

**Master's Degree
in Economics and administration of arts and culture**



Final Thesis
**Analysis of Competencies Employed in the Implementation and
Management of Digital Media in Italian Art Magazines**

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Abstract

Art magazines are critical working tools for the analysis of art in all mediums and allow the interpretation of various angles: e.g., figurative, cultural, and social. They also allow artistic discourse to move out of academic contexts, cultural institutions, museums, and galleries and reach a wider audience. For these reasons, literary evidence in the arts has historically played a central role.

As is well known, however, cultural decadence and especially the advent of digital information have strained the publishing market. However, despite initial alarmism, these newly introduced technologies have proved to be all but a threat. On the contrary, they have created the conditions that have allowed for print to rise again. Indeed, in many cases, in order to defend themselves against the unlimited accessibility offered by their online counterparts, art magazines have decided to adapt through the creation of websites and social media to promote the print product and ensure its survival.

The need to reinvent content to fit the new media and the creation and management of digital resources have required input in this area of skills previously nonexistent within publishing companies, which now find themselves performing new and unprecedented tasks. This thesis aims to identify what new skills have developed in Italy through consultation of statistical data; specific critical literature; and analysis of data on training, skills, and occupation of employees of some of Italy's leading art magazines.

Introduction

The publishing environment is a highly heterogeneous context in which the skills employed are varied in terms of the number of operations required to produce the product and the number of necessary specializations by implementing individual procedures.

This research will take the Italian context as an example to shed light on the central issues that characterize art magazines to date through an analysis of the current condition of this information medium and the organizational structure that characterizes it in order to understand what competencies are employed in this sector to date.

In the context of studies related to art literature, periodical publications on this subject have always been neglected. However, they represent vital records of art facts related to a given contemporaneity.

First of all, these devices are the arena in which specialists in the subject can express their opinions on contemporary art events or propose new visions of art historical facts.

Moreover, periodic art publications signal the state-of-the-art market, representing a crucial advertising tool for museums, galleries, art events of various kinds, and for artists themselves.

The temporality that characterizes art magazines makes them excellent tools for recording events of even minor significance.

They also represent an information tool by which art discourses leave academic contexts, such as museums and cultural institutions. This increases the possibility of contaminating new spaces by spreading culture at various levels. Especially with the now commonplace spread of online information, which allows anyone to access almost any kind of data at any time freely.

In short, these are essential historical documents that hand down critical information over time, providing posterity with personal keys to artistic events.

In addition, art journals are interesting from a management point of view. Indeed, their structure is characterized by the interaction of multiple organizations that perform specific functions in producing and distributing the final product. This is a highly heterogeneous environment in which the skills employed are varied regarding the number of operations required to make the product and the number of necessary specializations by implementing individual procedures. A proper and seamless process is achieved only by following the guidelines provided by the editors. However, they are technically responsible only for content but are often the center of delegation of every other function. Printing, distribution, administration, general and artistic management, and editing are some of the departments that may constitute a publishing house. However, all departments are rarely present and divided in this precise manner.

The fact that the organizational structure of journals has always been so changeable has proven to be a great strength, which has emerged particularly with the rise of online dissemination of information. The variety of skills already employed in publishing companies and their networked structure made them, at least in some cases, ready for the advent of digitization. They have been forced to adapt to the online sale of the physical product and the digitization of the product itself. Further adaptation was required by digital competitors, who often offered a free, straightforward, and immediately accessible product.

Art journals have profoundly changed their organizational structures in a context where the information revolution has come to such a pass.

A dominant perspective in contemporary studies of journalistic practice is digitization and how "digitization is changing journalistic practices, cultures, and institutions" (Wahl-Jorgensen & Hanitzsch, 2009). We can distinguish four phases in the history of journalism research: the normative phase, the empirical phase, the sociological phase, and the global-comparative phase.

The last phase is mainly associated with the blurring of boundaries between, for example, professionals and amateurs, public and private, local and global, etc.

As a result of digitization and globalization, the blurring of boundaries in cultural journalism concerns cultural perspectives and content, exemplified by the increasing focus on globalized cultural products (Janssen et al., 2008).

In addition, social media has dissolved the boundaries between professional cultural critics and amateur voices currently express themselves as public and private figures (Kammer, 2015; Kristensen & From, 2015; Verboord, 2014), which challenges our understanding of the relationship between producer and consumer (Bruns, 2008; Örnebring, 2008), but also among the critical genres of cultural journalism (Gillespie, 2012).

Digital technologies, participatory practices, and the decentralization of cultural journalism have challenged both the aesthetic tradition and the more recent media-professional logic of cultural journalism. Ordinary citizens or "amateurs" are engaged in cultural debates and reviews on multiple media platforms, providing and exchanging cultural evaluations based on experience. In other words, digitization is an almost inescapable prospect in the current stage of journalism studies and the current setting of journalism studies and, more specifically, in research on cultural journalism and cultural criticism.

For this reason, today, they address it digitization as a pivotal parameter, often often intertwined with globalization and commercialization, but not deserving of attention in and of itself for its fundamental impact on cultural journalism and contemporary critical practices.

The thesis is structured in three chapters, the first focusing on the definition of the art magazine and its online counterparts. Then, the various paragraphs are devoted to presenting this literary product and the leading contemporary issues related to it, in particular, analyzing the diffusion and fruition of art magazines in Italy and explaining the challenges that have emerged in this context concerning the advent of digitization.

The second chapter analyzes the organizational structure of publishing houses and organizations involved in creating magazines. This chapter also examines the functions of the publishing house or organization in relation to the art magazine.

The third chapter considers six online and offline Italian magazines as case studies concerning training and skills that the editorial staff members of an art magazine in Italy deal with. In order to fully understand the transition between print and digital that has ensured the survival of this medium of disseminating art historical information, it is necessary to combine literary sources with the direct experience of those working in the field. In doing so, the factors listed above will be considered to understand the impact of digitization on the product and production process. In addition, for the construction of this chapter, data provided by the LinkedIn platform regarding the employees of the magazines under consideration were consulted, and interviews were conducted with the editors of some of them to better understand their perception and experience of digital transitions.

The various chapters are supported not only by observing and consulting research on the same topics but also by analyzing Audipress data (2022) (the official benchmark survey on the reading of daily and periodical press in Italy) to confirm the reasons why publishing companies resort to these expansions of offerings related to their product or brand. Furthermore, these data demonstrate a fact that is also evident when observing our society, namely the increasingly widespread and growing online use of digital resources that replace print media to satisfy the need for information of consumers who, in the publishing context, are increasingly inclined to abandon the physical device.

This situation is stimulated by the seemingly unlimited amount of information accessible on the Web, almost always free. From this perspective, we have at our disposal a vast literature on the subject that is central to and has a very profound impact on the current state of the publishing environment globally. Regarding art periodicals, the need for digital is present but sometimes emerges for different reasons.

Magazines Literature Review

Publishing is a heterogeneous and highly differentiated field. Products that fall under this definition include periodicals, newspapers, books, trade journals, and many others, and cover every area of human knowledge (Ciriaci, 2010).

Understanding the general state of the one sector responsible, until not so long ago, for disseminating all kinds of information in our society is indispensable for researching the specific field of art periodical publishing.

Although media and journalism have continuously been thoroughly researched, studies on art magazines are in an apparent state of semi-abandonment despite their relevance as documentation and archival tools (Holmes, 2007).

Magazines are of the fundamental cultural structures that have characterized the 20th century. Indeed, periodicals have emerged as the privileged place for the formation of intellectual thought, the natural territory for debates, theoretical proposals, and beginnings, but also for political-cultural conflicts and personal clashes. Because of their nature and the possibility of continuous updates, they thus turned out to be a mirror of the era in which they were published.

Due to the crisis of the 1980s, this medium lost its function, leading to the closure of all "historical" newspapers and the new forms of communication imposed by the Internet (Mondello, 2013).

The technical innovations introduced in the industry caused initial alarm, mainly because of the need to adapt to new tools and production processes.

Soon, however, cultural sites and pages began to flourish on the Web, establishing themselves as the emanation of paper products and representing a future of magazines projected into the digital dimension.

The digital revolution has helped restore the balance in studies of literary products by stimulating original observations and detailed, wide-ranging analyses of the form and essence of the magazine without precedent.

Transformations in medium form have accentuated how vital the magazine has been and continues to be in journalism and cultural production. Exploring the subject matter's all-encompassing, global, and historical nature becomes essential to understanding its changes. (Holmes, 2010)

Contributing to these new analyses are some of the leading names in the field of magazine studies, including John Hartley, Sammye Johnson, David Abrahamson, Bethan Benwell, and Patrick Roessler, with research-based analyses of various aspects of magazine journalism around the world and over a wide historical span.

To clarify a magazine's definition is to problematize the concept. Even from the very definition of this product, some ambiguities emerge regarding the attributes that make a periodical such.

The difficulty of definition is accentuated by the digital tools that have transformed its form and conditions for being. It is inevitable that these repercussions not only fall on the product's final form but also affect its production processes.

In particular, on editorial processes that see the timelines completely changed and the need to adapt to the new formats and the new languages they require (Paine e Paine, 1987).

Overall, issues related to the consideration of magazines for their aesthetic value, the need to translate visual language into verbal language to disseminate descriptions of artworks and events, the role of advertising, and the informational importance of magazines emerge from the sources cited.

All of these elements are components that must be taken into account to make a complete reconstruction of the skills employed in this field. These texts also suggested how adapting to the online dissemination of information in each field becomes necessary, involving a mass transition from print to digital products for consumers and using new tools to support the realization of the physical product for publishers. The impressions and considerations from the contributions of the various authors were complemented by the latest statistical surveys released by authoritative statistical research centers such as Istat and Audipress. In addition, to consolidate the picture of

the situation, interviews and testimonies were collected from personalities belonging to CRIC (Coordinamento Riviste Italiane di Cultura).

Overall, what emerges from the above mentioned sources are issues connected to the consideration of magazines for their aesthetic value, the need to translate visual language into the verbal language to disseminate descriptions of artworks and events, the role of advertising, and the informational value of magazines. All of these elements are components that need to be taken into account to make a complete reconstruction of the skills employed in this field. These texts also suggested how adaptation to the online dissemination of information in each sector becomes necessary, entailing a mass transition from print to digital products for consumers, and using new tools to support the making of the physical product for publishers. The impressions and considerations arrived at through the contributions of the various authors were joined by the latest statistical surveys released by authoritative statistical research centers such as Istat (2021) and Audipress (2021). Additionally, to consolidate the picture of the situation, interviews and testimonies were collected from personalities afferent to CRIC (Coordinamento Riviste Italiane di Cultura).

Data provided by the LinkedIn platform pertaining to training, skills, and employment of workers of six Italian art magazines, both print and digital, were also analyzed. However, in all cases considered (with one exception), the magazine exists in both modes despite the initial nature.

Methodology

This research stems from the need to understand the impact of digitization on the work contexts involved in the production of Italian art magazines. Therefore, it was necessary to analyze the digital skills and training of those working in art magazines. To do so, an analysis of the field was carried out followed by qualitative research based on the analysis of six case studies (FlashArt, Biancoscuro, Finestre sull'Arte, Artribune, Il Giornale dell'arte, ArtsLife,), addressed in Part A and Part B of the thesis, respectively.

From a methodological point of view, the interpretive paradigm was adopted to analyze and interpret the sources consulted and interviews conducted in this research. This approach allows researchers to treat the research context and its situation as unique, considering the given circumstances associated with any of the participants involved. (Moustakas, 1994). This method also allows research to be more focused on the specific topic and refraining from heading towards more generalization as provided by other paradigms such as the positivist paradigm (Remenyi, 1998).

Part A aims to introduce the research presented later, for which the inductive method was used.

In an inductive approach to research, a researcher begins by collecting data that is relevant to her topic of interest. Once a substantial amount of data have been collected, the researcher will then take a breather from data collection, stepping back to get a bird's eye view of their data. At this stage, the researcher looks for patterns in the data, working to develop a theory that could explain those patterns. Thus, when researchers take an inductive approach, they start with a set of observations and then they move from those particular experiences to a more general set of propositions about those experiences. In other words, they move from data to theory, or from the specific to the general (DeCarlo, 2021).

In turn, this first section is divided into two parts, the first one aims at defining the art magazine in Italy, while the second one is oriented to define the organization of publishing companies that release this product. The magazine concept was considered

from an etymological, conceptual, and finally critical point of view. In doing so, it was possible to clearly identify the object of interest and its status in contemporary times. Followingly, the same method was used to define the structure of the publishing society, starting with its defining laws and documented experiences to arrive at a general definition. So the approach used in the first section was a compilative one. It was then supported by the existing literature on the subject; data published by various centers of observation and analysis such as Istat and Audipress; and consultation of interviews given by authoritative figures in the field.

Once the empirical frame of reference was completed, allowing a more linear and complete understanding of the context the actual research part was carried out. To do this, specialists of the field were interviewed in order to understand their perceptions of the changes that have occurred in their jobs due to digitization. Although this approach is associated with a subjective interpretation of the data collected within the scope of this research, a certain degree of pragmatism was maintained. In fact, alongside the qualitative data, also quantitative foundations consisting of empirical data collected from the publications of various statistical research institutes were considered. On the other hand, interviews with employees of publishing companies hired in the editorial offices of Italian art magazines were carried out in a semi-structured manner. The interviews are geared toward qualitative research in order to fill gaps in the current knowledge of the condition of the industry by collecting through open-ended questions the impressions of those directly involved, namely, those who work within the editorial offices resulting in the vital core of the publishing organizations. Indeed, the objective of the research is to present the new work dynamics within this sector. Therefore, the investigation aims to understand the influence of the new digital tools that have appeared on the behaviors of workers in the sector by asking the following questions: how are their tasks changing? How has the current state of this profession come about? What is expected in the future? What are the new skills born in the new information contexts?

