic motivation is to work is. In each of the magazine cases (arguably evidence in areas of fandom like music, cycling and fashion where intrinsic motivation might be high), some *Process* of training, support, mentoring and even coaching may have *proactively* aided or even caused most of the Small C creativity in magazine content in at least three cases. Adding support to Malmelin & Virta's (2016) findings on the importance of competencies and skills, future theorised models for managing creativity could be adapted on this basis (though more empirical study would be required). Managed processes could be considered as theorised in the components in Amabile's (1996) and Amabile & Pratt (2016), given the weaknesses discussed (Section 4.1.2) in the way that adding to

'expertise', may lead to confidence (improving motivation) and the ability to formulate on cognitive level new combinations of ideas from old ones (creativity skills).

9.2.5 The 4Ps Measurement Approach: Ontological Limitations

Given the limitations acknowledged in relation to measurement of creativity (Finding 5 above), in respect to a lack of a unifying theory of creativity, there is potential to consider other distinct approaches to creativity in media contexts. Creativity concepts have been acknowledged here through the subject's long cultural history, it has been reviewed as a phenomenon from the most cognitive form of illumination; a wider 'potentiality' of humankind, through to more specific psychological and confluence conceptions about 'talent and abilities' and even as function of a social systems. There is, therefore, potential, to adapt the 4Ps model using other measurement perspectives and/or approaches from different fields of expertise. For example, historiometric methods might further nuance or test findings related specifically to creative personality measures with respect to historical media cases (with reference to Finding 1); the field of human relations management is well-equipped to detail the specific processes of situated training and development (with reference to Finding 3) as a tool for supporting creativity in media, and other, work contexts by way. Some theorists have recently moved from ideas of 'supporting creativity' towards more 'likelihood for creativity' conditions based on complexity theory. With regards to group dynamics and less individualistic creativity measures (acknowledged by Sawyer 1999, 2012 and Amabile 2016), aspects of *Place* and *Process* measures related to Finding 4 might form the basis for investigation of ontological emergence and chaos theories in P for *Product* creativity (Lambert, A 2018).

9.3 Creativity Considerations for the Magazine Publishing Industry

One of the leading voices of the 'legacy' industry of magazine published called for innovation to aid an industry that we have seen struggle in its reach compared to digital media and social media (Stam & Scott). This innovation was described as "creativity with its sleeves rolled up" by the CEO of the industry's international trade body (FIPP

Senor et al 2104 p5), a signifier that perhaps creativity in is not any longer as important as methods for productivity and doing more (magazines, across more platforms), for less. If creativity can be seen (clear in the pre and post digital evidence in this research) as not enough – with it might go the end of the 'heroic' idea of finding unique individual with unique ideas. As one item of data indicated (Stylist Chapter 6 Case 6), "cost cutting" is at the top of the agenda for the so called 'legacy publishers' of today, with a number of organisations in the study re-organising and consolidating ownership into leaner and less *People* based businesses during the period of this research (including IPC media becoming Time Inc and then TI Media). Creativity in this context was observed inside narratives of re-purposing content, multi platforming story-telling and co-created content between amateurs and experts (Chapter 7, Case 5 *Cycling Weekly*). As the outlier case study of *ASOS* showed so well, the type of magazine creativity most useful to them, was one managed through tightly controlled processes by marketing managers and client publishers, those who don't demand the surprise or devotion of readers, but alignment to, and consistency with, their highly branded messages.

Contrastingly, and at the same time, the evidence in this research also supports a creativity renaissance in independent publishing (Le Masurier 2012), run by those that reject the publishing 'industry' and competing with mass media, digital media and even mass consumerism. There is arguably evidence of more creativity and more creative people residing in this area – bolstered by the number of new launches every year in discussed in Chapter 2. In this new field, management exists, not through Weberian concepts of control and hierarchy, but through intrinsically-driven lifestyle choices and the need to be creative. Retreating into a 'long tail' of the niches that periodical publishing evolved from in the 19th and 20th Centuries (See Chapter 2.3 – 2.4), the research evidence in this study shows them being successful at doing so by the close relationship they have with their readers and their niche communities (for example *Hole & Corner* Chapter 7 Case 9). A clear message from this study for those examining such media contexts, is *not* one of managing creativity through improving the conditions for motivation (the established model for corporate businesses) – instead one of managing expertise and changing skillsets, especially those around story-telling for advertisers (branded content), new 'studio models', and events, exhibitions and fairs: whether in cycling, fashion, arts and crafts or music.

Appendix 1

Interview 1

Smash Hits Magazine

Features editor, 1982 - 1985

Q tell is us about the publisher and the background

It was launched by Nick Logan, after his legendary rise and fall from the NME in the 1970s.
Smash Hits was launched in 1981, by Nick– something of publishing legend in the pre digital era. He started out as a local newspaper person and then went on to become the youngest editor of the NME at the age of 26. In those days that was very young. At the tail end of 1973. He was faced with printers' strike that kept the paper off the street for 9 weeks. He used the time to get to know the staff and re-launch the paper in Jan 1974. A new format a template that became for all music papers to aspire to. He turned it into the most successful by employing key people from the 1960s underground press like Nick Kent and Charlie Murray Charles Char Murray (was the editor of the teenage Oz scandal / trial) who worked for things like Oz and Frendz. He took them from the underground and gave it a different political sensibility. Also photographer Penny Smith who invented the look. Nick just completely re-invented the NME. It became a national institution and people would wait each week to spend 8p om the issue. Pop music wasn't covered anywhere else. It created an alternative platform – almost a zeitgeist magazine, it covered all aspect of music - cultural changes, politics and it employed very smart writers. Yes they were pretentious, yes they were pompous but it didn't matter. It was the joy and excitement of being part of this alternative universe separate to the mainstream and opened up a forma of journalism an d a career path.

Q: What was his launch rationale for Smash Hits after the NME?

Nick had a breakdown, it's well documented. After the NME he wanted to do something new. He went to a small regional publisher (EMAP) with the idea of Smash Hits. A great magazine is one the anticipates a new mood. All good ideas are the same, as soon as they see it, they realise they can't do without it. It was all intuition and no marketing - the polar opposite from what is happening now with legacy media companies who want everything as data-driven. Nick came up with this magazine as a hunch, sitting at his kitchen table.

Q: What was the relationship like with the publishing company?

SH was small, it felt independent, we were left alone by EMAP – that's an important point. They were inspired by us. Peter String was the group publisher in Peterborough. He realised very early on the less he interfered, the better. He was there to solve problems. A very nice guy, a modest and funny man. He appreciated the sense of humour in the magazine and we appreciated him. His view was 'Why would I interfere when they know what they're doing and they're making us so much money!?

Q: What was the creative high point for Smash Hits?

The big change happened when Dave Hepworth joined from HMV – he was in the music business side he also wrote as a freelance. Nick would make him editor so he could start on this new project called The Face. Dave was much more commercially adept. He had more understanding of the market and the publishing side – he built a team in 1982. Six of us. Like an internet start-up. Mark Ellen, deputy, me as features editor and then Neil Tennant (who would go on to create The Pet Shop Boys) in 1984 as reviews editor or something. You can imagine how creative Neil was – he became one the biggest pop stars in the world himself in the 1990s

Q: What would you say was the secret ingredient of your success?

Did we know what we were doing? Not exactly, but did we enjoy it? Totally! We didn't know we were building a multi million pound brand, but it worked well because we were slightly older than our readers- we had a perspective, but still had a love of pop music. In the early 80s there was a big division between the seriousness of the 'inkies' Melody Maker and the NME who had become absurdly pompous. We were a complete contrast to that. They looked down on us a more trashy. 1 there was the emergence of the new colour-driven and image driven pop music. 2 the emergence and rise of MTV and thirdly in terms of competition – they were dismissive of pop who were creating a new kind of mood. We had the field to ourselves. Because SH was a well designed magazine (never underestimate the power of design and colour pictures) bit we also never talked down to the audience.

We created a language and a sense of humour that grew out of things We liked The Young Ones. We could finish each others' sentences. We were all quite different but all shared a similar sense of humour, which was important because that creates the unique voice of the magazine. It resonated with the audience as we were funny but never hurtful. Never nasty malicious gossip. We were principled, we had strong sense of morality, we were never boring, but we celebrating the fun of pop with a cheeky but generous sense of humour.

Q: What about production process? Who did what?

We had a 'beat' system. We had five or six key bands each. We had to know everything about that band. Each would have one of the 'big names' each. I had Duran Duran for about two years. After the six interview, I was like 'I can't do this!' I seemed to get on well with the art school world like Japan and Siouxsie and the Banshees. This the era before the ghastly PR machine kicked in and you had to go through fifteen levels to get to a star. Because the record companies trusted us and knew we sold records for them, we could just pick up the phone and call the press officer or manager and say 'it's time for a Duran Cover, who wants to do it?' All these tributaries flowed together into one stream and by 1984 our circulation went to 100,000 copies per year. The PPA decided to award us but couldn't possibly give a teenage pop magazine an award, so they created an award, something like 'the magazine that has a unique relationship with its audience'.

Q: Was there a formula, in your mind?

Yes. Right people, and the right place – that is crucial you compete with each other in a friendly way to make the idea better. It doesn't matter were the idea comes from as long as it's a good idea. We would spend so much time just talking and talking I the office: 'How are we going to do Duran again?'blah blah. It was all about trying to make the idea better not trying to own the idea. You had the idea of competitive co-operation. My idea for a headline is funnier than yours. In a way it's like Lennon and McCartney songs (Beatles), the jointly written songs are better than the individual songs as they were kinda competing. Best ideas a worked on by a group small group of like minded people. Make an idea funnier, sharper, more original - all those kinds of things

Q: Was there a hierarchy of editors and then the publisher at EMAP?

Dave, the editor, never ever acted as if it was *his* word, and *his* word only. It was fluid, it was open, and he was doing the same thing. It was a small room on Carnaby Street. Neil was in charge of the record player. I know more about 80s Italian disco than anyone, as Neil was a real fan of it!

Q: tell is about the visual side – who was behind the design and look and feel of SH?

Two key people were responsible for the look of SH, which even today looks sophisticated, was Steve and Eric Watson (a photographer). Steve was from Newcastle and did amateur dramatics with Neil Tennant. It was so visually driven that we would put words around the visuals. Design was Steve Bush – without him it would have not been as sucessful as it was. His design was genius in terms of presenting a sophisticated package that was understandable to a teenage audience. He started off by designing badges, and I can't remember how, but he went to art college and started designing. When Nick started The Face, Steve was the designer of the first few editions of The face – he discovered him. He did the first ever logo / masthead and he based it around the Cinzano. There was bottle of Cinzano on the side.

Q: What was the money and rewards like, given the scale of the business?

Nick Logan (publisher) was famously tight with money. He would be the first to admit it
They didn't pay very well. They gave people the space to come up with their own magazine. That can't be underestimated - that's why there was a flood of people who were more maverick going to work for them.

Q: Did EMAP replicate the formula?

Smash Hits was becoming very famous, and we helped with interviews for The Face. When I did Brain Ferry, I had to do two separate of interview – one about does your mother play golf and which colour smarties do you like. And for The face we'd ask about growing up with a coal miner father. Went a bit deeper. He loved it and played along

How did EMAP learn from this?

We lunched Just 17 because we had such a female audience. One didn't undercut the other, they supported each and drive each other on to greater success. Then a flood came More Q and Empire after on the back of this model.

Q: Were the people involved in SH all very London based art school types?

No. We were in Carnaby street, but it wasn't a London St Martin's art school type of thing. Quite the opposite, the magazine team was more like a grammar school red brick world. Irish, Newcastle, Yorkshire – it wasn't a London base. Mark Ellen was Oxbridge educated. None of us wanted to be stars, we were interested in creating a great product. We put the subject first, unlike the NME who would compete with the interviewees.

Q: What was the dynamic and working environment like?

Small group who understand the reader, like minded but different enough to bring something else to the party/ bring different skills who can critique each other but at the same time know who the audience is. We were all incredibly proud of what we did. We'd never do the coverlines on our own, we'd sit around and do them together. It might be Dave adjudicating but in an unthreatening way. It was a template I have used for every magazine that I have ever launched, including digital projects. We were all good friends and have stayed good friends, and even though Neil became a superstar himself (as lead singer of the Pet Shop Boys), we have stayed the same.

Q: How did you know what your readers wanted?

What I would call the black arts – instinct and a shared instinct, if it's shared, it's very important way to work – I would argue that's what's behind everything from Amazon to Apple have done. It was also a kind of... how did we know about our readers? They talked to us on a regularly basis - and with loud voices. They were so passionate about the magazine they wanted to tell us as frequently as they could - it was about enthusiasm. We had sacks full of letters, we took phones calls - we had to employ people to go through the letters! This sound crude because of the systems of that era weren't digital – but letters were so personal and genuine. People would come up to the office all the time because they thought they meet George Michael or somewhere. Teenagers were often in London for the first time. We also had relationships with records companies. If they had done any research around a new band a new signing or a new trend, a new club culture they would share it with us. Barbara Sharone (Madonna's press officer) was running the Warner Bros press office, so they would give us access. They would also have access to the Top of Pop charts. Singles would go up the chart 5 or ten places after a TOTP appearance - and they would know the might know the night before and would give us the information - and we could use that. That was gold dust info in 1984. Fan clubs also. In those days they were an incredible source of

information - they were important channels. The Gary Newman Fan Club was one example of something very well run – and run by his mum. They trusted us.

It was a mosaic sources and we monitored they all the time. We read all the letters, and we also allowed the fans into the magazines to do Q&As and photograph them with stars. This was a precursor to the digital era. They would send questions, we'd take a pictures of the real letters, and anyone taking part would get a reward of a single or T shirt or something. When you put it all together, we had a good understanding of readers. One example of how real they were to us, is that I remember that Police called from Edinburgh as a girl was suicidal about the split of the band Japan and threatened to throw herself off a bridge. She said 'I won't come down until Smash Hits confirms it.' I said 'They are splitting up, but let me get David (the pin-up lead singer in the band) to get a message to this girl.' The Police talked her down, and we sent her all sort of merchandise and a personal note from the star and Virgin records Fedex'd to the girl. It was totally real to us - that was the connection - not something through Facebook or Instagram. If fans didn't like something they would tell you. There was a total feedback loop.

Q: What would you describe as the end of the era?
Well, SH became massive, circulation hit a million by 1990s. It was extraordinary it went on for the time it did, as teenage mags have a limited life. Bands come to an end, and the emergence of MTV and the Walkman. That changed everything – the Walkman. In many way it was the beginning of the end of the music press. That's a very bold thing to say, but the rise of personal technology marked the beginning of fragmentation of music taste. Music lost its power to be a community from that day.

Appendix 2

Rouleur Interview 1

Editor (I.)
Managing Editor (A.)

Rouleur Magazine   About Rouleur magazine in their own words: 'The finest cycling journal in the world, published eight times a year. Each issue is classic and collectable, bringing together the very best cycling writers and photographers to convey the essence, passion and beauty of road racing. Exclusively in our shop you can buy selected back issues, with the latest issues of Rouleur available for a limited time with free UK delivery, making the magazine a perfect gift for any true cycling fan. (Rouleur Publications, 2017)'

On Rouleur's genesis, founder Guy Andrews: 'I found a shot and started messing about with some cover ideas, there were no bikes in it, just a road and it made me start to think about how state and formulaic cycling consumer magazines had become. It sounds a bit pretentious now, but I thought there was a bit more to road cycling than fitness specials, pictures of bunch sprints and tests of £1000 bikes. (The Washing Machine Post, 2011)'

Q. **Please, introduce me to your magazine.**
A.   (Showing the magazine)
What we did about a year ago from now is we did an experiment with the smaller size of the magazine. Because the issue one, the original issue goes for £200.00 on e-bay, and there is hardly anything in it. There just was absolutely nothing like this magazine at the time. Which is why there is such a demand.

I.   As an experiment, what we thought what we do is shrink the size of the one on the newsstand and keep the larger size for the subscribers only. This is £7.50 and the larger is £10.00. Straight away this is different kind of price point. Usually cycling magazines are around £5.00. There was too big of a gap between £5.00 and £10.00, also the portability of the magazine is another factor, the new version feels like you can take it on a train and the idea is that if they like the smaller version then they would also want the collectable. The sales immediately went up by 70% just by doing that and at these times in publishing that's a good result.