The received answers were compared to identify common patterns in working conditions and expectations about the future. The collected data analysis could be

defined as a thematic narrative related to a specific context and dealing with people's direct experiences. Furthermore, it is this last factor that determines the choice of method. Any quantitative research would have been reductive to the objectives of this project. Indeed, this thesis aims to gather the experience of those directly involved in the field, especially in a time frame that is not unique but varies from time to time with respect to the specific circumstances. Even though there are quantitative tools that try to translate human experience into analyzable data, it is not certain that these answers can be satisfactory.

Therefore, to capture the many nuances of personal experience in the work context, it was decided to proceed with open-ended interviews that could gather the information that could not be predicted when the questionnaire was written.

The interviews are presented in the last chapter, following two other chapters that introduce the research topic and analyze its organizational structure and peculiarities to understand better what functions are fulfilled by the magazine and, therefore, what skills are being employed to date in this area.

The chapter of the thesis regarding the organizational structure of Italian Art Magazines opens with an analysis of Law No. 47 of February 8, 1948, which enshrines the governmental legal provisions on the Italian press. Additional details emerge from reading this law on the definition of the magazine but especially on the definition of the internal organization that must exist in order for these to circulate legally. (L. N. 47/1948 24 July 2012, *Disposizioni sulla stampa, diffamazione, reati attinenti alla professione e processo penale.*)

Furthermore, the consultation of sources related to organizational models proved important for this thesis in order to identify best models and contextualize them within publishing companies. In particular, *Introduction to the Sociology of Organization* by Angelo Pichierri (2005) was fundamental. In this volume the reticular organizational model was associated with the organizational structure of a publishing company. In addition, to reconstruct these organizations' typical back-office structure other studies such as the research *Nel back office delle riviste d'arte specializzate Studio e analisi*

di alcuni casi internazionali by Anna Lazzaro proved important. In fact, some key concepts regarding organizational structure had already been analyzed in this thesis; reading this research was very useful for constructing the bibliography. Furthermore, the data collected here was used in the exploratory research section.

The data were extrapolated from some of the interviews collected in this paper that were administered to the back office managers of some of the magazines.

Further information was gathered by considering the used as case studies magazines websites and their social networks (particularly LinkedIn). These provided specific information about the employees involved in creating this product. The sources that can be defined as sociological statistics were indispensable for the reconstruction of a model type of the back office of an art magazine. Particular emphasis was placed on the type of organizational structure that characterized these businesses. A detailed analysis was carried out with insights into each of the compartments involved: from the editor's figure and the editorial office's structure to the administration and distribution. All these reconstructions were based on antecedent studies on this subject: the organization of art periodicals.

Overall, the above mentioned texts proved fundamental to create a foundation for this thesis. Nonetheless, it quickly became apparent how difficult it is to identify and observe those responsible for digital resources.

Therefore, in addition to the secondary sources consisting of the literature used to create the theoretical frame of reference, it was essential to carry out exploratory research.

Conducting research in such a variegated context implies conducting in-depth and focused bibliographic research. In this case, it is also indispensable in order to fill in some gaps of information among existing sources on the subject. This will prove important not only to understand what art magazines are and their current condition in the Italian context. Above all this will allow the understanding of the main changes this sector has undergone given the new digital nature of the information. For these

reasons, the sources used in the development of this thesis will be divided in primary and secondary.

The primary sources consist of interviews given by the editorial offices of several Italian art magazines. These were administered to interviewees in written or telephone forms but always maintained the same open-ended questions. These interviews represent the actual empirical research on which the thesis is based. Although the responses were not fully transcribed to ensure the anonymity and privacy of the respondents, the questionnaire is available for viewing in the dedicated section of the chapter focused to the empirical research. These sources constitute section B of the thesis, which has been divided in this way precisely to mark the differences in approach and documentation used.

The Part A, on the contrary, was written on the basis of secondary sources that were used to define the empirical and conceptual framework in which this project has been developed. These include books, essays, scholarly articles, and other sources that relate to two macro-areas. On the one hand, historical humanities documentation comprises all the studies of artistic and historical nature and the analysis of the publishing product. On the other, are those publications which consider statistical sociological documentation. These include analytical and statistical data and texts used for the analysis of the organizational context. This part comprehends studies reporting theories of organizational structures on which to lay the foundations for reconstructing the publishing one.

Regarding the historical humanities area the book *Riviste d'arte fra Ottocento ed Età contemporanea Forme, modelli e funzioni* was fundamental for analyzing the evolution of Italian art magazines and, in particular, the skills employed during this process. This volume stems from the conviction that art magazines and periodicals occupy a position of primary importance in the sphere of literary evidence and critical working tools for the study and interpretation of modern and contemporary artistic and architectural facts, as argued by Gianni Sciola in the introductory essay. Sciola's essay emphasizes the urgent need to pursue a systematic and in-depth study of this essential

literary evidence to create an actual field of specialized research on the subject (Sciola, 2004).

After the acquisition of historical knowledge of the field, it was also essential to have a more in-depth view of the current state of art journals in Italy. This was achieved by considering and analyzing the main issues of present-day publications.

Part A

1. Cultural Magazines

1.1 What is a Magazine?

In the field of studies conducted regarding publishing materials, magazines have always remained in a gray area that few have explored and analyzed in depth. While studying the competencies and skills for new journalistic work in media organizations has become an increasingly indispensable and urgent issue for professionals and scholars (Reyes-de-Cózar, S., Pérez-Escolar, M., & Navazo-Ostua, P., 2022).

Magazines can be declined in a multitude of different ways. They can have different temporalities. They can present themselves in very various forms, both from a purely aesthetic point of view and in terms of the form of their content and means of dissemination, as well as being able to concern any topic of human knowledge and interest (Holmes, 2007). These represent only some of the reasons why giving an unambiguous definition of the term “magazine” turns out to be far from obvious.

The purpose of this chapter is to explain what magazines are and to consider the types of magazines currently available. The definition that the Collins Dictionary provides for a magazine is: “a publication with a paper cover that is issued regularly, usually every week or every month, and contains articles, stories, photographs, and advertisements”. The first point to note is the reference to the frequency of publication. Magazines are published at regular intervals. These are typically weekly, fortnightly, monthly, bimonthly, quarterly, or semiannually. They cannot be published daily which differentiates them from newspapers. The following aspect the definition underlines is to the material form of magazines. The material quality in today’s magazines can vary; weekly publications are made with cheaper paper, while monthly magazines are of higher quality and often use glossy paper. Paper quality can affect the connotations that the magazine conveys. The connotations are associations a word or concept has for the reader. For example, glossy paper connotes sophistication and glamour; these magazines are likely to be found on coffee tables that people like to splurge on. The last aspect of the definition emphasizes is the content of magazines: articles, fiction, and photographs-which relates to the original meaning of the word magazine: “storehouse of information”. This heterogeneity is perhaps magazines’ most striking

feature (McLoughlin, 2000). Although formats have changed over the years, the above mentioned three elements are a staple of most magazines. However, while this definition may seem satisfactory at first glance, it is necessary to delve into some aspects of it to see that it is not complete.

In *Mapping the Magazine*, Tim Holmes points out how the relative paucity of studies on this significantly under-examined branch of print media makes any new contribution relevant, which is reinforced by the fact that the material in question covers diverse topics, adopts diverse theoretical approaches, and presents a multitude of possibilities (McLoughlin, 2000).

Because this research is focused specifically on defining art magazines, the issue related to the topic will initially be neglected. The focus will instead be placed on providing a broader definition within this narrower field.

The answers to the question “What is a magazine?” have varied depending on intangible elements, such as the author’s personal preferences, and classic elements, such as geographical location. Fred and Nancy Paine started by giving a basic, etymological definition to the essential question about the content of these printed products. Since the concept of a magazine is broad enough to allow the examination of a wide range of publications, they noted as others have, that the term derives from the French word *magasin* meaning warehouse, and this can be understood as “descriptive of the content of the publication rather than its format” (Paine & Paine, 1987).

The content aspect is the first to be of interest to us since, regardless of the magazine’s specific theme, it is presented in each case in the same manner: a collection of articles or other written contributions accompanied by images. Hence, we might say that its operative function is to: “contain articles or stories by different authors and to be published at regular intervals, which may be any period longer than a day” (Davis, 1988). With his definition, Davis introduces another indispensable aspect: that of temporality. The non-daily cadence with which magazines are released distinguishes

them as a type of periodical from newspapers with which they share instead the nature of a “warehouse” formed by the collection of articles and in-depth features written by multiple authors.

As far as the medium is concerned historian Frank Luther Mott summarizes the magazine as being a: “bound pamphlet published more or less regularly... containing a variety of readings and... a strong connotation of entertainment”(Mott, 1930).

Nevertheless, although temporality is a decisive argument brought forward in multiple instances by multiple authors, it is not unanimously accepted. A prime example is that of the British newspaper *The Guardian*, which in 2007 began calling its daily supplement G2 a “daily magazine”. Hence, it is not surprising if, again, the British Pine and Pine came to a conclusion that “however many magazines have been studied, analyzed and written about, their number and purposes remain as elusive as their precise definition”(Paine & Paine, 1987).

What becomes evident is that, in order to define a magazine, it is essential to narrow the geographic field. This is because any attempt at a comprehensive definition would artificially limit the discussion of what is already a product with a protean form. So, for the purpose of this thesis, the geographic area of interest has been narrowed to the Italian national. In this context cases similar to the English case of *The Guardian* have yet to arise. This allows us to maintain the concept of temporality related to non-daily publication central to the definition process.

In addition to the choral nature of articles, the presence of images, and its’ temporality, it is essential to observe at least one other characteristics related to this product: the medium. It goes without saying that the dissemination of the information gathered in magazines takes place via printed paper. However, this product, too, has inevitably been caught up in the challenging transition of information apparatuses from paper to digital, further complicating the definition of its significance.

1.2 Digital Magazines

For at least three decades now, magazines have been brought into the process of digitization of information apparatuses, which has also made these products available online. This type of format immediately adds a layer of difficulty to the definition of a magazine. Furthermore, it requires to avoid a comparison between magazines in the twenty-first century with those of the 1900s. When discussing the definition of these two versions: the magazine and the webzine (the term used nowadays to refer to a magazine that is published on the internet and not on paper) (Cambridge Dictionary) it may be more productive not to think about the latter if we want to discuss the previous. These two objects remain distinct even when they have common cultural objectives, popularization, debate creation, and reference to a group of people who compile them.

The first problem relates to the magazine's most peculiar characteristic: its non-daily periodicity. In the printed version there was no possibility of breaking out of absolute fidelity to the stated periodicity. It was almost impossible to cover important last-minute facts with immediate effect because of the timing imposed by the printing processes. Even if they had felt the need to spread the fact immediately, the practical time required to prepare the issue would have prevented immediate sharing, even of a single article. News dissemination depends entirely on the intrinsic constitution of the medium that spreads information, depending on all those who participate in the practical and non-practical construction of the magazine as a material object. Now, a print magazine with a web version may take two days to put together a special edition to enter into a momentary debate to which it feels it needs to bring its own contribution.

If the web offers countless possibilities, it also brings incredible difficulty in the definition of the precise object. Among the many opportunities it presents is the partial distortion of the culture magazine, which may become so similar to a newspaper that it can no longer be distinguished from it (Zambrin, 2021).

However, it seems natural in our time when cultural interest and critical spaces are thinning daily that the culture-spreading tools can no longer allow the survival of a medium that has made it its primary characteristic (Leslie, 2014).

While the web has caused changes that have threatened the preservation of the print medium, it has so far at least allowed the persistence of the editorial field and perhaps its wise use is the leading way forward for the revival of printed material on the cultural topics. The category of web journals offers a much more complex variety than that of print magazines and through them the boundaries of demarcation fade. Periodicity cannot be the criterion for distinguishing online magazines from other objects. Since, for example, "already in wanting to precisely distinguish the cultural site (all the more so if it declares a fixed periodicity) from the actual webzine (or e-zine) causes great difficulty (Mondello, 2012). Thus, if fixed and declared periodicity cannot be the condition for clearly identifying magazines on the web, we can perhaps look to another and more intrinsic difference between the two means of dissemination: that which concerns the greater openness of the web compared to print.

Online magazines are characterized by unlimited usability as opposed to their paper counterpart. If with the paper medium, it was the market that dictated the circulation or oblivion of a paper based on criteria of quality (the bookstore that chooses it and displays it) and adherence to personal tastes or current events (the reader or reader who buys it), on the web everything finds a place. Suppose pluralism, in itself, is always a positive value and a source of enrichment. In that case, one cannot blame those who argue that, on average, some webzines have lowered -both linguistically and culturally- the qualitative level of debate and often do not fulfill the old function of a place for the elaboration of common theories but resolve themselves into showcases "in which unknown signatures, in search of visibility, exhibit themselves" (Mondello, 2012).

Visibility is the actual structural obstacle of the internet in the dissemination of authentic culture: its crowding and, above all, the speed with which it is formed. The digital tool is the bearer of contradictions: on the one hand, with its maximum global openness and the possibility of instantaneous interaction, it could constitute the ideal

substrate for a renewed and enriched cultural debate; on the other, that same openness and rapidity shred what the very possibility of fertile reflection and harbinger of actual change rests on, namely the availability of time. Short articles that are so well suited to the web form often do not allow for constructive dissection of content. In contrast, the long and critical ones from print transposed to the internet sometimes encounter circulation difficulties. Especially when we consider the attention threshold time that is gradually decreasing.

It becomes clear that even when the two objects (print journal and webzine) overlap on cultural content and serious dissemination efforts, they inherently lend themselves to two profoundly different uses. The survival of the cultural paper cannot be guaranteed either by a stubborn rejection of the new digital medium or by its total acceptance. The future of cultural journals that want to intervene materially in their own time (like the twentieth-century ones) may arise from synthesizing the new medium with the old (and unrelenting) vocation for critical reflection and the prospect of change: culture must find its own voice again. The challenge is great, but collective intellects and wills are fortunately present, and increasingly cultural magazines are managing to survive precisely because of the implementation of digital systems that end up promoting paper products already given up for dead.



The images above are examples of some of the most popular magazines in Italy and Europe: Flash Art, (fig. 1) is defined online as a "rivista" on the official Italian site and magazine on the official international site. Alternatively, the magazine *Biancoscuro*, is also defined both ways (fig. 2). Adding such a differentiation within this research, which, as anticipated, has Italian art magazines as its specific interest, therefore appears to be optional. The first reason is the evidence of significant interlinguistic ambiguity between Italian and English in this area, which would make the discussion fall back into areas not of our interest. Moreover, what are called Magazines in Italy very often find their roots or their inspiration, as we will elaborate later, in what were the great journals of the 20th century and deal with a specific field of culture. Often the editors are yes writers, but with an academic background behind them, that coincides with that of the same intellectuals who deal with scientific journals. Therefore, Benjamin's statement is timely and topical for the field of magazines as well, in that an adaptation to the contemporary and, thus, the progressive approach to the digital dimension has proved indispensable for the survival of these instruments and the dissemination of artistic discourse.

Having clarified this, we can return to the attempted definition of this product. Digital native magazines, or even the digital transposition of a paper magazine, represent a new object. Trying to provide an unambiguous definition of these two distinct identities allows neither the understanding of the phenomenon nor its proper exploitation for its cultural communication purposes.

1.3 Fruition and the state of magazines in Italy

Audipress is Italy's official benchmark survey of daily and periodical press reading in the country. It provides reading data for newspapers, newspaper supplements, weeklies, and monthlies, as well as socio-demographic information on readers for about 100 titles in the survey. Since 2014, the survey has detected multiplatform reading, considering the newspaper in its different versions, paper and/or digital. As of 2017, the survey setup, previously based on two separate surveys for Newspapers and Magazines, includes a single source survey. This new method led to adopting a single questionnaire and remodeling the sample configuration to 33.000 annual base cases; alignment of the time depth of data publication for Newspapers and Magazines (cumulation of 3 survey cycles); and an expansion of the CSS Upper Social Classes oversampling to better capture the reading behavior of this segment while also improving its socio-professional coverage (Audipress, 2022).

From the results of the Audipress 2022/II edition, approved by the Board of Directors, what emerged was the picture that matured the years of the pandemic. We are going through a digital revolution that has had great impetus due partly to the social context of the past two years. Readers now accustomed to an informational and cultural offering available in multiple media formats. It is not at all surprising how the Audipress has been reporting for several editions now the steady growth in the use of digital editions, which just the last year recorded more than 6.5 million readers (+9.0%). In addition, in general, there has been a strengthening of readership in print and/or replica in the various publishing segments newspapers recorded +1.2%, weeklies +0.9%, and Monthlies +4.0%, on a like-for-like perimeter of titles compared to the previous edition. This data confirms print media as an essential channel of access to information, escapism, and in-depth analysis in a verified and structured context, a suitable medium in terms of volume, target quality, and consumption habits. (Audipress, 2021)

From the scenario that emerges from the survey about publishing brands, as shown by Audipress 2022/II data, there are 32.2 million Italians who have read at least one of the leading print or digital replica titles in the last 30 days (+0.8% for homogeneous

titles, compared to the previous edition). On average, 21.8% of Italians choose one of the significant print or digital replica newspapers to inform themselves (11,554,000 readers, with more than 16.6 million readings). In contrast, magazine reading generates 14.3 million readings each week for the significant weekly titles (with 9,438,000 readers, or 17.8% of adults + 14 years) and nearly 16 million readings each month for the major monthly titles (for 10,044,000 readers, 19.0% of Italians). (Audipress, 2021) In addition, 6.5 million read the digital format, 12.3 percent of the population. By analyzing these audiences, data on reading behavior can help to delineate the quality of the relationship with the reader and trust in the print medium: more frequent reading, indicative of a regular consumption habit, prevails over occasional reading. In addition, it was found that the copy read comes predominantly from an act of purchase (personal and/or family; subscription), accounting for 60.9% of newspapers, 75.6% for weeklies, and 74.0% for monthlies. With the easing of restrictions related to the pandemic emergency period, shared copy reading, a move that for some editions we have seen eroded by changing social behaviors, also appears to be recovering.

These figures presented above show an apparent recovery of periodicals due to the spread of the online product. As mentioned, the digital proposition and the print magazine cannot be regarded as the same object. However, thanks to online supports and dissemination of the print magazine, we are seeing a resurgence in popularity among readers.

The world of specialized art magazines plays a role, in part separate from the field of pure information journalism, and sometimes finds affinities with the world of art book publishing. This is because in addition to informing about news in the arts and culture and being printed with a precise time cadence, in most cases, the magazine carries essays, artistic research, and personal studies that can be included in more extensive studies, such as manuals or books.

If "the success of a newspaper depends on the expectations of its audience which the promoters have been able first to identify and later to nurture," in the case of specialized magazines, the expectations of the audience become much more precise to

give a sectoral structure to the offer. The latter is thus based on the combination of product-magazine and service information (Prandelli, 1999)

The magazine or newspaper as a mere product is nothing more than a bundle of sheets, of more or less valuable paper, with specific graphic and photographic characteristics and characterized by specialized content. It bends to specific conditions, first and foremost, "of distribution: through the newsstand channel rather than by subscription or by door-to door delivery," and of price, which may be more or less depending on the content, the quality of the printing and the number of pages and possible inserts.

In this regard, the publisher might increase the ability to satisfy the consumer by adding advertising inserts, gadgets, books, or discount coupons always in the cultural sphere. An online version can only strengthen the whole system revolving around the product. Practical, then, is creating a site or accounts/pages in social media that will increase engagement. For example, creating an online archive with parts of back issues will provide a bibliographic resource in cultural research.

In many cases, however, the digital format is the primary one, transforming the journal into an online content platform, then translated into print versions. This type of journal, moreover, connects a particular type of clientele and the publisher with a related goal: to satisfy users of advertising. It creates, then, interrelationships between production sectors (editorial with musical, etc.), between products (print magazine and digital one), and finally between processes (of purchase and fruition). "The reader-consumer ends up buying not simply a product (media of a certain format, size and color) to which a peculiar service is connected (news characterized by a specific informational slant and a certain combination with advertisements) but also a precise lifestyle in which he consciously tends to recognize himself or to which he aspires to conform." (Prandelli, 1999).

As already pointed out, since these types of magazines are not newspapers but mostly have a monthly character, one of their ultimate purposes becomes entertainment and specific information. Moreover, the consumer wants to being informed about what is

happening in his or her area and outside it. "Competition to win consumers' leisure time has intensified in recent years due to the entry of new figures, both from within the cultural industry itself and from outside. As a result, cultural offerings have multiplied and become highly differentiated, offering consumers new cultural experiences that are characterized by the combination of culture and entertainment and intense use of new technologies." (Casarin & Moretti, 2011).

Finally, in analyzing the offer, one must consider the role of advertising inserts that meet other target audiences, different from consumers, on which the magazine must be calibrated so that there is good advertising promotion without damaging the apolitical and neutral content.

Insinuating between the book and journalistic markets, to understand the demand for trade magazines in Italy, one must consider that in 2021, both published titles (+11.1% over 2020) and print runs (+11.7%) increased. The average cover price remains stable, while one in three publishers report an increase in revenue over the previous year (Istat, 2021).

Demand analysis undergoes careful studies on the factors that lead to the decision to purchase the product: on the one hand, we focus on the characteristics that may influence the consumption of this particular good (intrinsic factors), while on the other hand, we analyze the variables that affect the context from where the consumer comes from (extrinsic factors). Since these are magazines that contain opinions, articles, critiques, and different points of view, in addition to considering their demand, they aim to influence the demand for consumption/use of other cultural goods/activities such as exhibitions, artists, and works of art. In this case, the magazine performs the function of "criticism." In any case, demand segmentation can be accomplished according to the following types of research:

- Segmentation by general observable variables (geographic, demographic, socio-economic variables), meaning that, for example, we focus on the origin, level of education, gender, or age;
- Segmentation by observable variables through product specifications (consumer status, frequency of use, loyalty, etc.).

Moreover, the publishing industry concerning trade magazines has suffered a considerable drop in demand since 2007. Therefore, those who wanted to survive had to make changes with respect to what they offered to attract even those who, prior to 2007 especially, were not included in the target audience to be reached. Thus, the support of digital media has been increasingly crucial, which allows tracking of the average user.

The main change has been to study the demand sector of the so-called "non-specialists," in other words, to reach even those who have no previous specialized study nor, many times, the need to know what is happening in the artistic and cultural world. More generally, "in marketing studies, technology has taken on fundamental importance, enabling the development of new virtual markets and strengthening traditional markets. The products of the digital wave have been diverse. They have marked the relationship with demand both in the sense of opening new markets and in the sense of a different quality of relationship with existing markets." (Calcagno & Casarin, 2014).

The transformation process, after the moment of crisis, has highlighted what can be offered to users following careful analysis and market studies crossed with the need for economic subsistence; in other words, studies have shown a close relationship between consumer and cultural good (the magazine). The analysis of the relationship mentioned above is based on a cognitive approach; the latter is interpreted as a process consisting of different steps: the study of information, the construction of the knowledge base necessary for consumption, the transition to consumption with related social implications, and the acquisition of a new cultural background (Casarin & Moretti, 2011).

Marketing studies in this area are used to understand how to build customer loyalty and how to maintain or establish new partnerships, including advertising. "The goal, that is, is and remains to increase the number of readers, and by extension, of

advertising users; the means can only be to increase the number of buyers also through the incentive tools made available by marketing." (Prandelli, 1999).

This is the reason why a marketing plan can ensure both short-term and long-term (3/5 years) sustainability. Finally, the specialized art magazine fits into the overall cultural system that sees, on the one hand, the daily challenges of maintaining an economic-financial balance and on the other hand, the achievement of the formative, informative, and educational purposes typical of publishing, especially in specialized publishing. Tools to attract new consumers, such as branding or advertising, are also sought for this type of product, "tools to create and enhance long-term relationships, tools to realize new experiential modes of fruition that can also involve emotionally, therefore memorably." (Casarin & Iasevoli, 2012).

This results in a marketing approach called pluralistic marketing. For example, a subscription repurchase may occur by following instructions via e-mail (database marketing), or the consumer may purchase individual copies simply because he or she has seen the advertising poster (transactional marketing).

In other words, this type of marketing is suitable for the product being handled because it "makes use of both transactional tools (traditional marketing mix) and relational tools (databases, individual contacts, customer relationship management, etc.) to serve different customer segments (Di Vittorio, 2007). [...] and different needs (e.g., expert and non-expert customers, loyal customers and occasional customers) (Casarin, 2009).

" In this approach, an understanding of the different types of tools available, the creative potential, and the range of outreach not only to ordinary consumers but also to other stakeholders¹ in the system is crucial.

¹ Stakeholders are the key players for the publisher and the magazine. In this case, in addition to the readers

1.4 Art magazines in Italy

The data that will be presented below refers to periodical press in Italy. As we have already specified, to understand the state of art magazines, in particular, we must investigate the cultural periodical press sector. The enjoyment of these products has witnessed a substantial decline over the years before the advent of digitisation did not help save its fortunes. Once, magazines and art journals could also be found in bookstores, but now they remain bound to displays dedicated to design, lifestyle, and architecture magazines. Many historic titles have closed. According to some, they have been killed by the Web; according to others, culture no longer interests anyone. To reach the aim of this research, we need to understand if and how this market is moving. It is essential to know the situation and the point of view of those who work directly in this field.

The debate about the uncertain future of cultural publications is as open and alive as ever. Intellectuals still play a decisive role in the critique of the present and seeks new tools for promoting the content of their research. Proof of this is the founding, in 2003, of CRIC (Coordinamento Riviste Italiane di Cultura). CRIC is an associative instrument that gathers more than one hundred of the most important and prestigious Italian cultural journals, in particular those publications that "animate the debate of ideas, in every field of thought and creativity". Among CRIC's aims the main one is to represent the broadest possible range of cultural magazines on every subject, from political thought to literary criticism, satire, art, and to "enhance their role and carry out initiatives that promote their dissemination." (Gabaldo, 2016) The Coordination's bylaws list the particular purposes of the association. They lie somewhere between a syndicate and a means of promotion. Its existence is also a testimony to both sides of the debate in question: on the one hand, the extreme difficulty in which the system of cultural communication finds itself; on the other, the firm will to reverse the situation and give it new impetus. Moreover, it should be noted that the need for the association, which in itself is always a positive factor, was generated by a crisis and stands to signify the lonely state in which cultural promoters find themselves in our country. In fact, in 1981, a law (No. 416 of Aug. 5) established cash grants for those publications

distinguished by high cultural value. Regulated by a decree of the President of the Republic (No. 254 of May 2, 1983), "it was provided to take into account [the] exclusiveness of the cultural character regarding the content; the scientific rigor in the treatment of the topics; [...] the quality and commitment in the graphic composition of the texts [...]; the continuity and regularity of the publications [...]."