I.   There was nothing like it then, there are magazines now in Holland and other countries who have looked at how we have done things and see that it works. There is nothing like it in the way the photography has been put on the forefront and the design has been put on the forefront. Cycling magazines tend to be printed an a low grade paper, you know, cheep throwaway there is not a lot of thought process that goes into it. It is also timeless there should never be a feeling when you pick up one of these that it is out of date and I am not going to read it, that there is not a lot in it. It should be hopefully timeless. And, I guess, it is more by default than design, but we had no advertisers, now we have advertisers and it gets complicated to fit them in, we have to find balance.

A.   What I like about the magazine is a narrow focus within the niche which is long form cycling journalism, I like to tap into established space, and talk more about the personalities and lives. But up to a certain point you still can be inventive and you can tailor the interests to what Rouleur is and what it demands. So I think that is true to a lot of people here, cos you obviously cannot be just your own personal interest, you have to be guided what is right by the market, readers, magazine as well as what you are interested in.

Q. **Could you expand on the comment you made about the extra thought process?**

A.   You mean the process of choosing what goes into the issue? That can come from two different view points, it can be because one of the writers has pitched us a brilliant idea and then we go ok, how do we

illustrate this. We do not just want few boring photos of a rider, we want to make something special. And also, it can come the other way around, it can come from a set of photographs and then we would wrap around some stories to match that. And sometimes we just let the photos speak for themselves, there is no point saying anything, it is what it is. But we tend to be more themed, things we feature are quite timeless.

I.   There are certain things in a year that makes sense to keep in themes, there are certain events like the Tour de France, so what we do is we look at the Tour de France route and then we will try to go ahead with a way that nobody else has done it before. That is always our first reference point, has somebody else done this before and if nobody has, then we will do it. I get pitched a lot of things by photographers, a lot of photographers asking to be on the magazines and I look at their work and I go thinking, I have seen this before. So we always look out for work that has not been done before.

Q. **Could you let me know who leads the vision when picking out what hasn't been done before and what are the criteria for people on your team.**

I.   It has to be a mixture of things. To my mind of people who are doing unusual, out there stuff. Like we got these Danish guys that do stuff for us regularly and their work is like nobody else. They are just really out there. If the whole magazine was full of their stuff it would not work. A little mix of things is what is needed. I write stuff for every issue and it is very straight forward but lightly humorous and we get other guys who will want to write on, and be attracted by, dark stories of cycling which there are many. And it may not be style but we put in a good mix of what works as a whole, really.

A. Everyone has an interest in cycling, but it is not like we all are experts and nuts on it. The designer for explore does not write, but they are very skilled and he knows what makes a good shot, he also knows who is who and have learned things about cycling.

Q. **Could you expand on your vision and the team work and the creative freedom or the lack of it?**

I.   **(**About the house style, bearing in mind that most of our contributors are freelancers and we are a very small team. And there are only few people writing for the magazine and the website and the stats guy.) How much creative freedom? I think there is a massive amount of it. I am not going to tell you what I am looking for. It is more like when you get it right that is when I go: "great, right, yes"! I didn't know that is what I was looking for but that is what I wanted. And it goes back to the same thing, is it something I have seen before. We have a photographer who has worked with us for 10 years now and he has maybe reached a point where he has done every bike shot there is to be done, but he comes up with more unusual stuff, last year he had this idea about indoor track racing and he sent me this famous shot of Muhammad Ali and it is taking directly from above the ring and what you can see is just the boxing ring and the two guys boxing. And he wanted to do that but with the bikes, and I went: "great, go"! I haven't seen this before and it worked well. Just something new and fresh. There is only so many ways you can take picture of blokes on bicycles and it starts looking very the same. The same guy also did a fantastic book that was a portraits of riders who were shot agains white backdrop, looking absolutely exhausted, just after finish line. And a series of just riders legs.

Q. **What do you think about the motivation to work here?**

A.   I think you do not get in this business if you want to get rich.

How much of your own creativity goes into the work then and how much do you follow the house rules?

A.   The first thing is the creative freedom, which has always been vast. Which is quite rare, lets say, in other places. I think in the area this niche you always have to be pretty self motivated but it also comes quite naturally, thinking about what you need to do is quite a common skill. But lets say, I will be thinking of the stories that interest me because otherwise I will not do a great job on the page, usually. I work close with the other team members, because sometimes there will be an idea that is not quite right that I am interested and it is always best to review with each other. A lot of the things are unspoken now, we work

together for a long time. I would say we need to bear in mind, occasionally, what is good for advertiser or what is ideally amazing editorial story that might also suit an advertiser and that also interests me. Then everyone wins. The creative freedom is one of the biggest players about working here.

Are you motivated by passion then?

A. That is probably true by 90% by the cycling media industry. There is not much money in it compared to top end newspapers and maybe other sports. But together, for a lot of journalism that is true. I love writing.

I think, of course you are suited for certain roles. I think everyone is passionate about the sport. You are not clocking in at 9 am and leaving at 5pm like people who do not care. But in the roles, everyone is diversified, there is a reason why they are picked. And we have a great working environment, its very relaxed. you never hear a voice raised. Because it is assumed that you work hard and do you job and there is no reason to shout. There might be a little more stress before to deadline but the magazine always gets done. And again a lot if it is unspoken.   I.

Everyone does things for themselves for a certain extent, the marketing area and the data are more reporting to senior staff, marketing manager and managing director. In a small company like this everyone is competent and they have to be to make it work. Magazine is a sum of all our parts, it's not just editorial side or the advertising side or business side or data side, it is all combined that gets into that.

Q. **Lets talk about the environment**

I I think it is fine and we have been here for few years but we have come from few different office, there has been office change and one was in Shoreditch and it was nice enough, we moved to Holborn and we were sharing the office and it was very loud. It was not relaxing and it was noisy and it did not feel like us, so there are few things that go into why it is now. Partly it is a because we have 8 editions every year and it is not as rapidly paced as other places. It helps to like everyone in the office, because we are small and we have shared interests and most people will talk about the cycling and we can have some radio in background and coffee. It is really assuring environment to be in.

Q. **What about the references?**

A. It is all about keeping searching and not looking at other cycling magazine because you keep hitting a dead end, we look at other magazines, like art and see what they are doing and come up with ideas. Competitors are not important for us, we look at them but then we just get annoyed. Apparently an editor of one even admitted that they just look at what we do and do the same. But I am flattered. There was one cycling magazine in 70' and 80's that was very much, so this is a UK magazine but it catered for European racing scene, nobody was doing that over here and it put photography on the forefront and it felt connected to the world. And that was one of the initial inspirations. And now we are global and we go to races to South Africa, China, Afghanistan to find something that nobody else has done.

What is unique to you in terms of this particular magazine and how do you come up with unique ideas?

A. First of all there is sporting layer as a cycling magazine and you would want to do something unprecedented there and on the other layer there is something for photography lovers and design lovers and even culture and history. Because cycling as a sport belongs to nostalgia. We tap into what we have done in cars and it gets harder and harder to be truly original. If we did it like that how can we do it like this? How can we be different. What making it different, whether it is working with a new photographer or different design focus. It is kind of a showcase for cycling products but the style is more like a fashion shoot. Because cycling usually would have a product review which is just waste of words, and a small photo with the product, personally speaking I do not read it and it bores me so what we do is inverse it with desire. Which we have done for a year and a half now, it is hard to keep it fresh. We change the scene or we surprise people with an open shot of a naked guy just wearing a helmet. (keeps flipping the pages). We keep impressing with the design and one issue may be different to the other. There is no particular

answer to what makes it unique, sometime sits little bit of luck and timing. Its almost alchemy.   Rather than borrowing from other disciplines we know that we have readers that appreciate culture, history and design. So we think that we tailor to those costumers and contribute to other disciplines with out niche. We occasionally bring in an influence from an independent magazine. Sometimes an early draft can be just made by one designer but sometimes there needs to be a little bit more work done and sometimes it is the creation and the words. He has done nearly fifty editions and know what he wants and I guess he is also having fun.   It is a mix of creative content, it is not just nice niche stuff, some things have to be easy to read and inviting. The general thing is that we sell mainly in UK but it is an aspiration for the people who want to see the world. Weather it is though the Tour de France or a hotel shoot in a hotel room in Shoreditch. It is that desire and it is settle but it is a different angle. I am always coming from quite an editorial angle and I think it is the people in the team that are competent and excellent at what they do.

Appendix 3

Rouleur Interview 2

Retail Marketing Executive, Digital Editor and Journalist

Retail Marketing Executive
  Tell me about what you do at the magazine.
Being a relatively small company I take on quite spread of things, the core of it taking the retail side of the business. So I manage the lifestyle products associated to our brand and I come up for retail and marketing campaigns for them. With the size it also means that I also come up with the ideas of how the products are procured, created and then how that all is going to be merchandised across the editorial content.

Tell me about that process, how do you come up with the ideas?   I have a lot of scope and freedom mainly because we are not many. I have worked at advertising agency before where my role might be split between many people on different hierarchal levels. There just is not that scope and that many people to have that much input from everyone, so there is a lot of creative freedom and authority to come up with the whole campaign from the beginning to the end. But overall the ideas are not coming only from one person. One of the interesting things is that everyone has quite a good understanding of cycling. There are these meetings, where all the team gathered and we can bounce back conceptual ideas and mainly everyone knows what is happening. This happens every week, we just kind of chat of what are each persons responsibilities.   But it is also taking the already set guidelines and house rules of what the magazine has established and who our customers are. Trying to something that could be applicable to them. So the with our costumers they are a little bit more savvy of nostalgia.

What else do you think plays part in the process, what about the area of interest?   Being passionate about the subject is very important. I have worked in companies where people are very skilled, like here, at the job they do but they do not have the passion for the subject matter. I think being a good editor but also loving cycling and having a good understanding of that is what makes the magazine so special. When you have a sport you are interested that instantly helps coming up with ideas, it would be much harder for me to think of a tooth paste commercial. Another perspective is that you then know the costumers too.
   What about the motivation to work here?   It helps to be able to think for yourself, but maybe that is a personal thing. But also the right resources being applied properly is crucial. I think we do that well here. Rouleur is an institution in cycling, it is the absolute best of cycling journalism content, it just does the nicest stuff and is known for it. So it is a massive motivator to work for that kind of company.

Digital Editor   Tell me about your role:

By large I manage the content on website and social media. I am working here part time, three days a week. I came to the company after taking a redundancy from another media company and also became father and I was looking to do my own independent projects. So they are very flexible with my approach to work but if I compare to other things I do then I must say that this might be the most rigid part of my day or at least I treat it that way.

You started talking about flexibility, maybe expand on the creative process.

There is quite a rigid structure in my opinion, because with digital content there is systemic way of working that has already been pre-established and it is quite easy to measure performance. So when I started working here I was presented with already established brand rules. However aside from that, it is fairly creative because it is what do I think we should do. So I do have to take a lot of decisions. I tend to edit more than I write for the magazine so I do a lot of organisational work.

Maybe tell me about the reason of why you chose to work exactly here?   I consider myself a cyclist and journalist. I have always been interested in the two and they have come together and I have done a bit of sports journalism, so I feel I am most experienced in this field and feel confident at what I do. Often I feel how cycling community would react to certain articles we most and things. And I am most confident that at most instances I know how we should deal with the topic, where are the pitfalls. I think having that knowledge is very important and I am very happy I have specialised in this field. And I think that everyone here is an expert at their role. Maybe we could mix things around but I do think that people are at the right place. I can give feedback and there is collaborative sharing process of ideas and experience but people know their jobs.

Tell me more about this process?

I have been doing this for 15 years. I think it is nice to be able to do it differently here, I mean cycling in general. It is a very new approach, it is very well presented and it is not how everyone else would do it. We take angles that no other magazine would cover or take it from different point of view. That is true for photos and the content and that is fun and it is not a template that you just have to fill. I never have heard an argument that would say we do it this way because we never do it the other way. I think there is a sense of job satisfaction of doing things this way and I am not too bothered to do things and they do not work. There is a freedom to take risks here.

What about the surrounding environment?

I live South East London in Croydon for work and travel out of London for work, not far but I always regretted the fact that I lived in London but never got where the action is happening, Croydon is not in a very glamorous place but media is quite glamorous or at least it used to be. Now coming here, it is quite a gentrified area, there are nice sort of places to eat your lunch, shops, and you feel like you are in a happening place and you are within a common set of businesses - one where the 'mood' feels quite relevant.

Journalist   Tell me about your role at the magazine.

I was brought in to provide web support and support on producing web and editorial content. This also may include newsletters and smaller pieces for social media and marketing. But then right now I am also writing for the print magazine.   Maybe you can reflect on the process of how you approach your work?

When it comes to producing pieces for the website the work is much more self initiated. Like, if I am doing an interview with someone it might be promoted by a particular need from one of the other team members but when it comes to the way how it is going to be conducted it is all down to me. Particularly when it comes to writing an article it is entirely up to my judgment, I can ask for guidance but there is not really any kind of involvement from anyone else until after it is done. Even then it is generally up to the editor to decide if it is alright but in most of the cases they have a lot of trust and they would not change the style of your writing or just take pieces out. I am personally surprised about it, I was not expecting so much creative freedom.   Do you think it helps you?

Yes, it can do from a confidence point of view. If you think people who are good also give an impression that the work that you do is also good then you feel better about sharing it. Particularly when it comes to writing which is quite an insecure position to be at. Ian and Andy are very talented guys and this place has made me think of my own talent too, you know they have experience and they are hard working and journalism is not just painting a picture, there is a process. So being able to review it with them and go under the Rouleur stamp is quite a nice thing.

What do you think is Rouleur Stamp?
  It is a quality of a certain kind. It definitely is a premium product and it is not like any other cycling magazine. It is so much more in the real world not outside of it, it doesn't separate the two things as if cycling was something out of our daily life. Cycling is just a part of the identity and it might be a major thing but it certainly is not the only thing. They are people with emotions and stories to tell, you do not want to know how they just race you want to know what is going after the race or their anxieties. Stories are sold by people and not by reviewing a timeline of things that has happened which is how many news are presented.

What about the meetings.   I do not think there is much difference from many other offices, we have roles and we are quite responsible about it. There are some pitching meetings but usually Ian and Andy have an idea of things aligned which then get assigned. We are quite hierarchal in that sense. This makes a great way of doing a quality control but there are ways to bounce of ideas too by just being in the same office where we can easily ask few questions. This way you can always pitch something that then is quite easy to conduct and free flowing.

What about the motivation to work here?

Up until few years ago I was only working in marketing but I wanted to do things that are more meaningful and I was most interested in cycling and this seems to be the ultimate place to be at if you want to write about cycling. I did not really know about the brand before but having spent more time with the people and reading more and more about what they do I learned it is exactly the kind of place I want to be at because we do not just write about things that are happening, I am not that interested in that, I am much more interested in stories. I wrote piece last year, opinions and stuff, almost politics, I got to write this piece about Jerusalem this year which was connected to cycling but it was a much broader opinion piece and there are many more of those opportunities. So I think the brand is known for being very good and they can be more choosy. You see, it is like the only cycling or sports magazine that even my mother could pick up and find something interesting to read.

Appendix 4

Organisational Autoethnographic account

Editor, Touch Magazine 2003 – 2007

I took over *Touch* magazine in 2004 and was editor - and effectively managing editor - until 2007. By 2007 it's strapline was *'Britain's largest urban music magazine'* something that although its unaudited circulation figures could never objectively prove - its reputation definitely did.

I was part of a re-launch of the magazine after a period of closure, where the title was off the UK magazine shelves for a period of a one year. Launched in the early 1990s, *Touch* was already over a decade old – and well known in the BAME community and also to people described in the 1990s as dance music fans. By the Millennium, the music industry had changed, and so had music consumption. *Touch* didn't find a new young audience and its older readers had moved-on, as publisher have long known readers abandon music magazines beyond their 20s. By 2002, *Touch* had gone to the wall. However, like many magazines, its brand 'equity' was huge, and its role in the development of black music in the UK, rap as mainstream, and R&B becoming pop was unquestionable. Several major names such as the DJ and presenter Trevor Nelson had come from *Touch*, and the list of coverstar firsts was impressive. In 2002, its ownership had 'landed' to a new company Saffron Reprographics, specifically its owner entrepreneur, ▮▮▮▮▮▮▮, who bought the IP from the receivers. This new owner was a well-known Clarkenwell reprographics house and print agent (Saffron Hill being part of London long associated with that 'pre-press' industry). Although ▮▮▮▮ never made it explicit, the purchase of *Touch* may have been a way to recover a printing bad debt but more importantly - also a strategic way to diversify into publishing during a period where 'straight to plate' PDF digital reproduction had radically changed their existing pre-press business with the decline of physical film-making and reprographic colour technologies for magazines.