Unfortunately, these awards, which are still in place, have been gradually diminishing over the years, eventually even contributing to the economic difficulties of cultural journals. Although paradoxically, those grants, evidently instituted to safeguard deserving publications in danger of dying, have been diminishing precisely in the years when those publications would have needed them most. Thus, the downturn in their distribution has also contributed to those economic difficulties. Indeed, the difficulties are also economical, but the debate cannot focus on asking the state authority for money to break the stalemate it is in. The issues CRIC aims to help solve are precisely those outlined above: interpenetration of print and Web, communication modulation, and administrative difficulties. Among the association's activities CRIC's President, Professor Valdo Spini, promotes events and debates on the specific theme of the future of cultural journals. Furthermore, he often intervenes in other conferences to try to bring forward the work the association has set out to do. In one of these talks specifically one can find some considerations and proposals regarding cultural journals' future (Spini, 2010). Spini acknowledges that an absence of attention from central policy generated the need for the association.

Cultural journals, in particular, have difficulty meeting new readers since there are fewer and worse displayed periodicals in bookstores. It is certainly not the fault of booksellers that it is no longer worthwhile to sell them. Moreover, the more specialized the magazine, the more it spreads in closed circles, thus losing the possibility of expanding its readership. Central states, regions, and provinces should encourage opportunities for magazines to meet with each other. They should also encourage new potential readers by promoting fairs, festivals, and conferences. In this sense, Spini writes, "it is therefore not a matter of 'literacy' for growing quotas of citizens, but in the sense of re-literacy to that collective confrontation that magazines allow."

Although, in Italy, the Center for Books and Reading was established in 2007, it has no jurisdiction over cultural magazines. These instead depend directly on the Directorate General for Libraries and Copyright. However, as Spini says "in fact, [it] does not have the tools to deal with them". What is in a state of backwardness (and neglect) in Italy is not only the cultural magazine system but the cultural system itself. Italian libraries lag behind Europe on the digitization of resources; the time for interlibrary loans is still senselessly long; the reading rate is stable but low. All these results in a lack of acculturation opportunities, especially in the age group of those familiar with journals who have never had any (Zambrin, 2021).

Certainly, a factor in the declining public presence of journals must also be traced to the resistance to modernization of some of them. Indeed, maintaining the balance between making themselves more palatable and maintaining the fundamental prerogative of seriousness is tricky. The challenge, then, is: "how not to give in to fads that would debase the cultural value of the journals and how at the same time to be read particularly by the younger generation". However, the benefits of the Web have become more than evident during the 2020s, even if they were reluctantly accepted by many almost as a downside of their renunciation rather than a real possibility to be exploited. This is a side effect that was mentioned by President Spini himself at the National Day of Italian Cultural Journals (an initiative, needless to say, launched by CRIC), held on December 15, 2020. The theme of the meeting was "Le riviste italiane di cultura. Innovations and challenges." On that occasion, Spini communicated some data from a CRIC survey on how Italian journals have dealt with the pandemic. It turns out that "17% of Italian cultural journals saw some increase in readership during the months of the pandemic" and that nearly 80%, on the other hand, began launching online events and continued to do so, "a form unknown to 70% of journals, before the health emergency".

This data shows that, while the Italian cultural system - a very large part of which has had to see itself forced to deal with the Web - is rigid, and not only from the point of view of administration, but it has also been capable of great and rather sudden

flexibility in times of need. And it, moreover, revives the conviction that the road to a flourishing future of cultural communication also passes through a wise use of tool that the Web provides.

Another paradigm shift from the last century must be taken into account. If, in fact, the power to generate change in the twentieth century was the monopoly of ideas (among the various epithets that have been associated with the twentieth is that of the "century of ideologies"). Today that power they have lost that power. What is most valuable now, in the globalized, hypervelocity world is data and information. However, the example of the twentieth-century avant-garde magazines (e.g. "La Voce," "Poesia," and "Lacerba," which between 1905 and 1916 first interpreted their role in the sense of cultural intervention) acted according to the "old" paradigm of big ideas, teaches that there is no movement that is purely cultural². Even when one does only culture (art, literature, music), one rests on a conception that is of global change (the "integral possession of reality"). The role of intellectuals is public because they interpret reality, the facts that happen. So, intellectuals today should also be able to "control" information. It is the case to be wary of those who claim to provide "virgin" and objective information, because providing it was also preceded by a choice, and in any case, there are no human narratives that are "virgin." So, the field of information is to be considered extremely important for cultural purposes today. The 2020s provided evidence of the importance of the consciousness of those who handle information and the need for their education first of all cultural, in general, and then specific to each field. A society so numerous and subject to so many different stimuli cannot allow information to be controlled by interests other than educational and "propaedeutic" ones (Zambrin, 2021).

Piero Attanasio, Coordinator of International Relations of Aie has carried out research resulting from the work of the University of Verona, CINECA, and Aie. He analyzed the market for Italian editorial periodicals in the humanities and social areas. In the study more than 3 thousand journals published by more than 850 publishers were considered, 45% of them were published with commercial purposes. Analyzed by area,

more than half of the journals revealed a multidisciplinary bias. The study also pointed out the discriminator that distinguishes scientific journals from culture journals which was identified in the idea of the audience they respectively underlie. This would confirm the assumption that scholars can only be read by other scholars. Instead it would be beneficial for academics to find in magazines a tool to speak to society and the country, without closing in on itself. CRIC President Spini himself identified precisely in this need for openness the purpose of CRIC, which "pools the journals' effort to address the public and especially young people." In order to restore vigor to the trade market, according to Spini there are two aspects to focus on: "periodicity, which allows those interested in a topic to be able to count on a relevant information tool, and the ability that the magazine format has to develop thought, to give space for reasoning. Provided, however, that we do not avoid the harshest and hottest topics." To do so requires the spirit of adaptation to contemporaneity advocated by Benjamin in order to avoid the fact that attachment to tradition and the classical ways of propagating the product end up being the cause of publishing houses' undoing.

During a discussion at the Più Libri Più Liberi Festival, Agnese Manni, the second generation of the Lecce-based publishing house of the same name, recounted her "family" experience with "L'immaginazione," a literary magazine founded in 1984 and distributed in bookstores in the golden age of racks. "When this era ended," Manni says, "we started assigning an ISBN code to each issue and making them orderable online. For a hundred or so subscriptions, we print about 1,300 copies: most are freebies." A strategy commonly used in the past to boost the publisher's visibility, "we know it is a loss-making operation, and we survive by not making the profit and loss statement." Consulting the section of Manni Editori's website dedicated to the magazine, however, it is immediately evident that the online presence is limited to the purchase of the same product in both physical and digital format. Moreover, in addition to the discreetly outdated graphic layout, no additional content is provided, partly forgoing the promotional potential of an attractive website with dedicated content that can entice a purchase—avoiding adopting a method tested by other similar realities and capable of guaranteeing good survival over time.

It is increasingly clear that the rout of culture magazines and, therefore, those of art cannot be attributed to the appearance of the same cultural proposition on the world wide web. On the contrary, this factor turns out to be one of the few that has contributed to the salvation of magazines in the age of cultural disinterest. Another fact to become evident is the potential of digital resources that, if used correctly, can keep paper formats alive, representing a breakthrough from a practical and theoretical point of view—these new modes of dissemination force an internal change in the structures that constitute these magazines.

The next chapter will discuss the organizational structure behind these products, starting with their legal definition under Italian law. Then, the law will be the basis for defining the different workers that can habitually be found in these contexts while defining their tasks. Finally, the roles and interactions within newsrooms will be contextualized concerning the new skills necessitated by the advent of digital magazines.

PART B

2. Organizational structure

The considerations made in the first chapter provide this research with significant footholds to define and contextualize the existence and main characteristics of what is an art magazine.

Indeed, we have observed some data on the fruition of the product as well as its peculiarities and the transition, including its consequences, to digital apparatuses. These elements indeed constitute a good beginning for the understanding of this phenomenon.

Indeed, digitization has undoubtedly impacted the common conception of the magazine and its fruition. It is noting even positive implications, although initially, the appearance of this version of the product was almost a threat.

Having reached these general conclusions, it was essential to continue the discussion in a more "concrete" direction, which is why in the course of this second chapter, an analysis will be made regarding the law that in Italy defines the regulation of press organs and then move to the organizational structure of these, influenced by the national regulations themselves.

2.1 Italian press law

LAW No. 47/1948 regarding Provisions on the Press, Defamation, Offenses pertaining to the Profession and Criminal Process, is the law in Italy that defines the legislative obligations of any printed matter. (L. N. 47/1948 24 July 2012, *Disposizioni sulla stampa, diffamazione, reati attinenti alla professione e processo penale.*)

As already expressed in the title and remarked in several articles of the law, this refers only and solely to printed matter, excluding any other type of media from this analysis. As specified in the first article defining the subject to which the law applies to us.

"Article 1.

Are considered prints or printed matter, for the purposes of this law, all reproductions that are typographical or otherwise obtained by mechanical or physical-chemical means, in any way intended for publication."

This first definition draws a very sharp line in the distinction between a magazine and an online magazine, making the two objects entirely different, at least before Italian law.

A division further emphasized by the following article:

"Art. 2.

Mandatory indications on printed matter. Every printed matter shall indicate the place and year of publication, as well as the name and domicile of the printer and, if any, the publisher. Newspapers, news agency publications, and periodicals of any other kind shall bear an indication of: the place and date of publication; the name and domicile of the printer; the name of the owner; and the name of the editor or deputy editor in charge. The identity of the indications, mandatory and non-mandatory, marking the printed matter must be matched by identity of content in all copies."

Here again, we are faced with requirements that need to be met in the context of an online art magazine and that profoundly distinguish it from a print one.

Indeed, although in the context of the online magazine, the content will be the same on every device, the same could be changed, as well as the updated publication date and the link to which the content is accessibly overwritten with new information.

The obligation to register a periodical publication with the court exists only for printed publications as stipulated in Law 1948 No. 47. Registration with the court of periodical publications that have exclusively online dissemination is obligatory only for activities for which the service providers intend to avail themselves of the benefits in favor of publishing provided by Law No. 62 of March 7, 2001, according to the last paragraph of Article 7 of Decree-Law No. 70/2003. Therefore, although it is almost impossible for an editorial spread online to comply with the pre-requisites imposed by the first two articles of the Press Law, subsequent ones define more all-encompassing aspects.

Art. 3

Editor-in-Chief.

Every newspaper or other periodical must have an editor in charge. The editor in charge must be an Italian citizen and meet the other requirements for registration in the political electoral rolls. An Italian not a citizen of the Republic may also be editor-in-chief if he or she meets the other requirements for registration in the political electoral rolls. When the director is vested with a parliamentary mandate, a deputy director must be appointed, who assumes the position of director in charge. The provisions of this law concerning the director in charge shall apply to the person who assumes responsibility according to the preceding paragraph (1). (1) See Article 9, l. February 6, 1996, No. 52, which, for this article, equated citizens of European Community member states with Italian citizens.

Art. 4

Owner.

In order to publish a newspaper or other periodical, the owner, if an Italian citizen residing in Italy, must meet the other requirements for registration in the political electoral rolls. If the owner is an Italian citizen residing abroad, he must meet the other requirements for registration in the political electoral rolls. If it is a minor or a legal person, the requirements indicated in the preceding paragraphs must be possessed by the legal representative. The exact requirements must also be possessed by the person operating the journalistic enterprise if it is other than the owner. Article 9, Law No. 52 of February 6, 1996, equated citizens of European Community member states with Italian citizens for the purposes of this article.

From Articles 3 and 4 therefore, we can derive a fundamental characteristic that a magazine must possess to maintain its legitimacy: the presence of a director. This, as specified by the above-proposed articles, must have several legal characteristics that qualify him or her to hold the position.

Although many of these required peculiarities are not of interest to this research, it is essential to note the imposition of this figure considered by the state as indispensable to the existence of the trade journal or any other form of printed matter.

In the section on the editor, we will take up this aspect to better define his role, especially in working with the other elements of the organizational chart.

Art. 5

Registration.

No newspaper or periodical may be published unless it has been registered with the clerk of the court in whose district the publication is to take place. For registration, the following must be filed with the clerk's office: 1) a statement, with the notarized signatures of the owner and the editor or deputy editor in charge, showing the name and domicile of them and of the person running the journalistic enterprise, if this is different from the owner, as well as the title and nature of the publication; 2) documents proving that the requirements indicated in Art. 3 and 4; 3) a document showing registration in the journalists' register, in cases where this is required by the laws on professional organization; 4) a copy of the deed of incorporation or bylaws if the owner is a legal person. The president of the court or a judge delegated by him, having verified the regularity of the documents submitted, shall order, within fifteen days, the registration of the newspaper or periodical in a special register kept by the registry. The register shall be public.

Art. 6

Declaration of changes.

Any change in any of the items outlined in the declaration prescribed in Article 5 shall be the subject of a new declaration to be filed, in the form prescribed therein, within fifteen days of the change, together with any documents. The entry of the change shall be made in the manner specified in the third paragraph of Article 5. The obligation provided for in this article shall be incumbent on the owner or the person operating the journalistic enterprise if different from the owner.

Lastly, we report an article concerning another peculiar feature of art magazines: temporality. This aspect was extensively discussed throughout the previous chapter as necessary for the product's existence. According to Italian law, this factor is as decisive

as it is for scholars in this field. So a periodical publication ceases to be such if it does not meet specific temporal prerequisites:

Art. 7

Forfeiture of registration.

The effectiveness of registration shall cease unless, within six months from the date of registration, the periodical has been published, or there has been a break in publication of more than one year.

Therefore, in LAW No. 47/1948, the peculiarities of art magazines analyzed in the first chapter are again specified. As specified in the various articles, specific characteristics are confirmed by the law as inescapable in magazines. In particular, temporality is understood as periodicity not exceeding one semester; the specific subject, as in the case of our interest in art; but above all, the medium remains unfailing attributes to define a magazine as such.

In this law, therefore, we find confirmation in the Italian context of the characteristics proposed by scholars of this medium previously taken as a reference for this research.

2.2 Organizational Chart of a Publishing House

The preceding paragraph reports and illustrates the law that in Italy regulates activities related to the press, defining some peculiarities that a magazine must have to be legitimized by the Italian state.

As was pointed out in the last paragraph, according to the law in force in the boot, part of the organizational chart of a specialized art magazine (online and non) is already defined.

In particular, the existence of a general manager at the head of the organization is indispensable, both in practical terms and as we have seen legislatively.

Art journals are the product of more complex organizations that refer to publishing houses.

The purpose of the following few paragraphs is to illustrate the components and operation of an art magazine publishing house.

The figure depicts the organizational chart of a publishing company, reconstructed based on observation of the case studies considered in this research and the sources consulted.

Fig. 3

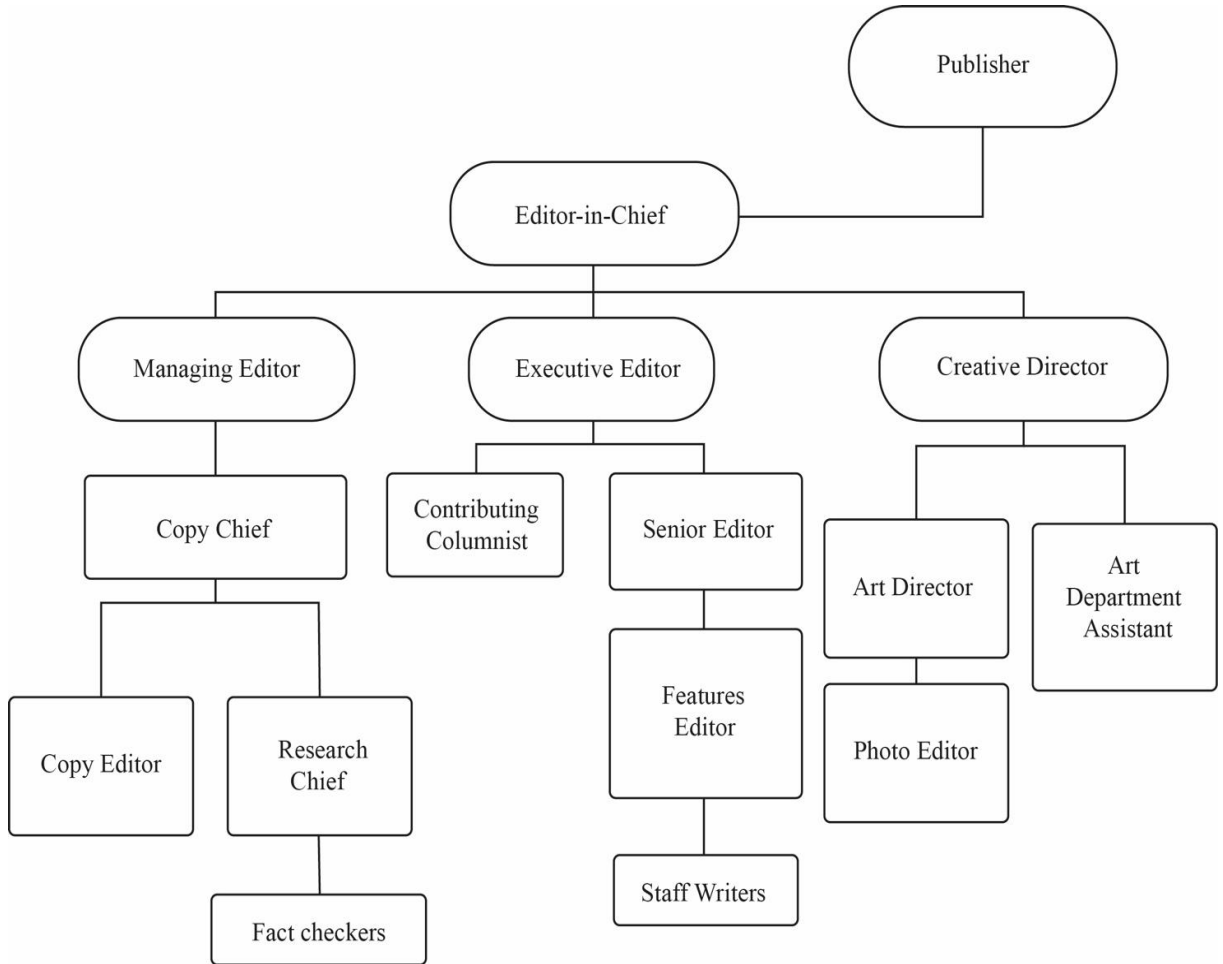
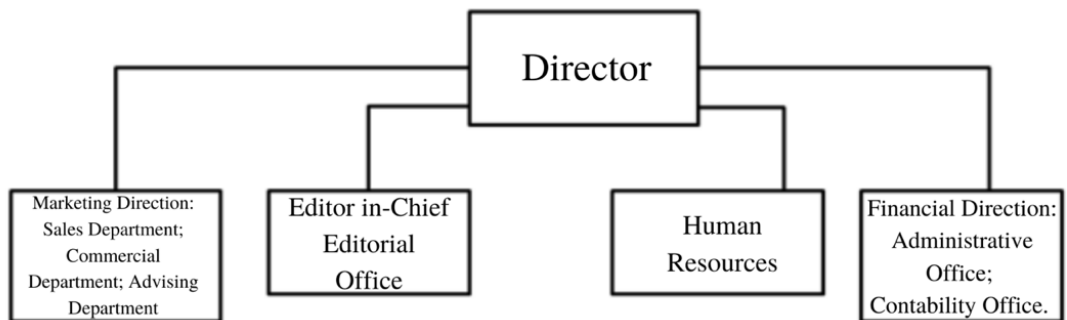


Fig. 4



Publishing houses are highly specialized hierarchical organizations, similar to companies that produce anything but. Therefore, the complexity and size of the organizational chart reflect the size of the publishing house: it is evident that the smaller a publishing house is, the more the different roles will be compressed into a few figures who simultaneously perform many functions (Come funziona una casa editrice, Il Post, 13 luglio 2016).

Publishers possess the characteristics of any other business, with typically related risks: cost constraints, the need for profitable productions, a tendency to maximize profits, etc. The identity of an 'ideal' publisher is based not so much on productivity as on the quality of products and the 'style' that should permeate the entire production.

It emerges from the content, the technical-aesthetic presentation of products, and the type of communication the publisher activates with the public.

The structure of a publisher differs according to its size and the publishing programs that are set up accordingly. Despite their almost artisanal structure, small and medium-sized houses can produce high-level productions dealing with specialized and culturally challenging topics, particularly if skilled and trained people animate them. Larger publishing houses, sometimes true multinationals, extend their attentions to editorials of all genres (books, major works, periodicals, newspapers, multimedia), to television broadcasting of programs of their production, as well as to related commercial distribution (Henningsgard, 2020).

There is a basic structure that every publisher must have:

- An editorial-redactional sector, which takes care of relations with authors and follows the discipline of rights and editorial management;
- A technical sector, which deals with graphic and printing aspects;
- a commercial sector, in charge of promotion and distribution;
- And an administrative sector for economic management.

As a rule, the publisher provides work for a printing company, which prints and binds the results.

The editorial offices can be divided into an iconographic office, proofreading office, index office, planning office, and editorial secretary.

The iconographic office is responsible for researching, ordering (to specialized agencies), checking photographic originals, perfect execution of drawings, etc.; fulfillments arising from using such material, illustration archive.

The proofreaders' office carries out quality control of texts (spelling, transliterations, translations) by coordinating offices and persons concerned with corrections and editorial work. Editorial offices 'create' the magazine in the sense that they set up all the technical-editorial apparatuses that enable its production. The role of the editor becomes increasingly important since it is the intermediary between the cultural proposals of authors and the series of operations that leads to the production of magazines.

The index office produces the various forms of indexing; it is the task of specialized editors (an operation that is often not brief, and today facilitated by computers).

The editorial secretary deals with all kinds of correspondence, especially with requests for originals and options for titles published abroad, and with monitoring the process of magazine numbers under review.

Other important tasks are performed by the press office, which is in charge of media relations, particularly with periodicals and specialized radio and television columns.

Today, many editorial activities are entrusted to outside organizations (services) that generally operate with high levels of quality.

Simplifying, the figures listed and explained here are distinct in large publishing groups, are merged in medium-sized publishers, and are reduced to three or four in small publishing. In addition, a frequent difficulty arises with translations because similar terms slip, indicating different functions in different languages.

The publisher of a publishing house often corresponds to the apex, non-directly operational positions, for example, that of the president; often, publishers are also managing directors.

A publisher is an entrepreneur who coordinates the activities of authors, editors, proofreaders, iconographers, graphic designers, and technicians to achieve communication products (books, periodicals, newspapers, or other genres, printed or unprinted) provide the best usability for users at the lowest cost. The exercise of publishing activities is governed, as we have extensively seen above, by the same rules that govern the life of the enterprise in general (C.C., Art. 2028-2221).

In Italy, there are no particular ways of entering the profession; the Italian Publishers Association (AIE) and Editrice Bibliografica (Milan) publish every year statistics and market analyses, laws and regulations, data of various kinds, and a complete list of publications and publishers operating in Italy, most of which are structured in tiny houses; those of industrial level are dominated by a few giants, which publish in almost all areas of knowledge with techniques and programming typical of big industry.

Chief executive officer

The chief executive officer is an administrative-managerial figure whose functions are independent of the subject matter of the company he administers. In short, it is unnecessary that he knows anything about magazines and has ever read one.

Editorial director

The editorial director is the person the publisher assigns to decide the line of the publishing house. The smaller the publishing house, the more its function coincides with the publishers. He does not necessarily have to take care of the texts, although he should do so. However, he has the responsibility for publishing, that is, how a copy will look once printed, and thus the set of title, cover, etc. His job is to decide on the publishing plan and the various releases for the year and to select and define the submissions received from authors.

Editor

He is a crucial figure because he links the editor and the writer. He evaluates articles and authors to be contacted, but above all he works with the author on the text so as to improve it as much as possible. Often his role, though invisible, is crucial.

Consultant

This external figure assists the editorial director and editor in identifying and devising new content and often in its material construction.

Editor-in-chief

The distinction between editor-in-chief and editor depends on the size of the publishing house. In an average-sized publishing house, the editor-in-chief makes sure that deadlines are met, manages translators, editors, and proofreaders, and decides—also on the advice of the editor—which articles to give to whom. His is a machine role, not a creative one, but on which falls the responsibility for getting the issue out on time and with due care.

Editor

The editor is the person who works in detail on the text. His job is that of the proofreader: he relates to the writer on the one hand and to the proofreader on the other and brings them together. He submits doubts and suggestions to the writer at a later stage than the editor's intervention, going into more specifics without expertise on the overall judgment.

Proofreader

In a publishing house, a text undergoes two rounds of proofreading, if not three. Despite this, it is not uncommon for misprints to remain. That of the proofreader is one of the most delicate and thankless jobs in publishing. The function of the proofreader necessarily blurs with that of the editor. He or she should not only point out typos but also point out contradictions or content errors to the editor.

Translator

A special mention goes to the translator, although the job has some advantages, such as working at home and managing one's time independently. In addition to the not-so-high pay, the alienation has deep-seated reasons, perhaps related to having to lend one's voice to the voice of another without it being in any way heard. As a result, attention to translation has grown in recent years it is more common to see the translator's name on the cover.

Graph

It is a skill that will gradually be absorbed by layout software that enables editors to put text on the page and manage it properly. But it is still quite rare for content editors to have the skills to do this.

Art director

It is the graphic designer (some prefer to self-describe as a designer) who designs the magazine in its entirety, so interiors, fonts, cage, but also paper - matters that the graphic designers will then take care of -and sets the general lines of the cover, which

he or she will design individually from time to time, building in concrete terms the image of the magazine and more laterally of the publishing house.

Marketing

The marketing department is in charge of sales, so both keeping track of sales figures and strategies to increase them, in agreement with the press office: thus the organization of events, invitations, and advertising. Each year, marketing has the task of "enhancing" the releases decided by the editorial director, translating individual copies into numbers to sustain the accounts. The marketing and editorial director also determines how many copies are printed.

Commercial

This is the office, or the person who deals with bookstores and distributors, then shipping and supplies. It sounds like a side thing, but instead, commercials gravitate to many of the problems possible in publishing. He is the one who responds if an issue is delivered to only some suppliers, if a packing slip is filled out correctly, if a delivery arrives late, or if a van punctures a tire just before delivering the boxes of the outgoing issue.

Sales network agent

Some publishers have their own sales networks; others rely on outside companies. The agent's function is to communicate, preferably in person, to dealers in his or her area of expertise about the issues and how many the publishing house plans to sell, trying to be as convincing as possible so that bookings are in line with the client's expectations. From a practical point of view, the sales network gathers at fixed intervals with editorial directors, editors, marketers, and some authors to hear the description of the upcoming products and why they should sell.

Technical department

The technical department is the intermediary with the brute matter of the magazine, the one who deals with printing, paper, and binding, that is, the relationships with all the outside suppliers who materially package the books. The task of the technical

department is also to find as economical as possible solutions for texts that require special processing, materials, or colors. Like the managing director, it is unnecessary for him to know anything about the content of magazines or to have ever read one. Unlike the CEO, however, he or she must know everything about magazines as they are out.