Setting up 'new' Touch

The publisher in 2003 therefore had no real publishing re-launch knowledge. He had no cultural interest in the magazine and no editorial or publishing team. All he offered was a room on the fifth floor of a building in Archway, north London. Salubrious it wasn't, however, at least Highgate House was a media building and even though shared space was with titles such as *Non League Football* weren't exactly culturally similar, at least there were journalists, publishers, pre press people and printers around. The publisher came to know and recruit me as editor after consulting the former publisher and commercial director, ▮▮▮▮▮▮, someone who could be described as a social entrepreneur – and someone who had roots in the very early development of *Touch* and the black music scene in Britain, a scene that was working its way into mainstream music culture alongside the rise of club culture and dance music. I was recommended by him after producing the 2001 Noting Hill Carnival Guide TimeOut - a project that Joe ran as a subcontractor to TimeOut. Once I got the call, I produced a detailed costed budget of what I thought I could run *Touch* on from an editorial and production point of view. This went down well with the owner, as he was fundamentally a businessman – and one on the way down, not on the way up. I got the job as I seemed the part and had costed everything keenly, and every penny counted from day one of my tenure there.

A display sales person unknown to me had been recruited from a rival magazine that was launched by a former editor of *Touch*. *Tense* magazine was a short-lived me-too publication that aimed to rival *Touch*, and ad salesman ▮▮▮▮▮▮▮▮ retained many of the commercial contacts and strategies for enticing advertisements from the record labels, but had not made in-roads into other areas such as consumer and fashion brands. He was London boy of Greek Cypriot heritage, embedded in black music culture, and had good contacts with the recording industry. He was also desperate for money, and had a fierce temper – one that resulted in a near physical altercation between him and the publisher ▮▮▮▮▮▮ over unpaid commission in the very early days. This was not someone whom David could control, and the relationship was short lived before a more compliant young man from Essex was recruited to replace him. David Campbell, although easier to work with, needed all the help he could get amassing contacts, record company details, PR links, media planners and schedules of the advertisers. ▮▮▮▮ was a print man at heart, he could keep the print costs low, using paper from other projects, and machine down time. He'd

also keep a tight lid on circulation figures – never needing a certificate or statement from anyone else. He could also produce paper inserts, posters and freebies at the drop of a hat. But what he really needed help with was media sales – and this became the centrally linked target for all of us who worked there from 2003 until its demise in 2009.

Touch and Teaching. Editor and Educator

My initial task was to recruit a small team – a deputy editor a designer and some freelancers to get a new edition published and back on the shelves. The 'soft relaunch' wasn't much of a roaring success, more a marker to be back on the shelves. Looking back at that first edition, it looked amateurish compared with its imported 'stars from America' energy in the late 1990s, where a whole host of covers of now famous acts from Destiny's Child to Sean Combes (Puff Daddy / P Diddy) had adorned the covers. However, in terms of a product, it did mark a new direction – one that was perhaps more about emerging British talent. As an editorial team, we discussed the development of a new genre of UK rap (latterly to be known as Grime) along with British soul singers and their acceptance into pop music. People like Dizzy Rascal and Amy Winehouse were featured very early on in their careers by *Touch*, often given cover stories before the mainstream media caught on. We also discussed Touch not being about the underground anymore, but a confident multicultural pop mainstream. The launch edition was a 18 year old British female star – something that *Touch* in its previous 1990s era never really featured. By 2006 *Touch* covers were being looked at and commented on by the mainstream media. I remember the editor of the NME personally writing to me about one cover story – a themed edition about the state of play of so called British 'urban music' saying what a triumph it was – the NME never knew how to cover black music well. They went on and off it, depending on editor in the 2000s.

Within a year or so, the publisher's reprographics business entirely folded in 2005, and as a lifeline, he took his contacts and magazine clients into an employment at The Colour House - a large volume offset lithographic printer in SE London. Although ▮▮▮▮ was now just a senior salesman, he separately formed a company called DT Publishing with the owner director of The Colour House and *Touch* magazine continued under it. Again, we were given another small room – only this time, with no natural light in an industrial print-finishing warehouse of their plant in Deptford. We were located with zero hours contractors, mainly local ladies who folded and boxed pizza pamphlets and maps for Transport for London that had been printed in the main room. These were tough times for us – poor working conditions, and little support in setting up the office in a temporary cabin with little or no IT and services. There was a new co-owner to deal with too (although he seldom interfered) and a former publisher who had come down a few rungs in life - one whom we suspected was taking more and more revenue from *Touch*, and ploughing back very little. As a business, it was threadbare – but as a brand, it's fair to say *Touch* Magazine was going from strength to strength from 2004 onwards. We tried to mask this move downhill from the heights of Highgate Hill to depths of the estuary print works in Deptford by changing the address of our correspondence from The Colour House Ltd, Factory Unit G, to 'Suite G, Colour House' – just enough for the postal service to accept / understand where we were!

Finance and investment was so poor, that my monthly fee for editing wasn't enough to sustain me – I was already 30, married and a homeowner. I had to supplement my work as freelance media tutor in further education for two days per week, along with someone who would become very important to the magazine as a contributing editor – ▮▮▮▮▮▮▮▮. I can't remember how they came to contact me – but Lawrence and I would work 12 hour days Monday to Weds at *Touch*, and on Thursdays and Fridays, go right across London to E17, Walthamstow, to run a project for a training company (Dv8 Training), one that worked with young people outside of employment or training through Waltham Forest College. This was the pre austerity era where this kind of social/educational work was well funded, and students had plush City Learning Centres, and Educational Maintenance Grants. It was there I was encouraged to train as a teacher, while still being a well-known magazine editor (especially in the BAME community), first doing City & Guilds and then a part-time PGCE at Greenwich University. I was working two jobs, commuting across London, and also studying for a teaching qualification. Gold discs, invites to awards, parties, launches, festivals and PR trips often passed me by - most of the time I was too exhausted to even notice or take-up invites. However, if nothing else, teaching young ethnically diverse and often underprivileged teens gave me empathy and knowledge of *Touch*'s new and younger audience – I was never floating around middle aged Soho clubs, I was in the classroom, discussing the merits of Jay's Z rap or what makes a story 'move on' and how to properly write news stories. I had my ear to the ground, and

my sleeves rolled-up. Some of those young people made such an impact on me, and I hope I made a difference to their lives too.

Who I recruited – a new diverse team

I recruited diverse new talent – young talent, suburban kids, college graduates, clubbers and music fans. The new team – more diverse in age and race – than previously at *Touch* (I used to be a freelancer and music reviewer / columnist there in the 1990s so I knew the original team) – was supported by someone who I had worked with online for a year. ███████████ was a low key journalism graduate (first class) with probably one of the best journalistic minds I've ever worked with. He fitted the cliché of someone who didn't particularly look after himself, his self appearance or promote himself, being shy and socially awkward. When given the job at *Touch*, he was my first port of call, as he seemed to know and care about every aspect of music journalism. He was often encyclopaedic in his music knowledge, and had excellent wider general knowledge. He was the sort of person I could ask to interview a rap star (easy) or a politician (not so easy) (See Email 4). At my previous job for *Ammo City.com* ████████ worked under me churning out copy fast, getting tone and angles right – and sourcing quotes and images when he had to. Genre, era, type or subject of copy didn't really phase him. We both worked under one of the most exacting ex-NME people I knew. Since I knew I had a number of things to do as a effectively a managing editor / publisher, he would be safe pair of hands at the editorial desk. I allowed him to have considerable freedom, and he often pitched, commissioned and even subbed features after I approved them. Out of all the people at *Touch* from that period, I'm sad to say he is the only one who has 'disappeared' into obscurity. He never held any other editorial roles after this, as far as I can see, following *Touch's* closure in 2009. I often wonder whether he is one of those 'pub savants' somewhere – one of those people you meet who seems to know everything about everyone, and you wonder why their talents haven't been better employed than a Monday night pub quiz.

Ammo City was part of the digital Dot Com Boom (bubble) heavily venture capital funded project for software company Digital Arts and was fully multimedia at a time when fewer than 20% of people had broadband (2001). I cut my teeth as a deputy editor there, working with people like ████████ from the *NME*, and had a large budget to commission lots and lots of up and coming journalists and other content creatives like photographers and videographers. I brought some of these contacts and people into the fold at *Touch*, they included people who would later become 'names' in journalism and media such as ███████████ (now investigative journalist for The Telegraph)– who covered more think pieces such as gang crime. ████████████ a talented professional photographer (who now runs a large photographic agency *Everynight Images)* and ████████, who became editorial assistant, having just left college – now a slick senior director at advertising agency *Think Jam*. In 2004 they were all young creative people, they were more diverse than *Touch* staff had been in the past, they were all career motivated and talented, though yet none hadn't quite got their foothold on a career pathway – pathways that were getting increasingly competitive. When I got any number of people together, there was a very mature and collaborative feel. I didn't kid people into making them believe we were Conde Nast, and they responded with the motivation and pride in the chance to see their work published.

Other people who I brought in were not so much on publishing side, but were 'scene' people, you could call them ravers or party people – people who teenage readers could relate to and engage with about a lifestyle they perhaps weren't old enough to get into: urban music celebrity gossip. One such key person was ████████, currently a local DJ and festival promoter in Brighton. At the time she was a party going 20 something and I would get her and two others to mimic the Sun's 3am Girls and report back from gig and clubs - getting pictures of rappers, celebrities and events. It worked well, and it would also promote *Touch* at various PR events - so much so, that one of the '411 Girls', ████████████, then an intern, even collected an Urban Music Award for Best Music Magazine– as none of the core team of staff were there! Between our freelancers, the 411 girls, interns, their friends and invites, between 2004 and 2007 there wasn't an urban music related gig, event, PR junket or launch that *Touch* wasn't represented at – quite a feat since for most of the time there were only ever 4 staff at the studio: myself, the art director ████ ████, ████ ████████ the deputy editor, assistant deputy editor ██ █████ and contributing editor ████████ ██.

The Art Director and Designer and his background

██████████ was not a new person to me. The role of the art director was a crucial partnership, and I instinctively leaned on someone that I had worked with several time before. Working on a shoe string but to tight deadlines, and needing to recreate the visual energy of what the magazine was about, ██ Thomas, of Jet Labs, was a constant sourced of creativity in the look of the magazine. Having done a number of projects in design with me in the 1990s (including the *Acid Jazz News*), he was experienced and rose to the challenge of being bold and experimental. He worked very closely with me, collaboratively, and allowed me to express an opinion on design narrative, even though I am not a designer. In turn, ███ views on editorial narrative and even coverlines were always needed. We often worked around his visual first – and ███ also brought in ideas and also innovations from other client projects he was working on. In addition, he also had excellent tech skills so could repair Mac systems, fix broken Apple computers, network printers, FTP files (before websites like We Transfer existed) and crucially source great digital images at time when this wasn't so easy. I remember asking him to develop a Banksy style spray diffused typographic font for one edition – something he did from scratch, so that we could change the look and feel to coverlines and headlines. ████ role was integral and cannot be underestimated in terms of the branded look and feel of *Touch* during my time there, and in the two years after.

Contributing editor ████████████ – a brand ambassador

Although *Touch* was getting bigger, and more internationally known, by 2005 (See Email 1) it had already lost two advertising sales people in as many years. Both working class males from a junior sales background, *Touch's* increasing profile had provided them with a platform for better - more lucrative - jobs in media sales. *Touch* was an independent, it paid mainly on commission and the publisher was ruthless with contracts and rights – unless money came in.

By 2006, the contributing editor and I had become very strategic about business partnerships. I, myself, was now a seasoned journalist but usefully a business studies graduate, and had done quite a few entrepreneurial projects with a number of people in media. The contributing editor, although having a journalistic background, was a man of huge networking skills. A young, sophisticated man of Ghanaian descent, he was connected to a varied, multicultural and extended number of high profile people – some of whom opened their doors to us as former readers and fans of the magazine – and as gatekeepers to a very diverse and increasingly teenage readership under my watch. My feeling was that we were more welcomed in places and spaces of the media powerbase of brands where someone from a BAME background appreciated the heritage of *Touch* and duo of an Asian (myself) and black man as representatives of that.

Over the period 2004 -2007, ████████████ I realised that the future of doing a magazine we loved and having the lifestyle that went with it, it was about ensuring that the right brands became involved commercially with *Touch*. A salesperson was recruited, ███████████, but this time was sourced my me – not the publisher. She was mature student we knew – a graduate of what would become the Big Creative Academy in east London – the organisation that the deputy editor, Lawrence, and I worked for part time. She was an east London girl of Asian descent, she was an urban music club promoter, her boyfriend was an up-and-coming DJ. She was good, hard working, clever but lacked the experience and confidence of a strategic view in the meeting rooms of brands outside of the music sphere – fashion, sport and the like. Nike, Adidas, games companies, soft drinks manufacturers (see Email 2) that ████████ and I knew were the key to *Touch's* business model. During this period, we effectively became a powerful and effective sales team – we went on the road, we spent more time in Soho and less in Deptford, we struck deals with cool brands interested in the audience we had. To my recollection, we made deals with video games studios (Rockstar Games), mobile phone companies (Sony) and early app providers (Text services). Soft drink companies (Pepsi), alcoholic drinks firms (Diaggio group) and even motor manufacturers, such as the motorcycle giant Gilera, who provided advertisement, advertorials, sponsorship and competitions.

Another of such links was with the wider BAME community, like the student body ACFEST (see Email 3) and more notably MOBO. An important part of the marketing of the brand was a long standing relationship with the MOBO Awards. The Music of Black Origin awards were started by a visionary black female entrepreneur ████████, and the link with *Touch* went far back – as the only real urban music magazine from the UK pre 2000s. In 2004 *Touch* rekindled this link by agreeing to publish the official MOBO magazine for them. Looking back it's hard to see how we managed to publish another magazine alongside the pressures of the monthly issue, but we managed to cobble together off cuts, extra bits of

content and archived and PR photos we had. It pleased the publisher, who alongside ████████, had created a lucrative media sales opportunity for those wanted to associate themselves with a magazine for an award that was becoming increasingly mainstream and featured on evening network television at around this time. Today, its status rivals that of the Brit Awards and is primetime viewing. The link with MOBO arguably gave *Touch* more weight within the wider media discourse about culture and music.

What went wrong in the end..

By 2005, there was widespread change in media consumption. By then music magazines sales were declining rapidly across the board, and the era of file sharing, free content, and publishers with no paywalls was in its heyday. The lack of digital development was a major concern, and ultimately part of what lead to eventual closure of the magazine in 2009, in my opinion. I left before this to take a post at UAL in 2007, frustrated with the cul-de-sac that the publisher had hemmed us into, and shunned by a failed management buy-out I had privately financed. A more fanzine based rival magazine appeared on the scene – and although *Rewind* were not as professional looking on the shelves, what they managed to do was a cerate a digital community. Under the stewardship of ████████ (someone who would author a book about digital culture called the *Pirate's Dilemma*), *Rewind* and online *RWD* managed to build conversations and content online that allowed school kids and teenagers free access to content, links, gigs and MC 'battles' over London and around the UK. *Rewind* magazine a thorn in our sides that became a pathological problem. The publisher of *Touch* was a printer. He was man who had made his money through ink on paper, and his obsession was to drive sales – and more importantly – advertising sales based on the printing volumes discounted rates on his presses at The Colour House would allow. We were mainstream, on the shelves around the UK. We had a distribution deal with Comag – what could an online community do to trouble us? With hindsight ████████ needed to invest heavily in a website and a digital editor – something he was never willing to do. The writing was on the wall (and the web) even before I had joined in 2003.

Email 1: On Touch's promotion of urban music around the world

From: "████████████████ ssentrik@hotmail.com "
To: simon@touchmagazine.co.uk
Bcc:
Subject: Lynden David Hall
Date: Fri, 13 Jan 2006 01:12:27 +0000
X-OriginalArrivalTime: 13 Jan 2006 01:12:27.0871 (UTC) FILETIME=[6B66B6F0:01C617DE]
X-Originally-To: simon@touchmagazine.co.uk
Simon,

First let me say, if it weren't for Touch magazine I would have never spent a year abroad in London, England. Touch introduced me to another culture and world of urban music outside the states and I am ever so thankful for being introduced to your magazine.

Recently, I subscribed to ITunes and began looking for new music from Lynden David Hall. I was shocked to learn that he is suffering from cancer. I'm even more disappointed because I can not find any information about his current condition.

Email 2: Touch Magazine and new advertisers: Motorbike company Gilera

Hi ████,

Thanks for the reply, there's a number of ways we could run with this.