Going into detail about the individual functions performed by the various components of a publishing house reveals that most components are optional to have any specific expertise concerning the field of art publishing. Especially in more complex organizations where all administrative functions are divided into separate departments, sometimes even physically.

The editorial staff thus becomes the hub of these organizations that depend on it to realize the product.

Thus, the editorial staff members are solely responsible for creating the content and for presenting it; for this very reason, they are the most impacted by the consequences of digitization.

2.3 The Editorial Office

In the preceding paragraphs, it has become clear how the various departments that make up the team of a publishing house of an art magazine can be, in proportion to the complexity of the organization, well divided and independent of each other. Moreover, it is often optional for specific figures, such as the administration or the technical department, to have any notion of the actual content of the volumes the publisher produces.

It is also evident how all compartments are inextricably linked to the needs and timelines of the editorial office, which thus becomes central to the reticular organization on which it depends.

Indeed, this office is in charge of the realization of the content of the product, proving indispensable and irreplaceable, unlike other compartments, particularly in the context

of tiny publishing houses or those magazines that are the result of the work of autonomous associations and produce a single editorial.

The skills and training of those who work in editorial offices are, therefore, those most impacted by the digitization of information systems. As mentioned earlier, these are the primary interest of this research; because of the relevance of the editorial staff, the following paragraph is devoted to specifically analyzing its structure, organization, and functions.

Precisely, an editorial office is a technical-organizational structure in which the journalistic activity of a newspaper is carried out. In a more colloquial sense, it is the set of journalists who work for a newspaper. It consists of an editor-in-chief, news chiefs, and ordinary editors. Organizationally it is divided into departments. One can distinguish a central editorial office, local editorial office, and mobile editorial office.

- 1) The central editorial office consists of a single room where the editors work or several rooms that house the different subject areas of work (services). Each editor is equipped with a telephone, fax, and computer. In the newsroom work, the so-called 'kitchen' journalists correct, rework, title, and send the news to the composition. Such news comes from outside: agencies, correspondents, and correspondents. In the now present future, the newsroom will be increasingly dominated by the computer. Through it, the journalist receives the news, processes it, and typesets it. The machine transforms the journalist's duties into that of a news technician, able to quickly locate them in the telematic network and reprocess them. This also entails a transformation of the newsroom concept, which will be less and less able to produce the information itself and will have to increasingly sharpen its ability to control and coordinate the news coming in from outside. Once again, the discourse is altered when we get into the subject of the Internet, whose advent is genuinely revolutionizing how newsrooms work and the concept of journalistic information. (Gruppo di Lavoro Iniziative Culturali ed Editoriali, 2016).

The development of electronic communication gives journalists new working tools and new possibilities to search for documents and information to sort through. In addition, the newspaper itself changes and becomes a networked daily—finally, access to sources of information changes.

In addition to the 'kitchen' editors, the editorial staff includes various professional figures with responsible duties. This is the case for the department head or editor-in-chief.

2) Services. These are the so-called 'subject areas' or those parts of the newsroom entrusted with a specific area of journalistic work (service). Each subject area produces the page or pages entrusted to it.

3) The editor-in-chief is the journalist who directs and coordinates the work of the various departments of a newsroom. Until a few years ago, the editor-in-chief was unique, working in the central newsroom and playing an indispensable liaison between the newsroom and the editor. Today the editorial staff tends to develop to articulate itself into more varied departments, develops the production of inserts and supplements, and specializes as new technologies evolve. It also changes the organization of work, which is no longer top-down but prefers the circular model, with concentric circles, with the outermost sphere made up of ordinary editors and gradually heads of departments, chief editors, and editors. In this new model comes the figure of the central editor-in-chief, who plays an interesting overall coordinating role. The editor-in-chief today tends to be given responsibility for service. His figure maintains ideal weight and responsibility within a newspaper. Among his aptitudes and qualities: are the ability to choose and process news journalistically, operational autonomy, journalistic intuition, the organizational ability of men and means, quick decision-making, planning, and inventiveness in the composition of the pages under his responsibility. His primary duties include participating in editorial meetings in which the content of newspapers is decided.

4) There are other types of editorial office, depending on their location and practical function.

(a) The detached editorial office is located in a different place from the head office. It ensures closer proximity to the sources of the news and more widespread distribution of journalistic control over the territory. It takes the name of the local editorial office when it belongs to a national and inter-regional newspaper and is mainly responsible for following the news of the relevant territory. Then there is the regional newsroom: it covers all the information in a geographical region of the country, and a correspondent from the central newsroom does not. Based in the regional capitals, it uses correspondence bureaus in the central provinces.

(b) The mobile newsroom. This expression describes a group of editors sent to a particular place to follow a particular event. Endowed with productive and organizational autonomy, it is equipped with all the technical and organizational supports typical of central editorial offices (computers, transmitters, technical equipment, organizational and specialized personnel). However, its activity is usually limited since it ceases when the event follows (Preziosi, 2023).

As specified in the conclusion of the last paragraph, Italian law confirms the theoretical assumptions of scholars of this neglected medium of dissemination of artistic discourse already presented in the previous chapter.

It also defines some peculiarities that a journal must constructively have in order to be legitimized by the Italian state.

As was pointed out in the last paragraph, according to the law in force in the boot, part of the organizational chart of a specialized art magazine (online and otherwise) is already defined.

In particular, the existence of a general manager at the head of the organization is indispensable, both in practical terms and as we have seen legislatively. (Legge 8 febbraio 1948, n. 47, Disposizioni sulla stampa, diffamazione, reati attinenti alla professione e processo penale).

The organizational structure of a publishing enterprise is based on specialization and coordination (Figure. 1.2). This is because, like any cultural enterprise, it is made up of people with different skills and knowledge resources. The organization of a trade magazine publishing enterprise can be defined as the mix between a labor-intensive

system, where economies of specialization are adopted (for which human capital is of fundamental value), and a capital-intensive system where economies of scale are adopted, as the role of machinery and the lowering of costs that are generated as production volumes increase, become fundamental requirements for corporate sustainability (Calzolari, 2017).

From a strategic point of view, the cultural production process is divided into four stages involving different actors, resources, and activities. It starts with the first phase of product conception and design, then moves on to the realization and production phase, proceeding to the distribution phase, and finally to the enjoyment of the same by the end user, the reader. This process can be called the "value chain," although recent economic studies tend to include the stages and the relationships they weave outside the enterprise.

The continuous search for business strategies is prepared to obtain positioning within the market, allowing it to control its resources, create a valuable product, and maintain its competitiveness. Therefore, analyzing the publishing industries denotes that horizontal (diversification) and vertical (integration) development strategies are motivated by different logic (Hesmondhigh, 2008).

In the first case, there is a tendency to exploit, in terms of production, distribution, and communication, the interrelationships that can be created between the different products that share content and related rights. The latter, on the other hand, aims to gain tight control over critical situations. The high degree of risk at the managerial and organizational level depending on the sudden mutability of readers' decisions, must also be considered.

This entails a business organization that must be able to evolve according to demand: such as the possibility of resorting to dissemination to other media channels (with the need to use experts in the field), expanding the sales target, or relying on professionals or the visibility of public figures or the star system or finally resorting to advertising. Changing market needs have led, at the functional level, to the inclusion of a new

figure of the editor to oversee and direct the synergies and operations of the editorial, publishing, and administrative departments. In contrast, the figure of the editor takes on more of the appearance and duties of the CEO (Hesmondhgh, 2008). In reality, the basic structure is very flexible, although framed within specific rules and regulations also dictated by the access regulations to the profession. Some of the work can be outsourced; this is the case for some sources such as contributors, corresponding databases, other media, and distributors.

2.4 The production process

The next section will discuss the functions performed by a publishing house in view of the changes brought to these processes by digital tools.

When analyzing the production process, one fundamental element of the said process cannot be excluded from the evaluation: time; in general terms, it can be said that "time is an organizing principle, necessary for calibrating organizational behavior and resource management. In organizational design choices, time represents one of the parameters of regulation and measurement and thus an outcome variable." (Comacchio & Pontiggia, 2009).

Time, or rather its use and management, is a variable that allows us to assess the degree of efficiency of a publishing enterprise. The time factor is essential for this type of enterprise and requires "the comparative analysis of two different temporal structures: permanent versus temporary organization: arrangements, on the one hand, destined (at least in their intentions) to last and, on the other, characterized, in the very instant of their establishment, by a recognized term." (Prandelli, 1999).

That is, the production process must forcibly take into consideration the relationship that exists between the temporality and permanence of a product such as the specialized printed paper, an object constructed to be both permanent and temporary; a relationship that between temporality and permanence of the product that must perforce be a key element in the evaluation and organization of the production process.

Let us look at this process in detail. First, we can see how the production chain is composed of an initial part carried out within the editorial office that determines and finalizes the digital format of the magazine; if the magazine is intended only for the Web, the process ends. Otherwise, it moves to a second phase related to the printing house that involves the realization of the magazine on paper with subsequent distribution to newsstands, bookstores, subscriptions, or other channels (figure 1.3).

2.5 Distribution

Distribution channels are all those that actively contribute to the flow of goods, in this case: newsstands, bookstores, and distributing agents. Physical distribution is based on decisions related to the logistics of the product.

This type of product is designed for individual consumption so readers can use it wherever and whenever they want. So, for example, distribution needs to reach as many newsstands as possible to get as many potential readers as possible.

The type of channel of specialty magazines sold can be defined as extra long because of the presence of an agent, a wholesaler, and retailers who stand between the product and the consumer. In addition, these magazines are part of the publishing world that presupposes sales through different end distributors; this multiplicity affects the price in different ways.

As for Free Press, distribution is through a shorter channel since it goes directly from the press to the significant events or institutions where it is exhibited. The ideal distribution strategy is intensive; this is because the aim is to distribute the product to the most prominent possible outlets and is closely linked to the pricing policies explained in the previous paragraph. Physical distribution is based on establishing an order cycle that avoids product unavailability, maintaining a large inventory, and delivery mechanisms that meet demand.

There may then be outside agencies that manage the distribution of subscriptions. Finally, international distribution can be analyzed. Some journals are also produced in different languages. These, however, sometimes are not directly managed by the parent publishing house.

This is why licensing is used, which allows the receiving company to use the intellectual property in exchange for royalties, otherwise franchising, which consists of a license that one company gives to another to manage the commercial reality of which it is the parent through a specific commercial format. In rare cases, it may also establish a subsidiary abroad and thus create an ex-nova company (Prandelli, 1999).

2.6 Communication as a promotional tool

The publishing industry and the magazine have always promoted commercializing everyday cultural life. However, a fundamental initial distinction is necessary: communication of the magazine is different from communication about the magazine. As far as magazine communication is concerned, it can be said that while editorial promotions can be spoken of as tactical tools designed to sustain circulation in downturns or otherwise to boost sales in the short term, product advertising represents a lever that can be used from a strategic perspective to develop notoriety and improve the perception of the product by its readers and advertising users, current and potential. This aims to increase demand through mechanisms of differentiation and brand reinforcement, including advertising through newsstand billboards, radio ads, or online banners.

The use of advertising is encouraged by two stances:

- wanting to be competitive;
- wanting to expand the "reader base."

Fostering this increase will require instilling in the consumer the desire to buy the magazine, despite the free usability of other media, such as television and the Web. A winning strategy has been associating advertising with exclusive promotions when purchasing the magazine. Associating the magazine's name with critical cultural

events is therefore essential because "sponsorships help to create an image of public service, of cultural, social and economic activity that by sedimenting allows to better qualify some aspects of the same institutional image of the magazine." (Prandelli, 1999). All this entails additional living costs to be considered besides those of the sponsorship. In other words, the costs of advertising are the same. The other central communicative element of trade magazines, however, is advertising in the magazine, which plays a role in the economic sustainability of the title and customer loyalty. Advertising concessionaires, when present, even though they depend on how many titles they manage and each business choice depends on differences in publication, may have common management issues. Only "3 percent of firms are responsible for 80 percent of investments, " and most are multinationals. In addition, the advertising budgets allocated by these companies for periodicals settle in the mid to high spending range.

Figure 5.1 Simplified production process (Prandelli, 1999).

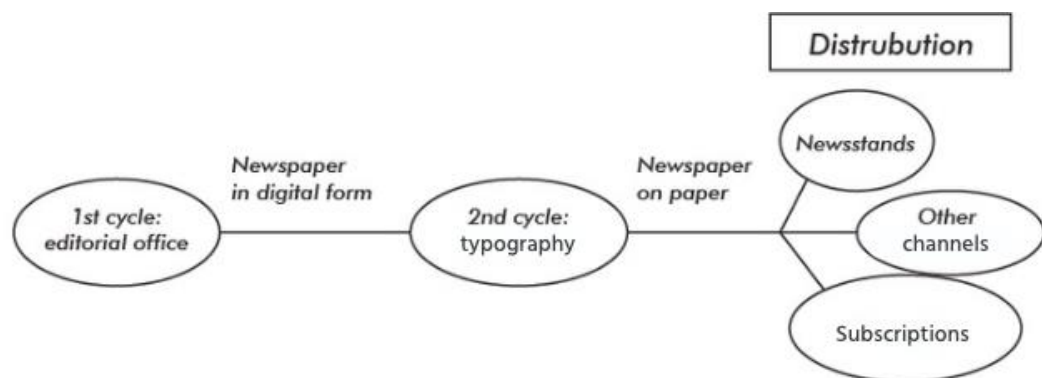


Figure 5.2 Effectiveness of the production process (Prandelli, 1999).