Firstly about the 15th year anniversary issue (MARCH 2006)

The issue will not be a giveaway issue, it will be a larger issue, as we're working with the Arts Council and will have a music supplement and a CD of new UK up and coming urban music talent on the cover.

We'll also have our bi-annual youth supplement, a project run by TOUCH where we teach young people in east London journalism, graphic design and photography.

Ideally, we'd like to discuss an advertorial deal.

A small fee to TOUCH (to be negotiated) for the following package:

1. product placement in a 'ped' fashion shoot - 4 pages

2. A front section placed DPS advert running your current creative

3. A front / back section 1/4 page 'win a moped' comp (and flag this up on the cover)

4. Respondents to reply via email, all email data capture provided.

5. One month of front page banner advertising on www.touchmagazine.co.uk

please let me know if we can discuss this further.

Best, ███

Hi ███,

I'm very interested in the Runner. Urban 'ped' editorial really strikes a chord with our younger male readership - last year we had an incredible response to a feature and competition we ran with Honda, but they seem to be less active in that area of the market of late...?

We'd be really interested in doing something interesting around the Runner in our September issue out Aug 30 (before the season's over / student new term time), but we'd be looking for some Gilera advertising spend and a competition in return for a sizable feature. Such a feature could be a 'ped' lifestyle reportage piece with product placement box-outs or a fashion shoot.

Let me know if this interests. Best regards, Simon

Dear Simon,

Please find attached an invitation to the launch of the new Gilera Runner sports scooter. We have the freestyle parkour collective Urban Freeflow running demonstrations etc of their art as seen on ch.4's documentary Jump Britain, followed by test-drives on Gilera's sportiest scooter yet (the runner combines the urban practicality of a scooter with a motorcycle-style ride).

The launch is a morning event on the 16th August at the Hayward Gallery on the South Bank. Would be great if you could come down or send someone down to see the sights.

Very Best,

███████

Piaggio Press Office
matt.crofton@gmail.com
Attachment converted: Mac HD:Runner invite email.pdf (PDF /CARO) (000CE71F)

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http://www.touchmagazine.co.uk

Email 3: The link with a wider Afro-Caribbean community

Hi ██, hope this suffices. Perhaps check with BMG about my assumption made in the copy below.

Have a superb Christmas, Si

Dear students,

ACFEST 2005 is set to be the biggest, most well-organised and starбstudded event ever held for Britaines fast expanding Afro-Caribbean student body, and ites the reason why Iem proud to announce Touch Magazinees involvement. As the UKes leading urban music and lifestyle magazine weeve spent fourteen years championing UK urban music and have supported new UK artists a everyone from Beverly Knight through to Estelle; from the The Dreem Team through to Dizzee Rascal and Shortee Blitz (who will be hosting Smoovees ACFEST party) a theyeve all been written about, photographed and tipped for the top in Touch before the mainstream knew their names.

Although an entertainment magazine could be seen to be cynically cashing in on дthe student markete, therees a proper reason why Touch cares about ACFEST and its greater role in the student community. In recent years Touch has been developing a student supplement, created by our own student team of 16 a 19 year-olds who we teach and train in journalism, graphic design and photography. These people, like you, are not just Touch readers but are the future of the industry we work within and, in our own small way, weed like to smash the glass ceiling that stops young black and Asian people getting ahead. We, like others involved in ACFEST, namely club promoters Twice As Nice and BMG Records (who will be hosting a superb Killa Kella event this year) have become increasingly aware that the music and media industries are still underrepresented by Britaines ethnic minorities a people who the media often scrutinise for дacademically underachievinge. So, if for no other reason, ites certainly worth celebrating and acknowledging the fact that the thousands of you reading this (people who have made it to college and university) are in the process of making those tags untrue.

Simon Das, editor, Touch Magazine

--
http://www.touchmagazine.co.uk

Email 4: Operation Black Vote and Harriet Harman

Hi ████████, hope you're well.

Want to do a backpage in the magazine that transcends music and fashion, readers often want something with a little more weight...

Would love to interview Harriet about Operation Black Vote, is this something that can be set up easily / quickly - as we're on a deadline for May as we speak?

best regards, ██████
--
http://www.touchmagazine.co.uk

Simon Das | Editor | Touch Magazine | Unit G Colour House |
Arklow Road Business Park | Arklow Road | London | SE14 6EB |T: 020 8305 8205

Appendix 5

Touch Interview 2

Commercial Director and Co-publisher Touch Magazine 1990 - 2002

Q: How did Touch start: where and when?
When I joined it, it was called Free magazine. It was a free distributed 32 page black and white magazine with a colour cover. It was fanzine. You couldn't argue it was a commercial entity in any way. It was a vehicle for the people who were writers and who were DJs. It was a self-promotion exercise for them. In 1988 to 89, it was basically a promotion tool for *Kiss FM*. That was a pirate radio station back then, and that's why all the people like Trevor Nelson, Judge Jools – all the Kiss DJs pretty much were writing for it. It was all very underground back then. Under the surface no one was above the radar, it was perceived as this bunch of kids getting on with it. It was about all the genres of dance music. It covered hip hop, reggae, soul…it pretty much encapsulated what *Kiss* was about. The magazine was free in the first 18 months, and that was why it was called *Free*.

I came onboard in 1990. I applied for a job working selling advertising for the first Notting Hill Carnival Magazine with contract publishing company that happened to be in Brixton. When *Touch* issue 1 launched, they moved into the office next door. I was selling ads for the Carnival Guide – and doing very well at it. They were producing a magazine and had no-one selling advertising and no concept of how to sell advertising and who to talk to. So I literally walked along the corridor, spoke to Jamie, and started to sell adverts into *Touch*. I'm not sure if we were ever mates, but we respected each other. He lived off nothing for a year or so. If I hadn't come on board, the magazine wouldn't have lasted more than two years, and I often seek credit for that – he gets most of it!

The people who published it were ███████, ███████ (Manassa Soundsystem) - who was very much the reggae side of it, and 'JM' – that was ████████████ JM was the kind of money person. He ended up staying at *Kiss* for a quite a long time, and then went to EMAP (who bought Kiss FM in the mid 1990s) and he's still a big cheese at EMAP [now magazine giant Bauer Media], I think. Back in 1990 he was controlling it and wanted it to be very much this underground thing. They all didn't want it, initially, to progress beyond that. When the reality set in that no-one was getting paid and there was no income stream whatsoever apart from small ads, everyone left and got jobs. ████ was the only one who stayed with it - he was the only full time person. In the end he wanted an income so the advertising became more and more important. I guess you could say the editorial integrity of it being really underground started to flex, and flex more because it had to. It couldn't be this impenetrable street thing - it became more of cultural thing. It embraced fashion, clubs – it started to find its feet as a voice for a dance and club culture scene that wasn't getting covered. So much so, that *The Face* used to nick stuff from us! Pretty much verbatim copy of things we'd done six months or whatever before, used to appear in other magazines like *The Face*.

Q: Tell us about the background of some of the key publishers and people involved
You can't not acknowledge the whole Kiss FM collective thing – there simply wouldn't have been a magazine if it hadn't been for that collective of people. All of the people went on to be big cheeses in music or something. Jamie for example, became a TV producer and a Oscar nominated film producer [for Exit Through the Giftshop a film about artist Banksy]. They were not street kids - he was at Oxbridge with co-founder Judge Jules – that's why Jules is called 'judge' by the way, he studied law at Oxford. ████████ was another well educated boy, he was hiding being very posh. Bill, being the reggae man he was, he must have been a complete mystery to his mum and dad – his dad was a magistrate who lived in a stucco fronted Georgian townhouse next to Regents Park. And there was ██, well need I say more, than he was the son of the famous judge ████████████! Not one of those people invested a penny. They were rebelling about where they came from, that's why they didn't want people to know.

Q: Do you think Touch did more than represent the black community?
Yes. You see, back then, most of creative industries were dominated by the art scene. You had to come from a certain background to inhabit it. What school did you go to, etc. *Touch* was different, yes it was run by white people, but it *was* a black thing. Black community thought it was a legitimate way of them

expressing themselves when they wouldn't have had a chance elsewhere, if they had they gone for formal interviews for being a journalist, a photographer or producer or whatever.

Q: What did you do when you got involved – your key 'move' at the time?
The first step was issue 24 [when it was two years old], was that it had to have a cover price - and that was only a quid [£1]. Cheaper than most, as people felt very strongly about it being it 'nearly' being free. But in order to sell advertising through agencies we had to have a verifiable distribution. At that time, you couldn't do that through a free distribution. To stand a chance of competing with *The Face* and *Sky magazine*, it was a real struggle, as when it came to the agencies – I encountered a lot of racism. The only reason that I was successful at the time was probably because I wasn't of colour. When I walked into the agencies I wasn't a threat to this public school world. They'd never come across people of colour. I was successful because I wasn't afraid to go in and say: "Are you racist? Are you not advertising with *Touch* because you think it's black?" I educated them that you didn't have to be black to like black music – you just had to be open-minded. For ten years I did that.

Q: What were the people who contributed, write and illustrated Touch like?
The content was written by people who were living it. That was the difference. All the other magazines like *The Face*, *Smash Hits* and *Sky* were all employing journalists. There's nothing wrong with that – but they had to go and find the story as opposed to be it. The people at *Touch* could pick up a phone ring up Gilles Peterson [DJ and founder of the acid jazz scene in the 1990s] and go: "Oi Gilles, what happened about so and so…" The list of people they had a their disposable was amazing.

Touch became this huge commercial entity when I persuaded *Time Out* to let *Touch* do their yearly Carnival guide. Before then, the Carnival [Notting Hill Carnival in London] was all about "oh, look at that pretty Caribbean costume – it wasn't about the soundsystems and the real music and community." We made £100,000 in that one issue. That's when Jaimie and the rest realised we could make money out of this magazine. People bought ads. *Time Out* was massive in the 1990s, it had a circulation of a quarter of a million each week audited by the ABC. You've got a street magazine which has suddenly got millions reading it. From then, it changed. We could suddenly go to the record labels and ad agencies and say we've got this big once a year mainstream circulation magazine in London. That opened the door with brands. I was able to talk to people like Cockspur Rum, Red Stripe beer and Levis - all these brands that wanted the big numbers and couldn't justify spending ad money for what was then a tiny readership. We could then pay for more copies to be printed and distributed, and it paid for marketing and investment. With the money we started to do things like covermount CDs, and freebies. It was snowball effect, as with WH Smiths, if you had a CD on the cover, they'd give you more visibility, which in in turn would then help sales. People would buy the CD initially, and then read the magazine – it was magic.

Q. Can you tell me more about any of these brand case, on the advertising side?
There was a creative movement or shift at the time within media, marketing and PR at the time – I'm talking mid '90s. So you had the real innovators in PR like ██████████ (Exposure PR), ██████████████ at Cake – those guys were looking for more creative ways to present their clients. *Touch* became an important part of their rationale. I personally was brought in as a consultant for Exposure in '94, and getting brands into club tours with *Touch* and the market place that the magazine was writing about – in credible way, and not in naf kinda of 'name on a flyer' way. We became their route into an underground world they had no idea how to get into. They knew in order to do it, they had to do it well. They had that vision, and we were the way in. It did have huge results. When Ayia Napa was blowing up [clubbing holiday destination in Cyprus], we did a promotion for Morgan's Spice Rum in there in 97 or 98. We distributed 20,000 copies of *Touch* at the resort, and when people, got back their rum sales in bars in London and other cities went absolutely through the roof. They were like 'oh my god'. You do a launch with the exact target market for a rum that previously no-one had ever heard of with a silly 'pirate on an label' naff brand, then suddenly that was the rum that everyone was drinking in clubs across London and beyond. That was advertorial and also straight ads. We created the ad creative – things like our *Touch* celebrity Trevor Nelson in picture with the rum in a barbershop in the ad. They used the role models from the *Touch* world in their ads

Q: What were you most proud of looking back at your tenure at *Touch*?
Seeing the magazine go where it went, and having the conversations with people like *TimeOut*, saying 'you must put Amy Winehouse on your cover' – and they would be like 'why?'. I would be sure about saying so. Then seeing things explode – which Amy did. My strongest and memories were about Carnival

though and all the activities we did around it – *Touch* organised the MTV float, it co-sponsored a Carnival after party with Diesel [fashion clothing brand]. At that party, we had Sia, Estelle, Mark Ronson and Jazzy Jeff on our line-up – all in a just a large back garden on the Harrow Road. I told my teenage daughter recently, and she was like, 'that's not possible - you're lying!' But we did do exactly that – we had massive influence on what were to become massive cultural changes in the UK. If you think about the incubator effect we had – I mean, just go through back copies – championed people for the first time like Jay Kay [Jamiroquai], Dizzie Rascal, Ms Dynamite, Amy Winehouse.. the list is massive.

I realised we were more than a magazine – it was part of movement that was progressive, breaking down racial barriers and doing all the right things. I was personally passionate about that. I campaigned as a youngster against it – so for me it was quite a political thing. If a white person hasn't come across a black person it may not be their fault – it's about what they do when they do. We broke down the fear of that world – and almost normalised it. We were enjoying what we were doing. I used to like essentially converting people. These days you literally could sue some of the agencies who used to say racist things to me personally. Literally that's a black thing, isn't it? Having to turn that around repeatedly was challenging, but you got a real sense of achievement.

Q: Did you ever want to jump ship, or take *Touch* to one of the magazine majors?
I was so successful on the commercial and publishing side for *Touch* that at one point Emap did contact me. They wanted me to be their ads director at *Sky magazine*. At the time that was a mainstream very high circulation magazine. I was like, 'no I'm alright thanks'. I would have had to fitted into that machine and I'm not very good at that. To my detriment, in terms of career, I'm not good at slotting in. I preferred being the champion on the outside.

Q How significant was the move to Hoxton Square
The move to Hoxton, again we didn't realise it at the time, but was pivotal for *Touch*. It was the right place for *Touch* to come from. We were embedded in the whole Red Records and Vox vibe of Brixton initially, which was perfect place for where Touch came from, but we needed to move to find better more central location. It was a time when all the creative and media people were moving there. A lot was going on in the last '90s there, but we were one of the first creative companies to be in Hoxton Square, along with Chaser [*Straight no Chaser* magazine]. One of our columnists said. 'you should try to move to Hoxton, I've got a music studio there - it's great, cheap, central..' It was completely derelict. Hackney Council paid us – they have us a grant! They were paying all these art-based creative companies to move in Hoxton to make it cool and hip. It worked. Hoxton exploded around us – it was nuts. In the early years, the area was so dangerous I used to have to walk the female members of staff back to the tube because it wasn't safe. We got an amazing space, a loft warehouse right on the corner of Hoxton Square. If I had bought that building, which was almost worthless in 1993, I'd be sitting on a beach somewhere by now!

Q: What happened in end. How did it end for you?
After 12 years, I felt as though it had run its course. I wasn't going out as much, I wasn't living in London, I got older basically – I was late 30s, and didn't want to go and work as hard as I needed to, to get brand onboard. Also the recorded music industry was changing - the easy wins where the music industry spent tens of thousands on a launch just wasn't happening as much by 2001/2. I personally thought the Internet was the Devil, as an online magazine was needed – but *Touch* didn't have the money or the people to make that transition. With the new ownership being a printer [see Simon Das autoethnographic account re ████████] – the last thing he wanted was to go online. It just became hard – and new ownership meant the team wasn't a team anymore – it all became too hard. I should have made a clean break, but I stayed on as consultant. There was also now real urban music competition from magazines such as *True, Trace and Rewind* – it all came down to distribution. *Rewind* wouldn't have survived if it hadn't had done a deal with Footlocker [sports shoes retailer]. In the end the publisher, ████████, who I know, made an absolute fortune, after JD Sports [UK largest sports clothes retailer] made it their in-house magazine. We should have done the same.

Appendix 6

Style at Home Interview 1

Editor, Style at Home

Tell me about your background at IPC?

I was deputy [editor] on Ideal Home. I've always worked on homes – I've never done anything else. Everyone knows everyone else – it's really supportive. I like fashion, but it's not my bag. So I rose all the way up to being deputy on Idea Home from being an intern after college.

The magazine is only a few years old. How did it first come about at IPC?
The editorial director on *Ideal Home* – had another magazine called *Your Home* - which was more down market. ▇▇▇▇ (ED) launched *Your Home* 14 years ago – and nothing had challenged it since. The mag always seem to do well – but they got a feeling there was another kind of reader. The market is quick fickle.
I thought, let's see what we can do. We've got fantastic resources at our disposal – we're part of IPC Homes. We have 6 or 7 titles ' worth of content I have access to. Competitors don't have that privilege. If I packaged them all differently, you would get a different product. Because you're targeting a different market, it was cost effective. The thinking behind it was that we could repurpose content: online, one-shots, other things - it is really is about looking at what you've got, packaging it slightly differently and looking at a new area. Style at Home was about this – sort of 60% repurposing and 40% new content. And now it's about 70 / 30 split the other way.

What was the key thinking behind the concept for *Style at Home?*
I personally came up with a *"love it, do it, make it"* franchise. They thought 'that's great' – I'll explain: The 'buy it' – is shopping, the 'do it' was the DIY thing and people having a go and the 'make it' is about up cycling and craft – which has shot up off the radar at the moment. Did you know, sales of sewing machines at John Lewis are going through the roof at the moment? It's about people having a go themselves. It's about people that might have money, but don't necessarily want to spend it. I would put my mum in that category.

Who is the target reader?
This is the really interesting thing. We discovered that first time buyers were at least 34+ so what's happening before then? Do they not want to 'kit-out' their rented houses? We asked, what's happening between the ages of 25 – 35 in the UK? Do they not want to kit out their rented flats as they do on the continent? People renting their want to be creative. It really just hot the move of the moment. Targeting these renters but also the empty nesters meant we had a massive audience in the post recession world. Older people too. They want to make things personal and their own. It's worked, it's hit the mood of the moment. My mother is the kind of person who has stopped shopping at Sainsbury's because she's discovered Aldi and Lidl. It's that kind of thing: 'Why should I spend all that money?' Yes, there was a recession but some people might have money, but might not want to spend it. Craft has become really important.

Is that the secret of the magazine's success, post launch?
Yes, that and the recession, the cover price (it's cheap at £1.99), the span of readership and the mood of people wanting to do things themselves. A person might not know that you can past the wall and not the wallpaper these days, and have a go.

Did you conduct any research into this market?
Yes. With regards to getting the launch – I was part of a research group, and then I did focus groups. I'd done it maybe four times over the years. Being a nosey person, I got wind that something was going down. There's a gap in the market, and you've got the concept, so go for it. In these research groups you get a mixture of people.
We found out, the *Ideal Home* reader loves ideas, but they'll likely to get someone in to sort their homes, rather than do it themselves. Their budgets are bigger. Ideal Home people [readers] spend £10 – £20k on kitchen, and *Style at Home* readers, they might spend £5k, if they're lucky. You can't afford to cannibalise the readership – Ideal Home was doing well.

What sort of content did you find they wanted?

When I started it was Laurence Llewelyn-Bowen [TV celebrity homestyle consultant] was a magazines homes 'expert'. There's been a shift and it's been lead by social media. Now readers are the experts: Its' OK to say, I did this, oh tell me how to do it. The readers are really core – peer to peer recommendation and sharing.

We would ask readers what they thought of mocked up pages and what they thought. The feedback that came back was always positive. It filtered down from fashion – there's no shame to be wearing a bargain. It's like, 'oh it's from Tesco' –which means 'I've been smarter than you.' You want to share that. When did you last go to Pizza Express without a voucher? If you did, you'd feel that you've missed out as everyone gets them!
Peer to peer involvement hit the nail on the head. They are stylists themselves – they are not readers. Now it's about sharing. Before it even started, we realised the readers knew a lot. They know how to lay the floorboards in a certain way.

What was the development process of the dummy issue like?

For the trial issue, it was seven of us, in an cupboard, sandwiched between Nuts and the NME - where Loaded used to sit. We were isolated it was secret project. We had a weekly meeting and a dummy. It was secret because of competitors. We had three trial issues, and we out performed on issue 1. OK we've really got something here. After three issues, we were supposed to go back to our regular jobs. The editorial director was like – 'why have we stopped? I want this magazine out asap'. It was 2011. We only missed one issue. We amassed a freelance team (as we'd borrowed people) and some went travelling as they'd worked their socks off. I did all of this while still deputy editor at Ideal Home. I had two hours a day on Style at Home.
We did Feb march and May, then I started full time on it and recruited a team. I took the art editor from Ideal Home, Phil came with us, and three of original freelance team came with us.

Tell us about your team - and its creativity.

The team is small. Magazine publishing has changed. I started off when there were teams of 30 of us doing a magazines – with Style at Home, we're a core team of 8 with around 15 in total. That's half the size of what it might had been ten years ago.
In terms of their creativity – the people recruited had to be right. It's about seeing how far people can stretch something. It's about pulling six different pictures together from different places, years and fashions and getting a new feature.

Who is a key person, other than yourself?

When we got the green light, the art director – someone who was used to high volume weeklies, was recruited, as we knew we wanted it to be saddle stitched and have 'pick up' easy feel. A lot of it came from myself and the art editor. Having someone who understands that market. You just save magazines if you work in the industry – she had so many tear sheets, so many devices that add to that value
It goes back to knowing your skills. Some of my best sketches look like a 2 year old's - so it's about having someone who can realise that and know the way you think.
There were certain parameters we were working to. Value had to be evident, but also it had to look good. Just because it's a cheap magazine, it could look too cheap. It was well defined brief.

What about advertising, is that part of your role?

Ad agencies get it. It's an easy mag to sell. I had a publisher who dealt with that. I had a budget that was mini – and still is mini. But we launched in an usual way. Because it was secret there's no fanfare,. We didn't even have a Facebook page. It's really interesting because we were a print launch, but then to now launch in a multi platform way.

How successful is the magazine?

Print is not dead in the homes market. 0 to 54,000 copies in our first ABC. I keep entering the PPA wards, but haven't won any yet. It's not like fashion. It's really niche area. Our success can be measured in that we made profit in Year 2 – there are many launches that take 10 years to break even.

Is that the role of a magazine journalist?

I'm a print journalist. But now I'm not – I'm a brand curator! Deep down I know my job is to make money. I've had to grow into that. Section heads, editors, etc At the same time I'm incredibly lucky to do something that I'm passionate about. I started on hardly any money. I've been surrounded by magazines all my life. My mum is a magazine junkie. I worked for peanuts at IPC initially, because I simply loved being there and doing the job.

How do you see yourself as a manager?
I'm a control freak. It's my baby, my brain wave. I'm too close to many things. I'm still the step by steps 'hands' model. We're a small team, so it is all possible. I have catch ups with art director, chef sub / managing editor (who deals with budget) and the homes editor. I have to rely on the team to chase me too sometimes.
As a deputy on Ideal Home, I was constantly like a go-between. Now, I'm forever out there with my team. I have no deputy. I like shutting my door sometimes and have to write a feature.

What kind of awareness does your creative team have of the commercial side?
Once you become a section editor or any kind of editor, you just have to be commercially aware. Our team know our page rate, know our budget and know our sales - because they're part of it. And more and more so, because the ad market's changed so much over the last few of years. You have to know where the line is between editorial and advertorial – and make that very clear - but look at the profitability of the magazine – it's not just my job, it's everyone's job. We have quarterly brand meetings with circulation manager. The ad manager and I speak everyday. My publisher just sits by the kitchen, so we speak regularly too.

What do you do with regards to the digital platform ?
So we contribute to that umbrella site. We're part of House To Home online [IPC umbrella website]. We're late to the party. The way ads are sold online is to target certain demographics. It's not brand it's the target.. We also started a blog Cushy Number on Facebook, Twitter, Instagram.

What are your ambitions for next couple of years?
To grow market share, to make a real community. Events craft clubs. A friend of a friend posted in Facebook. She said, 'that's the magazine with the faces, I want to be one of those faces.' We thought that was great.
To be honest, we'd like to take a share from *Your Home* - I've known them for a long time – and they work hard, but we're competitive. It's all about your print run, your distribution and marketing.
We have a marketing manager. We have really good team. We share her across the three titles. When we launched it was always going to be low cost high circulation. We're spreading our wings – but it takes time. It takes five years to do something like an exhibition.
We're doing a series of one-shot – repurposing material. Predominantly print. Everything else will come. The one shot is also a kind of spring board, and to try people and give them a chance to shine. We know what we can do in print, but it's still a monthly magazine and you're still having to meet the deadlines. There's always something to do, sometimes if I have a great idea , I'll need to park it.

What skills do you need to do achieve these ambitions?
They're so much we can do. They are a lot of new skills we have to learn. They're so much we can do with the brand. So video for example. PDF under glass – what do we need to do on iPad? In a company like this, we have to shout very loudly about these things.

What is the working day like at Style at Home?
We work normal hours (8.45 – 6.30), but in the evening I might be sewing cushions and doing social media about it. Everyone is all on Pinterest. we all have a blurred view between life and jobs. We all live in the lifestyle. We all have ideas. We all blog. Because of the size and structure of team – and a new team - I've only got to say, we need to do this, and it gets done.

Where do your best ideas come from?
Passionate people. But if you are an ideas gatherer they never stop coming! My art director is one. She has tear sheets and ideas coming out of her ears. If someone says we need an idea, I'd start with something we'd done before – but doing it in a different ways. Looking at the core and seeing. There are no original ideas – just looking at something afresh. I'm very careful not to stamp on any ideas.

There are some talented people on social media post the most amazing things about homes. There's so much out there and so many talented people – the trick for us is to filter them. The ability to filter ideas, as we're surrounded by them. We're spoilt for choice.

Ideas can start on a post it note. Having a team around you that can help realise and develop that. You never stop looking. Tear sheets, ideas. A lot of it has done before, love it, do it, buy it, make it. Do things in a different way. There are no original ideas. Turning something and looking at it afresh. In interviews I have a question to 'test' people, for example, 'Where can you go to get ten sofas for £100?'

What are your wider connections like?
I've built good relationships over the recent years. Like in in homes pre-shows, talking to buying director about trends. Homes have become a faster area - but here are core trends. In homes you want to see where the new 'owl' is. Owls are everywhere in homes! I love going to a sofa factories and things, places where they get their colour ideas from. I had a meeting with Crown [pain manufacturer] and so I know grey is very big at the moment – which is more exciting than magnolia!

Appendix 7

Cycling Weekly Interview 1

Digital editor: Cycling Division

Tell us about your new digital team here at the Time Inc offices in Croydon
We're expanding. The online team is all new. Two people starting last week. Two vacancies. I still need a news writer. Someone with experience but not essentially cycling background. Someone who can find stories and get through a volume or work: quantity being important. Struggling a bit to find someone. Looking for people with good starter jobs and struggling to find them. Because we're hiring a whole team, no-one can be too green. Someone who can get on with it to some extent.

Give me an example of innovative online content?
An example of content that I've seen in the last few weeks, is that's been some technological stuff on 'Roads CC' [competitor website]. Lights tests are a 'bread and butter' type of feature. They've done a really nice 'seeing the light beam' type of tech feature, one where they split the screen in two ways. What this allows, is for the reader to directly compare one side of screen is one say in partial darkness, the other is different and completely dark. We're learning from these things and how to do things like than even better

Does that change the way recommendation and bike content works?
The internet has challenged the way that you do testing. I used to work in music magazines and we used to talk a lot about: 'why would I want anyone to tell me if this piece of music is any good?' All you need to do is tell me that it exists, and I'll tell *you* if it's any good. What we need to do is to start bringing in readers earlier. You're actually putting the results in front of people and they're doing the tests themselves. Some people don't want their bike lights to be too light, for example. Trying to use the format a bit differently.

Does this require specialist tech skills in content creation.
Not really. The point is - the tech is pretty simple. Not that different from a gallery. We're making that transition from doing things in print to starting to think about how do we do that in the first place.

Is it important to innovate and be 'first' on something like this?
Innovation isn't always important. I've only just got a new job a month ago. You learn a lot. There's a myth you have to be first. Sometimes you can think; 'We're so late on this, it's been everywhere' and then it goes absolutely viral and the biggest story of month. You realise ideas don't spread the way you think they do.

So, how do they spread then?
Editor of Buzzfeed said they use twitter as a listening tool and Facebook to drive traffic. We've found exactly the same thing. You can get huge traffic from FB. There has been a 1000% increase in FB traffic - the number of people coming to us form FB
Things don't go viral in the same way. Things saturate quickly. You listen here and you broadcast on FB. It's not innovation, it's learning the way to do things. It's not the crazy 'no-one's ever seen this before' things that always work. It could be follow-up story, that drive's traffic.
We find a lot of tools like Buzz Sumo [online analytics tools] that tell you the most shared things in the last week, year whatever. We find that if something worked for others, it'll work for us. We have big social reach, so making those people aware and make it work for us is key. We used to have a feeling that you don't want to bother people too much. We were very tentative in how we broadcast - now, we're like 'those people signed up to hear from us and they might have a big appetite.' Sometimes we know a good story. Sometimes it can be a foreign piece. A Russian involved in an unreal close shave with a lorry. Our readers might not be in Russia, but they want to see it.

Is there a chance that these things are already on social media?
We have readers interested in bikes, but who have normal jobs. In the evening, then they might go online.

So you can provide content by being 'last' on a story?

Google news is recent news. But if you're the last on the story, you can still have a benefit. We're learning all the time because we [in the digital platform side] get data. If your working on magazines, you get no data. You get one figure back, and speculate it was cover etc. you only get 12 or 13 data points per year. In print magazines, people used to say, 'oh the issue sold well because of such and such a feature' but how can that be, as it sold before they read it? You can ask people, but a survey is never the same. So it's hard to assess what you're doing. Content gets shared online because it's stronger.

Does this data help you edit the magazine?
It does help you do the magazine. Because you make decisions all the time. Shall we test this bike or that bike? Well, we know! So having that data is huge. Social media does help you do the magazine. Because you make more decisions all the time. Having data is useful. People want to hear about the ordinary stuff. Hard to argue about the numbers. You've got a listening tool.
The difficulty is, and the NME is case in point, - it's struggling reconciling what you are as a brand. Often in publishing, the website isn't about being 'cool' – the website is about driving traffic. The bands they [NME] cover in the magazine aren't covered online. They might put desperately mainstream stuff online. That is the difficulty. No one may be searching for obscure artists. It's a kind of filter bubble. That's now why we have a Digital team, because there are places we want to go online that we don't want to go in print. Either you do that, or you give up and say, let's let other publishers have those places eg commuting.

Do you place all this different and obscure content under one banner?
We have all content feeding to the same place online under one banner. I think that's where the challenges come, as you can be pulled in different directions. It doesn't happen often, bit you may think this will do a lot of traffic but it won't fit the brand so let's not do it. Is Cycling Weekly the right name? Not always - we have now lots of content that feed into one site – there are advantages to being one large website.

Are you fully integrated on the print and digital side merged?
Fairly merged. We have a team who work in print who also work in digital. Redesigned to consider, for the first time, what I would like you to spew out as part of your everyday work. An example would be round-ups, and very short reviews. We thought we needed this, as we could repurpose print content online. This came about because of a misunderstanding – as the thinking is that you can cover a lot of material and use it online. The reality is that [print] content is very thin. We can't have a page on a bike or and hardly any content. It downgrades the whole site. I now say, 'these are the minimum things I need for a product review – otherwise I can't use it'. I have my team, and we'll do whatever we want. What we'll do is commission a series of articles over a few days. Then in *Cycling Weekly* they'll show how that story changed over time.

Give us an example of the process works across the brand
Women's cycling team in Columbia. Who had an ill-advised kit [a cycling lycra that made them appear to be semi naked]. It went huge. We covered to the story, then the response from the UCI. Then we had someone in Columbia. The story was funny at first. But once *The Mail* and *Buzzfeed* and others were on it, [we thought] who are you guys to criticise? Then we changed the story to ask how it felt for these women who are having horrible things written about them. You put together all the elements. For *Cycling Weekly* we'll take quotes, pictures. Would they have had all these elements (in print) before is questionable.
T
ell us about the team and the structure of your organisation
The online team is all new. We're all new, and we're recruiting from younger and different backgrounds. The editor and me (head of Digital Content) - we're on the same level. We want people who are dynamic, can think across platforms and create all sorts of content . They don't need to be tech experts.
Print journalists have a print deadline. I respect that. There are things that they can't do. And the print side brings in more money. The print side is paying for the digital team. We couldn't have that size of team if we didn't have the print side. We're now at a point where online can pay for many of its overheads and the team.

Sales, you involved with that?
Our ad team have moved from here [Croydon] in the last few weeks to be part of an integrated team. Part of reason is that they have a lot of digital expertise at Blue Fin [IPC headquarters]. They've been growing ad revenues despite a drop in print. It's more than compensated for online. So that will be interesting to

see. We do have options of selling across a demographic: and say we'll put you across all put you on horse and hound, country life and cycling if you want to sell your jaguar car or something. But probably, really the value is that we can reach cyclists for cycling companies. We can reach people into horses. Even today with Google, we have the power to find the people who are quite hard to find.