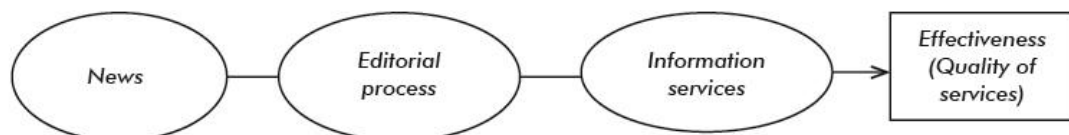


Figure 5.3 Efficiency of the production process (Prandelli, 1999).

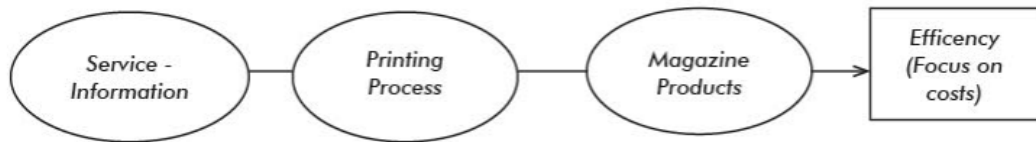
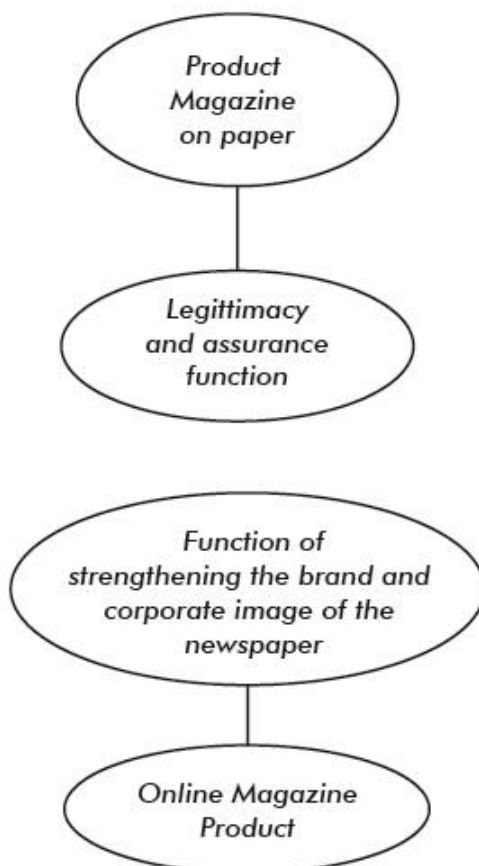


Figure 5.4 Relationship between paper-based magazine and digital version (Prandelli, 1999).



Regarding effectiveness and efficiency, the former (Figure 1.4) is emphasized at the drafting stage, while the latter (Figure 1.5) tends to be favored at the printing and distribution stage.

The first copy requires synergistic work between field specialists and the supervision of the editor-in-chief/editors, who help give the article a journalistic slant. Photo agencies or art-historical archives are also important. Making the first copy is a process freely managed by the editorial staff. Once the first copy is approved, the duplication is done the printing process is started, particularly the typographic process (from the information/service to the product and then to the magazine).

To date, the most suitable printing techniques for this type of publication may be:

- Letterpress printing, which is suitable for magazines that have a newspaper-like format and consists of producing the copies by an embossing matrix composed of movable characters;

- Offset printing, indicated especially where HD images are present, which consists of impressing on paper employing cylinders, an image previously engraved on a plate,

- Digital printing is becoming very successful because of its excellent economic value.

It is based on managing digital formats that can be printed on paper through automated processes such as toner printing. In addition, accounts must be taken of any printing agencies to which the magazine is subscribed to eventually send the final digital version of the edition to be printed, thus outsourcing the process. The main centers associated with production, and which often coincide with the legal headquarters of the journals, are Milan, Turin, Florence, and Rome.

The distribution chain, on the other hand, involves:

1. the segmentation of the market by geographic areas of interest
2. the classification of the different outlets
3. the allocation of products selected for the outlet
4. the telematic connection to keep demand under control

Recently, to achieve sustainable production levels, a process of outsourcing non-relevant services has been observed to focus internal efforts on product and primary business management. At this juncture, advertising remains one of the chosen and entirely decentralized processes.

2.7 Focus on the relationship between print and digital versions

The online version can exist in the following forms:

- As an exact transposition of everything published in the print magazine.
- As a complementary and differentiated version, sometimes to strengthen brand awareness.
- As an exclusive version, thus eliminating the print version. When the online version supports the print magazine or sometimes can replace it, it involves a mutual consolidation of the magazine's image. According to Casarin and Calcagno's essay (2014), media interaction should experiment with collaboration to have a competitive advantage.

"An experimentation with multiple objectives: The realization of bundles (groups) of products, physical and virtual, capable of making the buying and fruition experience more complete;

The rethinking of physical places as places where the sale of specific products becomes unique also thanks to the combination with virtual products that can be found in a parallel virtual place and deputed to maintain the relationship with the consumer." (Casarin & Calcagno, 2014).

Referring to the graph (figure 1.5), it can be said that there exists a mutual support between the two forms of publication, being able to present themselves as two coherent albeit distinct offerings. In this way, the print version, which represents the initial knowledge capital, legitimizes the content reported in the online version. This will go a long way toward strengthening the degree of customer loyalty, which will increase the initial knowledge capital. From the reader's point of view, two scenarios open up: The first sees that the same reader consults and draws from both versions. This is because the brand's level of strength is so high that it prompts them to turn to both versions. The second pose differentiations between those who consult online and those

who remain loyal to the paper version, but this system, nonetheless, strengthen the brand by contributing to the improvement of the image in the overall market.

2.8 Focus on the digital version

First, it makes a computerized magazine archive accessible to users even after a long time. It allows the elimination of the physical printing of the product within the work chain, thus enabling publishing companies to cut costs through the quarterly rather than monthly publication of the print magazine while maintaining customer loyalty through the daily publication of the online version.

The journalist's ability is, in addition to providing news, above all directing the reader. In this way, with the presence of the online version alone, a redefinition of roles within the production process is observed. For example, fundamental is the presence of a good staff (web designer, for example) and a good instrumentation of IT expertise. Finally, the online version makes it possible to present dynamic content and give an image of a "personalized newspaper." One of the primary sources of revenue for the online version is definitely advertising, while other types of sources are difficult to define as they are specific to each newspaper. There is also a considerable evolution of custom, as this magazine model allows for a direct channel of communication between producer and consumer; the latter being able to express both criticism and advice and praise in a direct way allows the company to have direct and immediate feedback. In the digital publishing market, sometimes then, "we go from buying the object, even in virtual form, to just streaming it. Here, the world of manufacturing and related services is being downsized by the explosion of digital markets and the rise of new consumer behaviors." (Casarin & Calcagno, 2014).

One of the main differences is specialization: the online reader knows what he or she is looking for and is primarily attracted to the news on the homepage, which cannot happen with the print version, which certainly can carry only a few headlines but not an abstract or a few lines of what is going to be covered inside. Finally, if exploited correctly, online publishing can lead to brand extension, strengthening, and extension of the company's image as a bearer of cultural-artistic values.

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management issues. Only "3 percent of firms are responsible for 80 percent of investments, "and most are multinationals. In addition, the advertising budgets allocated by these companies for periodicals settle in the mid to high spending range (Bonori & Tassinari, 2011).

The high turnover has the consequence that dealerships cannot establish a fixed annual strategy, as only some years users invest in advertising. Regarding this aspect, there is, moreover, a differentiation between what happens in Italy and abroad: while for the latter, there is a more capillary situation where the publisher and publicist plan at the same table what will be inside the magazine or not and the clients of the advertising concessionaires are, therefore, direct. In Italy, this is not allowed because there are no large estimated sums of investment in this regard, except in a few rare cases.

In the commercial organization there are six parameters referring to the supply and demand for advertising:

- The type of product, in this case, the periodical.
- The coverage area of the title, national or international.
- The type of advertising: form ads or word ads.
- The distribution of advertising users.
- The characteristics of the user.
- The size of the user in terms of investment and turnover (Prandelli, 1999; Richieri, 2012).

The advertising sales system thus finds itself squeezed between publishers on the one hand and the market on the other. There is also no international competitiveness as the language barrier poses constraints.

As mentioned earlier, the newspaper's target audience also includes the advertisement user; consequently, there is a need to assess which advertisement will likely attract the most significant number of readers. Also discriminating is the amount of advertising space purchased, the contract between the concessionaire (if hired) and the newspaper, and the presence or absence of exclusivity clauses.

For the proper functioning of the specialized art publishing market, it is appropriate for the concessionaire to have no interests of any kind and to have a price list defined by the company.

The criteria for an objective definition of advertising rates could be as follows:

- The coverage of the masthead
- The target audience
- The national or international character

At the budget level, action is taken in two directions. On the one hand, there is the publisher whose primary focus is the product; on the other hand, there is the concessionaire or publicist who targets the market.

The former establishes the headline advertising revenue based on the merit of the content, while the latter is based on the forecast of advertising revenue in the sales network. Then, the final budget is defined from the synergy of the two.

They then intersect the commercial flexibility of the concessionaire or attaché, which depends on the number of potential readers established by the editor or chief editor, which is in turn influenced by the concessionaire's market research, which defines whether a user is strategic or not.

A collapse in advertising prices can result from both a demand crisis and a reduction in interest on the part of the advertising user. "The demand for advertising space can influence editorial content, but in the final analysis, it is always the publisher whom 16 mediates concerning his readers and makes the final decision as to what is or is not published in his newspaper. "

In particular, it should be noted that in Italy (and not abroad as in the United States), pages and advertising space are limited. Therefore, these must be at most 50 percent of the foliation.

Exceptions are the last page, the bottom of the first page, and the sidebands. Speaking of the characteristics of media and advertising circulation, the advantages of periodicals are as follows: reliability and prestige, high territorial selectivity, high level of quality, long life, and discrete readership. The limitations, on the other hand, are possible waste in circulation, no guarantee for the location of the message, and a high advance in buying space. Ultimately important are two factors, to define a communication plan that enables the publishing company to achieve its goals, both in terms of its promotion and as a supplier of the same, and to draw up a budget that takes into account the costs and marginality that the company wants to achieve.

3. Case Studies

In the previous chapter, publishing houses are organizations whose administration does not notably differ from any other enterprise. Therefore, to analyze precisely the influences of digitization in these would divert the discussion and broaden it in directions outside our interest.

Nevertheless, the previous analysis showed that in publishing houses, editorial offices are the most impacted by the changes introduced by digital tools.

The editorial staff is responsible for content planning and creation; it fulfills a specific, clearly delineated, and essential task.

In addition, among the pages delivered to the press, as mentioned in the last paragraph, other functions are fulfilled, such as promotional ones, in the form of advertising, collaborations, and promotions.

This bureau relies on the organization it belongs to for disseminating the magazine, which encompasses multiple functions.

However, who works in these editorial offices? Furthermore, what skills do they have? Usually, Members of the editorial staff of an art journal have a different professional background from that of journalists: they are often authors, or sometimes artists, as well as scholars and lack training in journalism or a primary identity as a journalist. They used to be mainly responsible for the newspaper's coverage of the art field. The head of a culture department gained his -- by tradition, it was a man -- cultural and symbolic capital, as well as legitimacy, by standing with one foot in the art world or academia and the other in the publication's culture section. First, he was a publisher deriving professional value from his expert knowledge and engagement in cultural, academic, and societal issues.

This dual positioning is valid for the 'professional self-definition and work practices' of a cultural journalist, who is a 'representative of the artistic field in the newspaper

rather than a representative of the journalistic field in the arts' (Hellman & Jaakkola, 2012).

Bourdieu (1984) calls critics' intermediaries' as they work between these two fields (the journalistic and the artistic). In Sweden, their work often spanned three fields (the third being the academic). Arts journalists also arguably fulfill a dual, intermediary and competitive function concerning the art world because arts journalism is a cultural product in its own right, its mission being to entertain and assess works of Art from another field (Jaakkola, 2014; Kristensen and From, 2011).

Per Svensson, senior publisher in the culture section of *Sydsvenskan* (one of Sweden's most influential daily papers) in Malmö, states the following in an interview on October 24, 2013: "The "journalist fiction" of art material undermines the ontological and philosophical foundation of the culture section. Consequently, the culture department is exposed to structural change and crises similar to the newspapers. Moreover, in this change process, the culture section's former editorial autonomy is said to be lost, mainly due to the company's financial straits.

Art magazine editorial staff in Italy are thus made up of professionals who fall into non-specific categories and whose skills are not easily defined.

The following paragraphs present some Italian art magazines taken as case studies for this research. In addition to the history of those mentioned above, some data on the studies, skills, and employment of those working in these editorial offices will be presented contextually.

The data were obtained from LinkedIn, a social networking web service, free of charge (with optional paid services), employed primarily in the development of professional contacts (by publishing and disseminating one's resume) and in the dissemination of specific content related to the labor market (e.g., job search engine, company advertising).

The LinkedIn network, which is present in more than 200 countries, had about 30 million users in January 2009, surpassed 100 million users on March 22, 2011, 200 million in January 2013, 530 million in 2017, reached 630 million in June 2019 and

800 million in 2021, including about 16 million in Italy. By the number of users, LinkedIn is the most popular professional network globally. (LinkedIn)

3.1 FlashArt



ITALIA • NO. 348 VOL. 53 • MAR-APR. 2020 • ISSN 0015-3524
IT €8,00 EU €10,00 UK £8,5 CHF10,80 USA \$10,00
POSTE ITALIANE SPA SPEDIZIONE A.P. - D.L. 353/2003 (CONVERTITO IN LEGGE 27/02/2004 N° 46) ART. 1, COMMA 1 LO/MI

VETRINOLOGY
Anna Franceschini

Rebecca Ackroyd
Alessandro Bava
Maurizio Cattelan
Joe Colombo
Tomaso De Luca
Formafantasma
Enzo Mari
Augustas Serapinas

(Flash Art n°348, March – April, 2020)

Flash Art is an Italian and international contemporary art magazine and publishing house. Founded in 1967 by Giancarlo Politi, it is considered one of the global reference magazines for Art.