What about advertorial?
Yes we're involved with creating content, and work very closely with that. Branded content is more and more important. Really interesting to see where it goes. To be there for a our client. To respond to the challenges. Smaller companies and start-ups online are faster to move on it. We need to make sure when people want content, they think of us to do it – we know we can do it.

Who makes those links?
Pretty much me that does that.! Making content good enough, so that people say: 'Can you do something like that for me?' We don't have that at the moment. There is probably a lot of innovation going on, a lot of testing boundaries there, what people will accept and won't they, what our strength. As a company Time Inc and individuals. The fact is content is hard to make. We tend to undervalue doing good content. I often think Why don't Amazon do lots of content. We could all just go there to one place. The fact is they try it, companies like them try it, but they don't do it very well. We must be doing something right. Certainly a lot going on there (branded content) and likely to be challenging.

And there's a business outside of print and digital?
We run events. They are a revenue stream. On cycling we do events like Sportives, which are informal road events. You get timed but it's not a race on public roads. It's a bit like Nike 10k. You might be doing it friends, or give a meaning to your training. Or just to finish it. We will get 2500 people who pay to do it. Or even pay not to do it!
Used to be a brand building exercise. We just don't make enough money out of the magazines. It used to be like, how do put on events to support the magazine. Now it's how can we use our magazines to support events, which make a profit!
Even if the weather's good – 20% pay and don't turn up. Magazine publishing needs to innovate. I don't know when you pick up a magazine you see much innovation on the pages. Why are teams stretched? Resources or is it reinventing the wheel. How many ways are there of writing features about riding bikes? Years ago we had a reader panel on a motorbike magazine, so that they could comment on it. If we went to a place, the panel would write. Stuff that went on the letters page, went on the body copy. A small innovation, back then.
Now I look at Shortlist – it doesn't feel like it's changed since it's launch. One or two new franchises, feels like it's always felt. I would suggest a lot of magazines look the same. A template that other magazines used. The success of this isn't to do with innovation, it's more about consistency. They know what people want. *Stylist* readers even more so. Hit the people with what they want, time and time again. It works, but it's not innovative. Reducing frequency doesn't reduce overheads. The move here, is about doing more. We only make money when we publish.

What are the competitors of Cycling Weekly like?
We're the bible, the standard, the magazine that does an all round job in print – we've been around for the longest and we've won awards, but the online side is tricky and in print there is competition too. Some of these are quite niche, as cycling has grown in popularity: *Rouleur* for example*.* The problem for them is that Dennis launched *Cyclist* to the trade, which is like *Rouleur* but not up its own backside. That's been successful. Dennis don't make stupid decisions. In *Rouleur*, for everything you read and love, the next page they'll be a silly photo. Self indulgent. They'd be scornful that I want data. In the minds of Rouleur - they're making art. They'd stand by their convictions, but I'd argue sometimes they're treating their readers really badly. Page filling or your own personal thing.

Tell is about 'one shots' – how does that work
Yeah we do lots of one-shots. Tour de France. Yeah, done here. Does really well. There's innovation there. We repurpose everything. Quite a lot of times. *Cycling Weekly* has a lot of Fitness content. Then we do a *Cycling Fitness* quarterly, which uses that. Then stuff from those becomes two one shots, maybe about Tour de France or an event. It's like if Andy Murray might wins Wimbledon, the publishers make sure they can get something out and it's on the shelves. – a £9.99 bookazine. That sort of thing is interesting. It's tough though, and some ideas are hard work for very few sales and no advertisers [as it's a book]. It's about reacting quickly. But, yes, we do repurpose everything.

How do you use picture archive stuff for repurposing?
Yeah – that's a skilled job. Expensive, little bit difficult. It's tough. Future [another mainstream publisher] did a History of mountain biking. We liked it, but I'm not sure they made 1000 sales on it. What's the point? It's a really skilled job, to be a picture researcher. It's a bit tricky. All these deals were done before repurposing was conceived so there can be some IP issues. Advertisers are not particularly interested. We do that more for enriching day to day content. Yeah, we do a lot of that. Cycling's quite a heritage sport, so there's a lot of that. You see more of it than in football or cricket. People mythologise the bike, and see the link between Merckx (legendary cyclist Eddie Merckx) and you doing a sportive. The fact that time's lapsed in between doesn't make any difference. People don't really mythologises about Bobby More anymore.

Appendix 8

Stylist (ShotList media) Interview 1

Consultant at Shortlist Media and former editorial consultant at EMAP

What stands out as a highlight moment in your career in magazine publishing
Launches. I've done lots of these in my time. One of these was with EMAP Chairman, ███████████. In the '90s they [EMAP] were massive, but they sort of ran out of ideas.

Who was involved in these launch processes?
Out of an organisation of around 1500, you realised all the good ideas came out of around ten people. All the ideas that weren't 'extensions'- things like *Empire*, *Q* etc that had broken new ground. I was part of a group of people with David Hepworth [former editor of Smash Hits <mark>See Section</mark>], we were a group of people who all made ideas for blokes in their 30s and 40s. They was also another group in Peterborough [EMAP's HQ] – they worked on developing some of the titles for younger men, such as *Max Power* [car modification scene title].
This fusion of two groups of about 8 to 10 people who really got on with each other and secondly had enough maturity and power to go to the CEO to ask for £50,000 to work on something. Also they had freewheeling people around them – people like me - on editorial or research. In retrospect, they had the zeitgeist. The pattern was launches like these would grow through the roof and then crash again. *Max Power* was making £8-10m, then it was dead a few years later.

So, is market research very important in the launch process?
Well, they didn't like research people outside of the magazine industry. I was a 25 year old working for these guys, but my dad taught marketing at Leeds Uni and basically he said, 'why don't you just do research yourself' and helped me with some basic disciplines and how to 'listen' to people. So I started doing the qual [qualitative research]. We'd realise things that were rubbish really quickly, and bin them.

Did you receive any formal training in market research after this?
Yes. I went to Stanford research Institute. ███████ [CEO of EMAP] paid for me to go out there. He said 'We'll pay expenses to go out to California'. You learned so much. They had some basic theories, but they did in a ridiculously organised way: making it methodical, things like business planning and stuff.
The publishers learned this stuff, and in the end built specialist units: with people like ██████████ [former art director and editorial director at IPC] and other editorial and design people, and people who would do some maths in the background. By the mid 90s, we learned to do this quickly as a team. Out of that came a lot of ideas. *Max Power* was launched with 250,000 [circulation] and within a couple of years this was paid back [break even point from investment]. They were 20 people well linked with the board. We were like a new product development unit - an NPD.

So is this process one of science or an art?
It's all common sense. If you build in rigour and structure, it's the winning formula. Lots of people have one good idea. But they are types of people who generate ideas. To a degree you can teach people, some people can develop and run with one idea, but if I'm honest - it's a small group of people who are serially invent things. It's a really small gene pool. Today most publishers couldn't launch their way out of a paperbag.

New ideas for magazines is not rocket science. It's having a few people with good ideas, testing them, learning and having the confidence to throw them away if there are crap. Love this idea, but it's not going to work so let's slit its throat in a jihadi way, and move on.

What they had at EMAP was a group of key young people (who didn't yet have families) and who were willing to sacrifice their lives to launch magazines. We'd drink, sleep on each others floors and do all this stuff for EMAP for next to nothing. We had the time of our lives, and felt really important and switched on.

Did other publishers follow suit?
Yes. ██████████ went to ██████████, who was head of development at IPC and he employed him. IPC media learned and created exactly the same thing. Effectively he launched FHM for IPC.

Does this happen at ShortList Media with launches like The Stylist?
At Shortlist we do the same thing. It's ████████████████ myself and we pull in clever people like
███████████ There's 140 of us – but three or four making these kind of strategic moves.
Occasionally we get things wrong and you've got to be willing to fail. Today if the magazine is the vehicle,
you've still got to launch a range digital ideas around it. Create a community. In their ability to scale. If
you're looking to build things with new and clever digital functionality, you need to build-in people who
are really clever with code. We haven't got the time and resources, and we're not set up like that. I'm
sceptical if any publisher is set up like that.

Can you tell me what you think good ideas are in magazines?
There's all sorts of good ideas: Good ideas as in new products ideas. Also 'structural' ideas about the
organisation but, if I'm honest, what they [in publishing] mean is cost cutting. Other one is cross platform.
If your going to do anything mass market, then you've got to think cross platform.

How do magazine publishers innovate.
I suspect you'll find fewer people working on 'innovation' in magazine companies than ever. I can't think
of much that's new in the last five years. The way they are going about it is, in fact, stripping out cost: to
make magazines with a fraction of the overheads. We're in a different world or we wouldn't make money.
BBC in late 90s massive teams… a smaller team do much the same and are integrated It's almost Kaizen -
all of these ideas were bought back from TQM [Japanese Total Quality Management]. What has happened
in all aspects of media is constant, steady evolution. The economics are only getting tighter over time.

What is innovation at Stylist Group?
A lot of what people like Apple do is take ideas that other people have done and making them brilliant and
work. His thing is not dissimilar to ours. We go to other countries and do the same. Small magazines,
websites, blogs are where we may get ideas. Innovation can be look, content, price point. Zero pence.
Distribution, does it arrive in a new device. The really good people are innovating are thinking about a
new mix of these things. All of these ways are innovative.
A whole different range of angles and levels need to be considered. Shortlist has launched Shortlist,
Stylist, the website, Mr Hide, Emerald St plus all of these things in France and Abu Dhabi. What's at the
heart of what we've done? Innovation 1 it's free. Innovation 2 it's distributed where people want it. The
working demographic who we're aimed at don't go to the newsagents any more. They don't smoke and
don't buy chocolate. The number of people aged 25-35 through newsagents has fallen by around 40% -
and Tesco Metro is not a good buying environment for media. They want to go their late in the evening
and buy food and wine and head home to watch TV. Commuters are a more focused audience than the
paid-fors. *Grazia* in reality is picked up by 16 – 50 year olds. Commuters are a demographic hit that
advertisers like. Using these huge platforms to launch other platforms.

Could there be a negative quality view towards The Stylist, it being free?
Well it's free at point of view. People don't associate free with low quality. Especially in the digital age.
People don't reject FB because it's free or watch Sky Sports instead of Match of the day because it's paid
for.

Tell me about content repurposing and multi platform content at the Stylist…
There's virtually no sharing of content across platform. Yes we do share 'evergreen' content, but that's 5%
of traffic. The rest is other content. So you'll find an interview in the mag, we might cut n paste that, but
you'll find online the links to youtube clips, funniest moments, all the spin off things are driving traffic.
We use every network and channel: FB pages, email, twitter. Our believe is that things that go viral are
unpredictable. There is no algorithmic systems. We're good at creating content and sue real humans to
learn. I wouldn't want to overclaim. We use everything, somethings work better than others. So we use
everything.

Advertising online
Go and ask Time Inc about *Marie Claire*, it was all profit form the website. Programmatic ads may threaten
the profitability of some sites though. The buying agencies are doing everything to protect margins. The
value chain is taking a knock. The clients are using digital procurement to get better margins.

Does that spell trouble for The Stylist, for example?

No. So with print businesses that are not in the very high end or the very low end are going to get shafted. It's the bit in the middle that is shagged, in my humble opinion - they'll be a load of magazine closures. There are titles that are 'contributing to overhead' but are not making profit. Close three in one go, release the floor, and then give it to a merchant bank. So closure is going to come in lurches. This will happened at the next downturn in the economic cycle. Magazines have not recovered as strongly. TV has been strong.

What is the future for magazine publishers like ShortList media?
The challenge is to talk about magazines as brands not as magazine. The Sylist is a massive brand – every commuting women's in the UK 'knows' it – even if they don't read it. Publishers need to rethink it entirely, innovate in a different way. They need young and digital people to drive this

What do you mean by 'young digital people'
I'll give you an example: A bloke who is 23, who pumps out good content on daily basis, - we're doing the same thing with a team of four people, with tech support. And he holds a day job! Clearly it's the love of doing it. Can we manage to learn from him? That's the challenge. The great thing about digital - is a few kids can do amazing things. You used to be able to do things quickly before, but it would still costs thousands to launch a student magazine. Young people do a lot more experimentation. Do things with their phones, make music, edit things on their desktops.

Is there a publisher who is doing this more than others?
Vice Magazine is an example of this. Five years ago they took a big punt that a PLC could not do. They didn't have to deliver contribution of overhead or shareholders. Vice news is brilliant now. Because of the investment of - not really money - but senior time, to reorganise the company to do video. If this was IPC media, and if you made a decision like (to limit revenue for two years) it would get you fired!
Norway and Sweden in 2000s. Saw the future. I was doing consulting for Johnson Press. Johnson carried on doing the same thing. Swedish papers took a bunch of money, invested most of their profit building new digital platforms for classified ads. They have a massively family shareholding. The same could be said with Murchdoch - he bet the whole business on Sky. Listed companies do not make decisions like this.

Shortlist launched in 2007 and lost money, and only make a profit in 2010. All of our grand plans were put in the bin. When we went to our investors, they still let us invest with very little profit. Put ourselves back into loss, in order to grow. Let's make money, then spend it on the next one. That is impossible in a listed company, because it's qaurterly earnings time.

Are you a private business then?
Not anymore! We changed our structure. Deadlock is a joint venture between the management (us) and DC Thomson, who are part of us now. So things may change. We will continue to innovate, but much less than the past because we need to deliver profits to people who need dividends. We're making quite lot of money now. If it was mine, I would look at (i) online video and (ii) E-commerce: look at some of really clever ASOS and Net A Porter. They do the best online magazines.

Appendix 9

Stylist (ShotList media) Interview 2 Group Interview

Co-founder 2, Shortlist Media (T.)

Chief executive of Shortlist Media (E.)

Q. Tell me a little about your company and your product Shortlist

'Shortlist Media is one of the fastest growing media businesses in the UK. Founded in 2007 by ███ ██, the company is a pioneer of the 'freemium' publishing model, providing high quality, premium content free to affluent consumers. (Shortlist, 2017)'

███████, CEO of Shortlist Media on: 'This is an incredibly exciting time for our business. 10 years of Shortlist Media has seen rapid and successful evolution across our print portfolio as we continue to transform our approach to accommodate the increasing demand for big, conceptual pieces that cut through with imaginative executions. The launch of Family last year is just one example of that, and as we continue into the second decade for our business, our ambition continues to be to create memorable content on every platform and channel that will surprise, thrill and engage the metropolitan audience we reach every single day. (Whatsnewinpublishing, 2017)'

E. If we talk specifically about magazines here the fundamental difference is that they are away from the newsstands. The platform is entirely different from the competitors because of that, there is creative freedom that does not exist in other magazines formats, because the cover on a newsstand is reaching out to an occasional buyer so it is a sales poster and trying to grab out the consumer. Like, by the way you might be interested. The way that this model is structured is to take that away. there is a creative freedom on the covers and within the magazine itself. This actually has to reflect the values of the audience as opposed to be a sales proposition and that fundamentally changes the creative process.

And I think with Stylist and Shortlist it is thinking of the big themes that will resonate with the audience and set them whilst most publishers are reflecting on what is happening, and that is their role. So they are probably very creative but with a very tight box, so they are reflecting on the fashion show dresses in that line and you have to have 14 pictures on the bottom, that is their purpose and that is what they need to do. Whereas the box is very very opened here. In reality the people who work here, they could work and have worked in lots of other companies. The difference is that at the beginning the roles are very defined, so it is really high quality, it is the same people but it is very set rules.

T. The business challenges certain rules, the notion was that good magazines are paid for magazines, free magazines are not great magazines. But what we did is that free magazines are just as good or even better than paid for magazines. So the main idea was challenged, the process of buying a magazine was challenged. It is not really about the people in the company but the structure around here, in the office.

E. You can create a point of difference within here. You can pick a theme which is different to the mainstream, because what happens that in two hours of commute around 40.000 women pick up magazines and I think the story can mushroom very quickly within the next couple of hours. Which is very different to lets say Elle magazine, where you want to take it home, slowly read it throughout the week. And now particularly with social media the cover, for example, might move though social media and we can have just an ice-cream on it with hundreds of thousands shares, so we can do things differently. Food can be the new sexy thing and it can represent the values of what we like. It gives a creative freedom to the designer and editors haven't had before.

Do you think the people are different to other companies you worked before?
E. No

Do you think that the place is any different to the other places you worked for before?

E. No

T. Someone who works for Elle could work for Cosmopolitan and the Stylist - the skills are fairly the same but they have a clear understanding of their audience. I think there are certain things the way that this is structured that makes it valuable to the audience. If you look at 25 year old commuting to central London they pick up Stylist and that might be the only magazine they see unless they go to hairdresser because Facebook, Instagram and other social media has deleted the need for a magazine.   E. The way it is now it compliments that generation, it is a frictionless action and it is delivered to you, you don't have to go to Tesco's to pick it up. It fuels the conversation for your every day life, it sort of has become a different thing than magazine. It is designed for a social media generation.

Q. Can we expand on the topic of the people. Maybe a little about the work ethics and work process?

T. You have creative freedom, you are aiming for a distinct audience which is intelligent, young, vibrant. Good journalists and media people will understand that system and make a good product of it. It is just that a good journalist can work under Sun, the Times and vice versa and they will write differently and for different things but they have the same skills. And they are just professional, the same as commercial people can work for a TV company and here they sell creative ways of selling to audience.

E. The best example. Lets say fertility is a big theme right now, so lets say if I worked for the paid for magazine, I know it is a common theme but I would not put it on a cover because of the controversiality and it is talking to somebody not everyone but here you can just put it on cover and people still will be picking it up on a tube, our audience is more open minded. The same journalist might be doing the same job it is the place and structure and the audience who might affect their work.

Within that structure you can tap into the themes that are very powerful, like feminism. But they are hard to do the same somewhere else just because you have to put a celebrity on the cover to just sell the magazine. You cannot just put things like beards, or food, it is challenging to say things like, are you living you life the wrong way or is this sensible way of doing things.

Q. What about the talent, you mentioned you have good journalists, why?

E. I think a lot of companies have been around for a long time so their readers are have experienced things for a long time so they are probably like 60-65 and they don't want you to mess around with the style. So they are upset with the changes because they have been reading it for few years and want it the same way.

You cannot have many unicorns working here, but you need some. I don't see that it is if everyone is unique but there are some exceptional people. And I think you can find exceptional people quite easily and if it won't be that exact person it will be a different exceptional person and they will do things differently but still exceptionally good. It depends on the dynamic, but once you have a momentum people are attracted to the brand. The most difficult part is to see their strengths are, getting the right people in the right place.

Lets discuss idea generation, how do you come up with what you do?

E.   I think in big idea generation we have a quite a set process that sits within the business. But on a daily and weekly bases the idea is generated though smaller processes, like brainstorming sessions. Thinking of what is happening today and how can we react to that. They are all inside driven. I think, potentially here the process of coming up with new concepts is more embedded in culture than elsewhere.

T.   We have more experience in launching. To come up with new concepts its like a muscle and the more you train the better you are at it. You need to have the mental flexibility. I suspect that because of the history of the company and the culture of the people that we tend to recruit I think then it is just about doing it. It is about having confidence and doing it, so they just recognise how things are done here and

follow it. Most places have been built before digital and pre-digital and so they have to fundamentally change how things are done. There is also interdependency on each other. In digital you have to have a different creativity, because it is tech user experience base that would inform the editorial whereas in print that would be a different process.

Are there any comments on the motivation and drive for people who work here?

E.
   Money needs not to be a no issue and they need to be paid what they feel worth of and it is a difficult thing for a corporation. And if they are being paid then the passion kicks in and the salary never gets discussed. And we don't have one flat road for this and as it becomes in a business like ours the two always come in the way. Because the worth is a subjective thing. With the younger generation they ask more for work life balance. It is also of course difficult when you mix them together. It is time where experiences and passion are becoming more discussed.

E.   When we tried to solve some logistics and offered people to work from home it turned out that all the younger generations do not want to work from home because they share their apartments and the elder generation were happy too because they have kids at home. It is about output and that there is change, it is not about being present. We have become a much more mixed business where technology has become much more important and that has sort of mixed the teams together.

Appendix 10

The UpComing Interview 1

Editor

Where good ideas come from
They obviously come from people. That's where ideas spark. I may have a very good idea and plan, and then I may meet with other people and discuss it together. Turns out my idea's OK in the end, but after discussing and working together there's a better idea I didn't think about. That could be the plan for the next few months

Examples? Editorial ideas
The two people who have most influenced what we do.
1. Our fashion editor. This girl comes out of nowhere. That's not how a girl would view content. I never met a single person face to face. She replied to All the people I met was online. I never knew any of these people before. She replied to a gum tree ad. This might be interesting. When you put out an ad you only get around a quarter of responses that are interesting. You can see the way they shape the application: some take the risk of something different, the way they shape their application
2. The other one is our culture editor. She had a different background. Mine is law, she was a professional session musician and also studying psychology. Influence of sounds and words. She would say the use of a single key word, she must have a Spanish background. The influence of sounds. She could detect things I couldn't not see. She had a totally different approach. Same field, but doing things that I couldn't see before.

Background
I'm not going to work for other people, want to set me own thing up. I knew nothing about fashion, for example, even though I wanted to work in lifestyle magazine publishing
Finished my law degree. I love cooking, I was cooking in a restaurant part-time, I love writing – I was writing for Italian newspaper, I playing in my band. Maybe I should work on a magazine or start a career in publishing. I said 'Why should I waste my time convincing an editor that I have ideas?' So I put out an ad, and got like 50 CVs. I though maybe in London, I could do this pretty easily. That was 3 years ago.

How is the magazine doing?
Before it was day by day. Now it's month by month. We're not desperate to find people. It's easier to shortlist applications. We can plan things with our own time. Now it's month by month. A year ago we had a desk in New York. People writing form New York and It was going pretty well but it was killing me. After a year, I was like maybe not. Commercially, it was not rewarding – it was a buzz, premieres in NY etc but no money coming in.

Advertising – no other income?
The commercial side is all happening in UK. 70%. 20% US 10% rest of World. Lot of small digital marketing companies have a lot of content they want us published for them. Advertorial basically, like one Cineworld. Maybe one percent is branded. Content is the most important we're not going to give that away. We write things relevant to paper, but adjust once sentence to suit the client. When we do advertorials, we write them for the paper, we may only adjust one sentence for the client, but not the other way around. Clients are fashion, watchmakers, designers. Things like that. Usually it's through an agency. Rarely we speak directly to the client. 90% of income is from digital marketing agencies. It's nice for us, as we don't have to worry too much about finding clients.

How is different from TimeOut
Younger? I dunno. It's an establishment thing. They already know what it's about, and maybe people want to explore other things. Obviously we cannot compete in terms of quantity (they have a huge machine), but we have benefit of people writing for us who are more personal – maybe rawer, ideas you cannot find.

Different world of publishing
Why would you print something, it costs money to print!

How do people engage with the magazine

Social media, Google search, word of mouth, many writers and their network. We published an article Halloween costumes, people on Google started finding it. Even if we're not in the same room, we can communicate in real time. We're blessed with writers who write but who also market their content. On 21st October we published a Halloween costume article, and then suddenly people started to find it on Google. I congratulated the fashion editor. Even if we're not in the same room, we can communicate in real time

What's driving traffic?
We use Opera (monitoring tool) it's a bit like Google analytics but a paid-for service.
It's easy to get data, the tricky thing is to analyse this amount of data. You get these figures about percentage returning, and then see what they read about. Theatre reviews for example were found to be popular, so we started to do more of that. We cover more concerts and plays than The Guardian. The concept is really about reviews.
It's not easy turning a reader into a writer. Take someone who is not experienced and turn them into a journalist. Luckily we have very good editors that turn this stuff into content.

Contributors lives
We like to spot good talent. It's often non-media students tend to write better English, ironically.
There no pattern. Students are great. What's funny, the majority of best student contributors don't come from journalism. Also, maybe many of those from LCC [specialist media and design university] or other media institutions are from international backgrounds. More about level of English.
I'm the main driver, and need to check on things. Video is complicated if you want to maintain a standard. Even practical things – like the time it take to shoot, and the time it takes to send or upload video. It's a longer process and it doesn't pay off. We don't want to make viral content. We just want to make good content, not catchy videos.

What is the innovation?
The main thing is having a platform that is easy for readers to access and contributors to work with. The way we deal with contributors and media relations. I need to keep giving people an easy opportunity. Innovation is having a platform online that they can interact with. They don't just send, then partake in the magazine.
That people know us and like what we do. Feedback on social media, it's crazy, you see that. At the beginning people were not as complementary

We have another magazine online – more about opinions. In three years time I'd them both to be important for our business. I want everything to be financial sustainable. I want to be able to pay contributors. I don't steal money from people, this is sustainable for everyone. The business pays me, but I have a family business etc. It's put me in the position to invest. At the moment, no-one is making a profit or making money out of this.

ASOS group interview

ASOS   About ASOS in their own words: 'ASOS is a global fashion destination for 20-somethings. We sell cutting-edge fashion and offer a wide variety of fashion-related content, making ASOS.com the hub of a thriving fashion community. (Asos, 2017)'   'We love doing things differently. Today's iteration of our values is authenticity, bravery and creativity. (Asos, 2017)'

1. **Trade Marketing Assistant (A.)**
2. **Marketing Manager (D.)**
3. **SEO Executive (K.)**
4. **Creative Content Manager (KA)**

(Ka)   Can you tell me a little about the product?
A**.**   Well, first of all I would like to say that ASOS may be viewed as a digital publisher, however, we are not publishers in the traditional sense. Part of our content marketing strategy is to offering additional value to our customers, other than the services we provide. Instead of us being just an online retailer we use content marketing as a way to connect to our customers. It is a free title and it is quite aspirational and accessible too. We carefully consider how best to represent ASOS via our content, emails, social media, the fashion magazine, the mobile app. We converge retail and media, thus providing a value. We do showcase product and that's very important, however, our content is not necessarily driven by product launches.

D**.**   ASOS is an online retailer and our editorial content is used as a promotional activity. I think maybe you are right to say that it is creative with excellent articles for the digital world, however, I personally have never seen it as one. Our core business proposition is to provide potential customers with information about its products with a view to making a sale. The way it is done, however is up to date with the changing consumer perception and we are much more involved in our customers life, we are trying to provide advice and real value to them and, I think, that way we are building unique relationships. Publishers have been great at telling stories and that is what we are tapping into. It is very different from a traditional retailer.

Ka.   ASOS is a unique mix of marketing, sales and editorial. Our main business activity is to sell garments. These are excellent fashion pieces, selected from information gathered about latest trends, our customer buying habits and what types of fashion they like from the website registrations. And the way we reach customer then is by telling a compelling story. This is more than just an online store. There was a trend where every digital platform had to have its own blog section and the articles didn't have any real substance to it. We go way beyond producing a catalogue with picture of what we sell online. We write about fashion trends, beauty how-to, even getting interviews A-list celebrities.

K. ASOS.com is the UK's market leader in online fashion retailing, we offer our own-label, branded fashion and designer goods. We are a digital platform rather than a magazine or a blog. We provide high fashion clothing for women, men and children, as well as footwear, accessories, jewellery and beauty products and the ways we tell our customers about these products are interesting, i think.

What about the personalities at ASOS?
A. People here are creative but also follow the guidelines. So there is personal expertise and also the structure. Online retailers tend to develop strategies based on trade/finance/marketing reports since KPIs (key performance indicator) are based on the customer behaviour and market landscape can be very accurate. However, people from creative teams such as branding, fashion team, editorial do not always and necessarily use these data to develop collections, campaigns and content and take different directions that are more aligned with brand mission and purposes.

Ka.   I think everyone from the team is opinionated and have an expertise at what they do. The company also invest in training so I think the brand values are quite embedded in what we do. However, I think people here are quite individualistic. It is not just a grey crowd of sameness. It can be quite hard to see at

the beginning and it can take some time for the team to accept them and be familiar with what they say. However, people in general have strong and interesting opinion which plays a role when we are deciding what will go into the story.

D. Nimbleness, resilience and adaptation are key characters of the people and also the business. There is a lot of focus on these since the company is experiencing a fast year on year growth and the field in which ASOS operates is new. Overall the business is trying to optimise its agility towards change and see change as an opportunity for growth and progress. However, not everyone is on the same level with uncertainty and for others it might take many more team building sessions and training.

K. There is always a key person in the team, holding a fundamental role in bringing the team together and starting the discussion. I would say that there are many unusual personalities. Lets say in my team people who have senior roles tend to be very introvert, which is interesting since you would imagine that in fashion people are quite loud and opinionated. I think we all have opinions but because we are less dependent on social conventions, everyone tends to listen to everyone, even the most junior people.

What are the interests of people who work here?

A. I think if you work for ASOS you have to be interested in fashion, art, design, culture. I guess then comes your expertise, like editorial.

D. For the marketing teams it is more about fashion, branding and trade. Everyone knows what they are doing. People are experienced and usually quite renowned, especially in the more senior roles.

Ka. I guess I can speak for myself. I am interested in culture, economics, organisational processes, future foresight, strategy development. It might be quite specific to the job. I think the common thread is fashion but I do not believe that anyone who is here have no interests beyond that.
K. I think if you are working for ASOS you have to be up do date with all the things going on in your industry like trade marketing trends, global trade trends, fashion trends.

Let talk a little about the ways in which you come up with ideas.

A. To put it simply, Idea generation is guided by: brand purpose, brand mission, brand objectives and quantitative data. Teams merge when developing new concepts and campaigns. For example, branding and editorial or social media and cultural marketing and proposition team. And ideas are also generated by brainstorming sessions and workshops. We do a lot of those. Within the field (fashion/e-commerce) we look at quantitative KPIs (key performance indicator) within the organisation and then consider the competitors overview, sometimes this is supported by a qualitative research. This all leads into an influence strategy making, product development and communication - however, on a qualitative level, decisions are more influenced by future insights than competitor analysis.

Ka. What we do here at ASOS is quite unique, the ideas get iterated continuously and it is a very fluid work environment. It is a circular evolution process: back and forth from team to team or from teams to directors. For example, branding team always presents ideas to international teams to get the insights. Or international teams working on local activities would work with branding team to get new inputs for the project. On a bigger scale level it is more and more difficult to have freedom in using creativity because of the scale of the company itself. Example on this: we asked for CTAs to be used on Italian and Spanish HP for the Christmas campaign. We created a mood board and wrote guidelines to be used during the Christmas campaign photo shoot. We were not invited for the photo shoot (there were too many people and main creatives did not want it to be too chaotic) and at the end it seemed that shoot has not even been made.

D. We have brainstorming sessions or workshops with mixed teams. Because of tight timing it is not always possible to adopt such processes and the way of working can become linear and not inclusive. We also often then turn to sources already available online. We are focused on the trend report, market dynamics. ASOS main target market is 20+ age bracket, therefore organisational processes and decisions

are also influenced by what the interests of this target are on a broader level. We have the technology to gather process data on every decision our costumer or potential costumer may wan't. We can monitor clicks, every activity they make online. We know what they do, where they go, what they buy, what they eat, what their believes are and so on.

K. It can be very different from time to time. ASOS has a very mixed management style. I have the creative freedom to come up with anything and there are plenty of opportunities for an external input, like brainstorming sessions and workshops. It is quite acceptable to just walk up to the team leader and say: Hey, I have this idea, what do you think, can we do it? So there is freedom and resources for creativity within teams but sometimes not between teams. The business offers resources but because of the dimension of the company and tight timing it is not always possible to exploit them. I think in this sense we are quite limited to what is happening right now. We excel at looking on trends right now and turning them into hot topics. I would say that not all teams are focused on wider social events and long term trends for the development of their work. The business is, but again, it depends on teams and managers.

What motivates people to work here?
A. Motivational psychology is considered very important for the progress of the business and for this reason the whole infrastructure is modelled to prioritise and listen to the employees. However, in a smaller scale this also depends on the team and on the line manager. So for the business and some people it is fundamental but for others it is not, therefore not everyone feels motivated.

Ka. I guess the main aspect is the space to use your own creativity, having an input in the process and coming up with new proposals. We are considered the "specialists" of the region or area we work on. So I guess the individual freedom is what makes you feel appreciated and there is space for new pieces of content, to creatively organise events, activations, OOH campaigns... etc.

D. I think it is mainly the interest of the field. Fashion can be very exciting and ASOS is an established leader. You can also see that there is a lot of investment in the individuals who work for the company and growth in terms of the skills and things one can learn whilst in the company. It is also diverse in terms of the things you can do so there is not a single moment when someone is bored and doing just another routine job.

K. I would say these are the main factors: autonomy to take decisions and execute, collaboration with interesting personalities, mentoring, job rotation and a chance to apply new learning.

Appendix 12

Hole & Corner Interview 1

   About Hole & Corner in their own words: 'Hole & Corner was launched in May 2013 as a lifestyle brand celebrating and promoting creativity, craftsmanship, heritage and authenticity through digital, print and events. The name is inspired by an old English phrase: Hole-and-Corner: adj, a secret place or a life lived away from the mainstream.
It is about people who spend more time doing than talking, for whom content is more important than style; whose work is their life. It's about telling stories of dedication.(Hole & Corner, 2017)'

Editor

Q. Please, tell me a little about the magazine.

   This sort of idea, behind the magazine was… Myself and a guy called ███ set the magazine up together and this was sort of his idea and we both both gone through various magazines at the time, I was working in contract publishing (Redwood) and ███ was working at Frank magazine. We were doing various jobs and he was at Vogue for a while running a photographic studio so he ended up doing more managerial work than creative. And I had gone though five years of different sort of things and ended up doing a corporate magazine for Virgin Media and things like that. It was a good job, it was not very hard, you know TV listings and it is not really my sort of area of interests.

It was also the time when people felt it was 'the end of magazines'. We just had a little chat saying, you know, there are lots of good magazines around - it is just the big magazines are getting a little lazy, I think. And he was saying the he would like to do his own, and our background was basically fashion and lifestyle and we obviously endorse it now. I guess there were all these kind of aspirational lifestyle magazines and we didn't really aspire to that lifestyle anymore. So we were thinking it would be nice to sort of have all the photographers and journalists that we know to come here with their creative portfolios. And you look at these people and ask what are their interests beyond fashion and it turns out they all are creative and full of inspiration. It is not Craft with the capital C, but it is about making and we do feature fashion but it is with insights of the process. Our process is very creative because the essence of the magazine is looking at people who wanted to go their own path and decided to do something, make something for themselves that is fulfilling.

Q. Is that true for people who work for the magazine?

Me and ███ are the people managing so everyone else was kind of is freelance. We started off as a start-up and now we are getting much better at it. ███ and I set up the magazine, we were literally just fed up with industry, we had good jobs in terms of the money but they were not fulfilling. We used to do this on the weekends and around our day jobs at first. And being able to do things that you like were quite fun. I remember going to this guy who makes bespoke suits, quite young, in his late thirties, but he was like the best at it in the world. It was so easy to just watch him, it can be so amazing to just watch someone make, and he was just so fulfilled at what he was doing. I think it is about surrounding yourself with those people, because I don't actually make anything myself except for the magazine, it sort of rubs of on you, the peoples lives that we interview. So I would like to think we have a quite happy team. It is fun, and I think we made a rule, particularly in the beginning, where in fashion you get a lot of prima donnas and ego's, so we only work with people that we like. There was not any financial pressure behind it so it sort of did not matter. You know, if you do not like it here, work somewhere else. The only stress now is to pay for our stuff, whereas before it was about trying to like our job, we still have to keep clients happy of-course. But they would come to us for the right reasons seeing who we are and what we are.

Q. Would you say that your brand ethos is what drive the people to work here?

We try to be very ethical about the work. We do not have huge budgets and a lot of our staff is freelance and maybe what we pay is a fraction of what they would get at other magazines but they appreciate that because they can do creative works. And people can see that the money is coming out of our pocket so they appreciate it. It is probably stuff you care about.

Q. Could you expand on the work process, you mention creativity of the work?

We are quite organised. We are a quarterly title so there is not much to worry about the deadlines. But it is not just the magazine, we also do events, the creative agency, so we just curated the show for the Design Festival and some workshops, showing that these people are the best at the what they do and trying to raise the bar by saying that it doesn't have to be a guy in the corner making a basket. There are these people who understand the business and bringing the subject matter to life. There is opportunity with that and it is working with organisations that have budgets and taking it where we would like to. And I think it translates quite easily. And it always will be working with people, budgets, clients and making sure people arrive at where they need to be. So yea, we are quite relaxed. In terms of the working hours, myself and ▮▮▮, we both live out of London so we don't have nine to five jobs, magazines usually do not anyway, but we tend to come in a little later because of the trains that are cheaper. It is just being adults about it. And maybe at the beginning it was a little hard because there were only the thee of us. Lots of people just doing us favours and helping out. And going from a full time job to doing what you want - sometimes you want to just relax a little and do things as you like. But it can be not useful at all, you need to get your job done so some sort of structure and schedules is necessary. It is nice to come from that position though.

Q. Tell me more about the people then, you mentioned freelancers.

That is what we are struggling with at the moment. There has to be a particular person to fit in and I think we try to find the right fit. We have quite a young staff and people now are so used to digital world and so they appreciate the offline aspect. We I guess were quite surprised to find that big audience being involved with this. We kind of naturally had a lot of students and graduates coming in, doing experience for couple of month and we paid their expenses and then they just turned out to be important to us and it turned into a full time job. Like one designer, we were just so impressed with his work that we kept working with him. It is quite of can do attitude, because we are surrounded with people who can make things. There is never a situation where we got to go: 'oh no we cannot do it'. Usually the reaction is: 'thats fine we can make things'. You know if you are in a fashion magazine, where everyone has quite a creative role but the people would just go and say: 'you know that is not my role'. That used to be a thing when I worked in magazines. There is not that attitude here: 'oh thats not my job'. Everyone is just doing things, even when it is trying something new. And probably that attracts people. I think also the featured products and brands and the way we do it. The magazine is covering stories on what makes people choose the things they do, what makes them fulfilled. I think that inspires others. People that feature in magazine also tend to become friends with us and may work further with us or just hang out in the next festival. Like ▮▮▮▮▮, who builds our website, is now a flatmate with a person who we featured in a magazine. Everyone has lots of motivation and everyone is creative whether you are making physical product or doing sales. There was an article we did, maybe three years ago, and the guy said there is this sort of relaxed fluidity at work, the reason why craft makers are so happy with the things they do is because they are relaxed. He was saying that the best feeling is to be in a shed or a studio and there maybe is a radio in the background and you are making things with your hands, doing something yourself, working in your own time. And when you find people like that they are always very happy. And someone else said to me something like, you can see when someone is happy if someone is whistling. That it actually true because you whistle when you are relaxed.

Q. What about agility, how do you run your business?

We are quite a small business but I think we are also quite strategic in the way we work with brands and we try to work on our own terms with people who are interesting to us. We try to be honest and creative with that process. We are not just 'commercial' with a brand. Like we went to Burberry - they are doing an exhibition right now - so we ended up doing workshops for them. Basically we had meeting with them about one thing, but they came back to us saying they have an entire room and, what would we like to do in that room? That is quite nice because it is a different way of doing things. That is being nimble in different kind of way: we can do magazine content but we can also curate art workshops, because the magazine covers different kind of strands and we are not like a mainstream magazine and we do not want to be. People featured in the magazine become part of our community, they might do talks later or workshops. That also means we have more talent to pull from, more than just editorial team in the

magazine, so they are independent but we can promote and work with them - doing it together. The idea was always to have a magazine that does many different kind of things. For example, in the Design Festival we featured some 40 designers and makers in the British Art Pavilion, we also have done series of discussion and talks.

Appendix 13

Hole & Corner Group Interview 2
Hole & Corner Interview 2 (Group Interview)

 23rd November 2017

Designer (D)
Art Director (AD)
Marketing Manager (MM)
Managing Director (MD)

Could you tell me what is your role at the magazine?

(D) So, I am the designer and I work partly on the magazine and partly on the commercial work. Because our company is splits up into those two means.

Could you tell me a little about what shapes your creative process?

(D) I feel the character at *Hole & Corner* is quite specifically the combination of the people who are working here, for example if we had different personalities involved it would shape a different magazine. I certainly think that, I mean, having been here for a while and having gone from being straight up from university and to now 3 years out of it. I think my taste and what I have learned have been informed by my time here, and being with people who are older than me and being directors and the kind of points of reference they bring into business. But then I think, I also have ended up filtering some of my references that I brought into myself, partly into the design of the magazine and partly into the conversations we have about the commercial work and projects.

Can you separate the two?

(D) I would say it is very hard to separate the two, when the direction and when the flow comes in, but I think that the magazine certainly is made up by all the different personalities there are, their points and references and the experiences. And of course also understanding that the role of the art director and the editor is to cover the themes that we have.   There are also some small things that are playing a part in the process that have nothing to do with visuals or the magazine work. For example there is and that comes from Sam and Mark's point of view when they set the business up but for example we have quite a big degree of flexibility of how people can have their working hours which works well with the colleges from the team that have children and then they can come early or come in late or work from home and do things that factor around their lives which means there is an emphases on that sort of thing and it is taken very seriously. And even the location of our office space, it being near Waterloo station it is nearer a bigger station because Mark and some people live outside of London and can easily commute into for work, which is a big part of their lifestyle choices and this is what we do at Hole & Corner, we talk about those themes and a lot of those things are specific to the central idea but the smaller things are also to do with the business in a day to day bases.

What about your expertise?

(D) There is a balance between kind of two things. I think that company has experienced different phases, earlier on you could be a designer at one minute and a bike courier the next minute. The effect of that changing, even though it was a necessity at that point has given us more focus. I think that it is important that we cross do things and but also keep our attention span. There is a fair balance between being specialised but also having external influences.

Role: Art Director / Agency Director

Could you tell me what is your role at the magazine?

(AD) So, I am ████ the art director and the agency director.

Maybe you could tell me a little about the inspirations and how do you come up with the ideas for the magazine?

(AD) I think there is a great deal of how the magazine themes have set the agenda on how we behave and how things are being looked at and what we seek out to find, I suppose. And this has also set the tone of our creative outlook. I think what we are now finding is that through the agenda of the magazine about living the life on your own terms what we are finding out is that what Mark has tried to do in the business is to build it in a way that also fulfils those same themes and that agenda. It is beyond the product or the finished element or the magazine. Now we are having clients coming to us and taking those same themes those stories and making it into a brand. There is a great deal of freedom in that and a great deal of freedom to express our approach and opinion of that but at the same time I think it is a larger idea at play.

As a magazine we are very quiet and very reserved and the intention in general is to change that and be a bit loader and more visible and 'PR-able' and put ourselves in a mainstream. How to make more of what you got without watering it down or changing it into something that is not part of our values. I do think that what Hole & Corner represents is a delicate way of balance of things. It is easy for us to go unnoticed and be silent, our cover do not have bright young faces on them and they do not necessarily jump out the same way as magazines that do.

Do you think that holds you back?
(AD) We are very good at making the magazine, the *Hole & Corner* and the lifestyle but I think our new expertise is how to market ourselves and not market in general but market very specifically to what we do. Magazine publishing industry is struggling to have an impact and also the revenue models are changing and there are new places to find information in and what is a larger focus area is the lifestyle we have stated to build on already. Hole & Corner is a brand, a living experience that you can also see when you come to the office and it has manifested in the festivals that we have organised and work shops where you can become the experience of our world.

Role: Marketing

Could you tell me what is your role at the magazine?

(MM) My role is a weird one and I have been events and marketing assistant and then editorial assistant in general and now I am doing marketing and events. And at the moment it has not been that certain and things very often drift into different things, like right now I am sourcing different kind of makers and I guess I have to be able to perform different tasks. I would say maybe my role is not that certain and it maybe it will be in the future but that is also what makes it interesting.

Tell me more, what is it like to work at Hole & Corner?

(MM) Because we are a small team there is a multitude of different tasks especially when it comes to introducing the magazine, then the tension goes up and everyones requirements go up. But as a general rule there is a need for everyone to have a role and to do a job better and to have something definable to answer against and say, yes I achieved these things but at the same time nobody is too precious to go around and say that they wouldn't perform simple things. Like lets say somebody says we need to move these magazines from one room to the other and everyone would be: 'alright, lets go'. So I think there is the right kind of attitude in the team. There certainly was a phase when people were doing too many things at once but as the magazine has grown that has changed.

I think sometime that can be confusing but at the same time it can be sort of a strength that people pitch into different places and different departments and are not so confined to very specific role because it comes down to specific people and there is a good spirit to do things together but also the people are interested beyond the things that are happening in the company. For example, it is such great thing to be able to talk about things beyond work and the interests we have - it is a healthy way of doing work.

What about coming up with the ideas?

(MM) Team meetings are where we come up with ideas it is usually team lead. There are number of different people who we also regularly speak to and sometimes we also have commissions but it is the understanding that there is a wider circle. Also all of us in the team we contribute the ideas independently and sometimes we just take a seed an idea that someone else has and we would go and expand and translate that by adding our skills and knowledge.

Managing Director

Tell me a little about Hole & Corner and your role at the magazine?

(MD) I think the reason why things are growing and going so well is because the people here are so different. I was a television producer and ███ was running a creative agency in a luxury setting, Mark came from a very strong journalistic background. So you can see already that it is not people who are from the same background it is three people who are very very different and we shared some values and aspirations on how things could go but we got it from different places creatively. I joined after three to four issues and started to speaking to Sam because I was fascinated by the way how Hole & Corner could achieve if it came a cross media brand and started working not just as a magazine but be a lifestyle alternative to people who were becoming tired of the mainstream culture. I felt there was awful lot to do in that space: events, retail, podcast now, print publication, films. This was only possibly because we had people coming from different places creatively and that whole thing just came together.

So how does that build in the everyday making if the magazine?

(MD) I become increasingly disillusioned with a lot of mainstream media and I just though it was quite facade. And I just couldn't work out whether it was because I was becoming old man or was media was effectively chasing its own tail? The problem of television, for example, is that the whole of creativity has come out of it because people have worked out that if you make a show like this or a film like this it will sell. If you look at Grand Design which is a show that I really enjoyed watching became so formulated and the joy has just been taken out of it.

Has this happening with magazines?

(MD) Yes, this was the case with magazines. I love reading magazines but I had a really hard time finding a magazine that didn't disappoint me on every level. I didn't at that time understand magazines as well as I do now and I remember learning that the reason the writing was so poor is because it was generated by personal relationship managers. So, I think, a lot of the things that effectively were meant to be creative had become industries and run by advertising and money. So, the simple and plain concept was to make a magazine that we would just love to read ourselves.

Have you achieved that with H&C?

(MD) I think that is what the independent publishing has made possible because we do not have hundreds of staff and that has allowed us to remain our integrity and it comes from the idea that it is the magazine what we want to read. And to draw this all up, that informs how we run day to day bases, that informs the people that we bring in, that informs how we are commissioning stories and the kind of commissions we are looking for. If we do not share that ethos it becomes just another job and just another paycheque. And if we lose that we just become like everyone else. I think increasingly people are scared, there is a sense of uncertainty and a lot of things are gone, like with the digital culture, there are a lot of things that are good about the digital culture but there are a lot of things that can make you feel sort of disconnected from life. The problem is that we need something real that is tangible and so it has to be true to its values on every level.

Do you think that ethos is what motivates the people to work here?

(MD) Yes, I do not know how much of the staff have you met but it is very interesting team of people and they are remarkable. I find it interesting to even just going out with them for a drink and chatting to them because they have things to talk about and that is the kind of people we want. Out own definition at Hole & Corner is a life lived on your own terms, away from the mainstream. Even this office it is not a normal place to have an office but for us it is perfect.

Would you like to comment on the environment?

(MD) I think the environment is a place where people even though have a lot of tasks to perform, tasks that take a lot of skills they can still feel relaxed and happiest. I think psychologists have agreed that this is the perfect place, the most sustainable place to be at where you are valued, skilled that you are comfortable to do something that you are good at. I think what we create here is an environment where it is relaxed fluidity. Over the years I have been in many places and I have seen how important is the environment for the things that get created. And here we are trying to make sure that the people at the top take the blame, the blame has to go up and that is how is here, the blame always goes up and if something goes wrong it is because of the lack of tools or training, because we have chosen good people and we know that they are good at what they do so it is up to us to help them. We also have a culture which is based on healthy competition, rather than jealousy. I think creating something that works is relaxed and happy and that is what works.

How do you come up with ideas at Hole & Corner?

(MD) I think it is the environment where a stupid idea is not stupid. Where you can introduce something that is extraordinary and it will not be pushed to the side. We very much try to bring that here. Just few minutes ago we had a meeting in which everyone from the company presented something they are interested in and the marketing assistant did a presentation on the fabrics fair in Frankfurt. So we have decided that we will feature that. We encourage that kind of space and opportunities and confidence to bring forward the ideas and integrate those into the magazine. And we have that makes them feel like they can create and be part of the larger process and also just because I have been working in media for twenty five years, maybe their ideas, just because they are coming from different perspective are equally as important. It is the whole environment where the creativity can flourish. So I think another part is the size of the team. We for example, have decided that we will not grow larger than twenty people and it is easy to make it grow and grow but that is where you loose the sense of connection.

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