Originally published in a bilingual version, Italian and English, since 1978, it has been published in two separate editions, Flash Art Italia (Italian) and Flash Art International (English), as well as a Czech and Slovak edition. In its 54-year history, the magazine has recorded the system's evolution, the history of art criticism, and geopolitical, artistic, and, more generally, visual culture changes. Since September 2020, the magazine has been published in its respective editions four times yearly. Flash Art is an active seismograph of contemporaneity, directed by Gea Politi, also its editor with Cristiano Seganfredo (Flash Art Website, April 2023).

Flash Art, since 2019 has been working on ad hoc communication projects for contemporary culture, collaborating with art institutions, galleries, and fashion brands with its partner Agenzia del Contemporaneo.

Throughout its history, the magazine has had internationally renowned critics and curators as contributors, including Germano Celant, Achille Bonito Oliva, Rosalind Krauss, Francesca Alinovi, Francesco Bonami, Harald Szeemann, Nicolas Bourriaud, Dan Cameron, Hans Ulrich Obrist, Benjamin Weil, and Massimiliano Gioni.

Today it has a network of more than two hundred collaborators, including writers, Ph. D., and curators globally recognized by the system.

In an interview with L'Espresso Magazine, Politi narrates, "Flash Art commenced as a bulletin of information, pop-up news, comprising stories and facts across the world through the existence of artists' networks in Italy and abroad. My father, Giancarlo Politi, heralded the hub of artists as artists and poets. He built a community around him, fueling exchanges and conversations on contemporary and avant-garde Art.

These artists furthered their Art, criticism, and writing skills, forming the tools to contribute to the magazine. Flash Art was a compendium of art and artists' insights, criticisms, and philosophies in an artist's journal before transitioning into the digital

era that calls for news stories based on research. We have retained our signature, delving into analysis, history, and background of a subject, practice, work, or topic rather than delivering the story's surface, an amalgamation of journalism, reporting, and writing.

The bilingualism of the magazine in the late 1970s, publishing contemporary and avant-garde from the West, Europe, and East, foresaw a boom. This allowed the magazine to pilot and dedicate covers to Jeff Koons and Robert Rauschenberg, among the others."

Through this remembrance, the scene of independent publishing in Italy possesses lineage present publications have adopted. Politi and Seganfredo witnessed the upholding of the manuscript tradition in Italy as independent magazines and books amidst the pandemic—a homage to the legacy of Manuzio and the industry of publishing in the country.

While such a culture remains practiced, the 21st century signals the advancement of technology and online platforms against print media.

Politi and Seganfredo recount, "We went online in the late 1990s. However, the use of technology has not yet favored websites and our readership. Our readers became accustomed to the print media and may have shown their unreadiness to switch to online media. We went into a more dynamic approach five years ago. However, our readers preferred print issues, even though reading long texts online is challenging. As a result, our digital edition relies on hypertextuality. It embraces social media as we draft our editorial calendar for online media platforms and apps." (Lampoon Magazine, 2022).

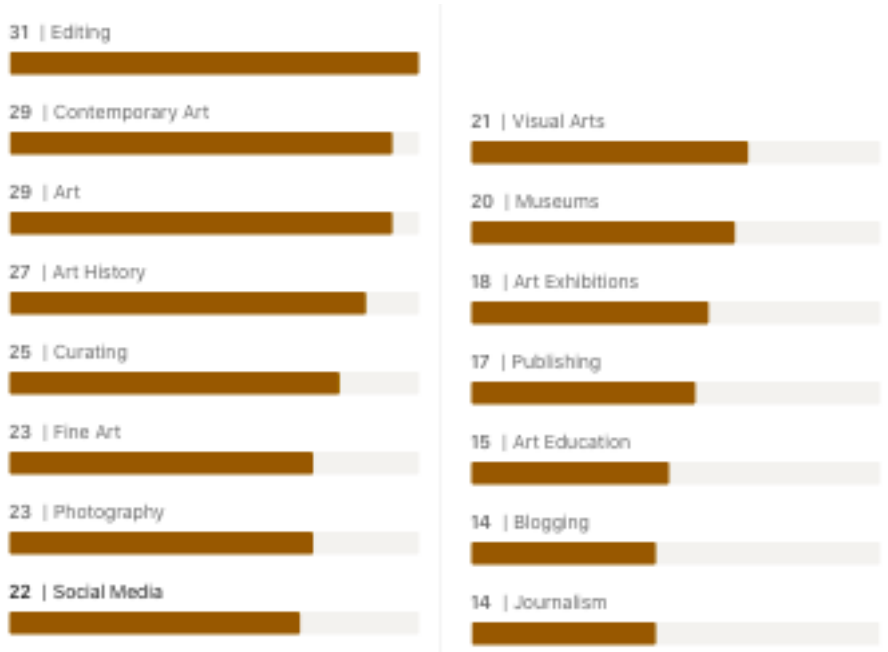
3.1.2 Competencies, education, and What Flash Art employees do

Looking at the data provided by the LinkedIn website Flash Art has 67 employees registered on the platform. The chart below shows the skills that those who work for Flash Art state they have, preceded by the number of people who stated them.

For this research, consider mainly three types of skills related to Art, journalism and writing, and new media.

In this case, skills related to Art in various forms, when added up, belong to the majority.

Table 1.1 Competencies

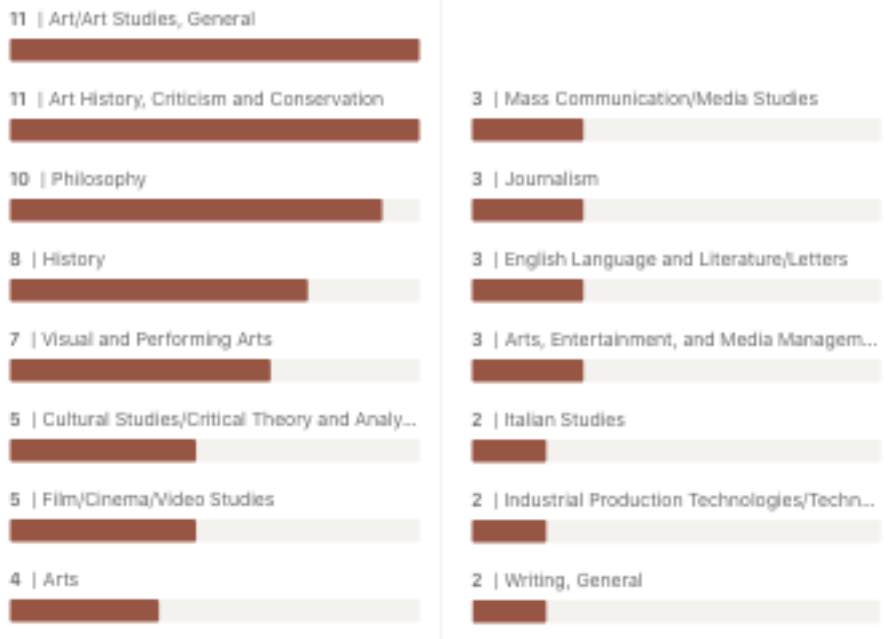


(Linkedin, Flash Art, April 2023).

Of the users, 53.73% say they have conducted studies related to Art in general or specific subcategories, as seen from the graph.

On the other hand, fewer have conducted studies related to writing and journalism (7.46%), and even fewer claim to have a background in mass communication and media studies: only 4.48%.

Table 1.2 Education



(Linkedin, Flash Art, April 2023).

The information regarding studies and skills of those working with Flash Art would seem disproportionate compared to the data regarding the occupation of users registered with the platform.

77.61% state that they are involved in media and communication, even though this field represents a much smaller percentage in the charts analyzing education and skills.

Table 1. 3 What they do



(Linkedin, Flash Art, April 2023).

More generally, the data observed above not only confirm the size of the organization behind the magazine but also its authority in the national and international context.

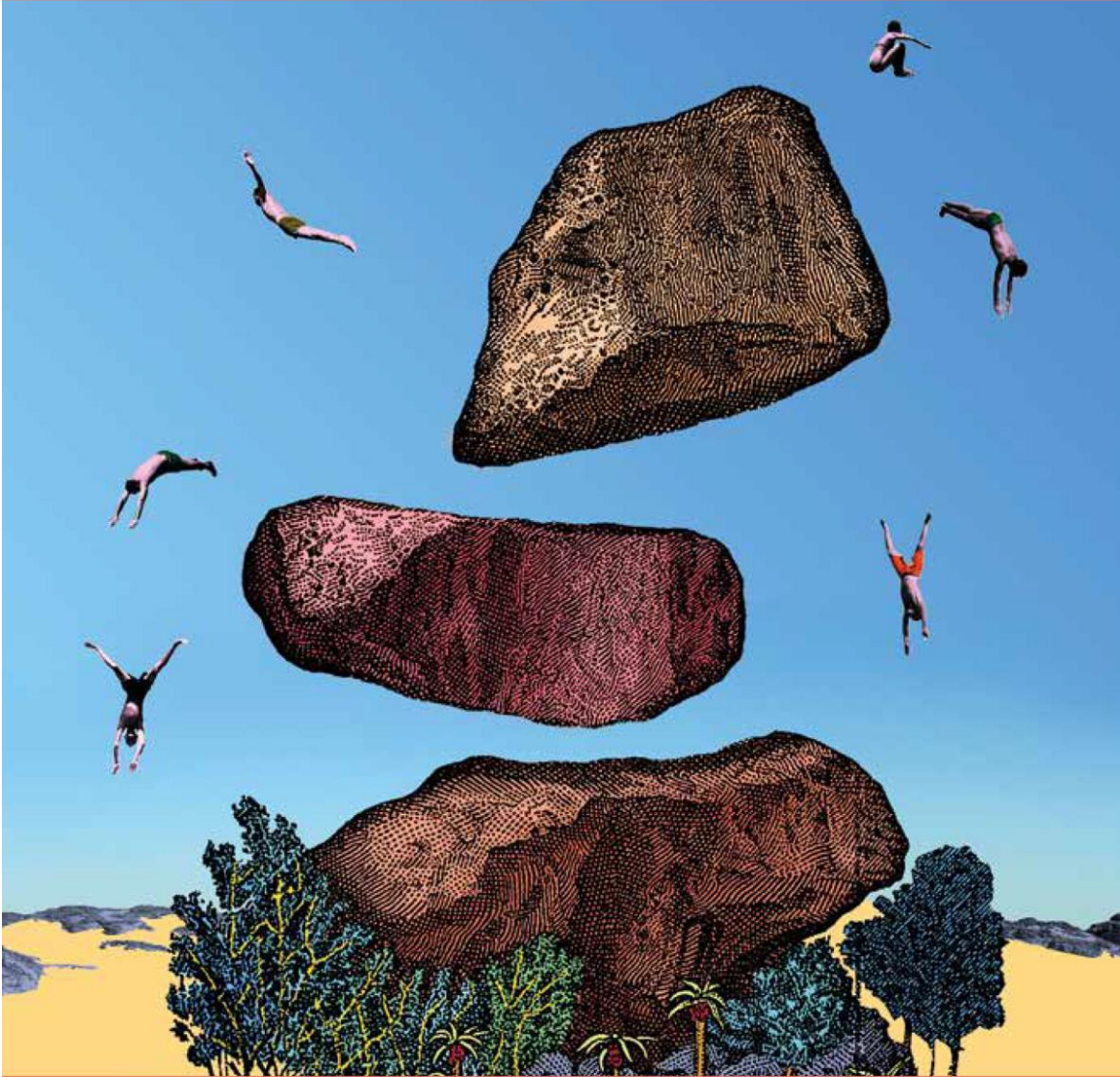
3.2 Artribune

ISSN 2280-8817

Artribune
DAL 2011 ARTE ECCETERA ECCETERA

ANNO VI ♦ NUMERO 32 ♦ LUGLIO - AGOSTO 2016

SUMMER ISSUE



DI COSA PARLIAMO QUANDO
PARLIAMO DI ARTE PUBBLICA?

PROVA COSTUME
CON LIBRI & GADGET

ARTE & BANCHE
MONTE DEI PASCHI SI RACCONTA

DRESDA & LIPSIA
REPORTAGE DALLA SASSONIA

UNA GRANDE INTERVISTA
CON VINICIO CAPOSSELA

BUON COMPLEANNO ALLE
RIVISTE SEGNO E MOUSSE

PostaPremiumPress
www.artribune.it
Settimanale dal 19.02.2015
PostaItaliana

Artribune is a content and services platform dedicated to contemporary Art and culture. It was created in 2011 thanks to its staff's decades of experience in publishing, journalism, and new technologies headed by Massimiliano Tonelli.

Published by Artribune srl, chaired by Paolo Cuccia, Artribune is the most significant and most widespread cultural editorial staff in the country (it has 250 contributors worldwide) and one of the most followed tools for information, updating, and in-depth analysis in Italy on the issues of Art, culture and everything that revolves around them: communication, creativity, politics and cultural policies, publishing, mass media, advertising, new technologies, architecture and urban planning, design, cinema, music, theater, philosophy, literature.

Artribune is a web magazine and a free press, thanks to a free print magazine printed in 55 thousand copies and distributed throughout Italy (Artribune, 2023).

3.2.2 Competencies, education, and What Artribune employees do

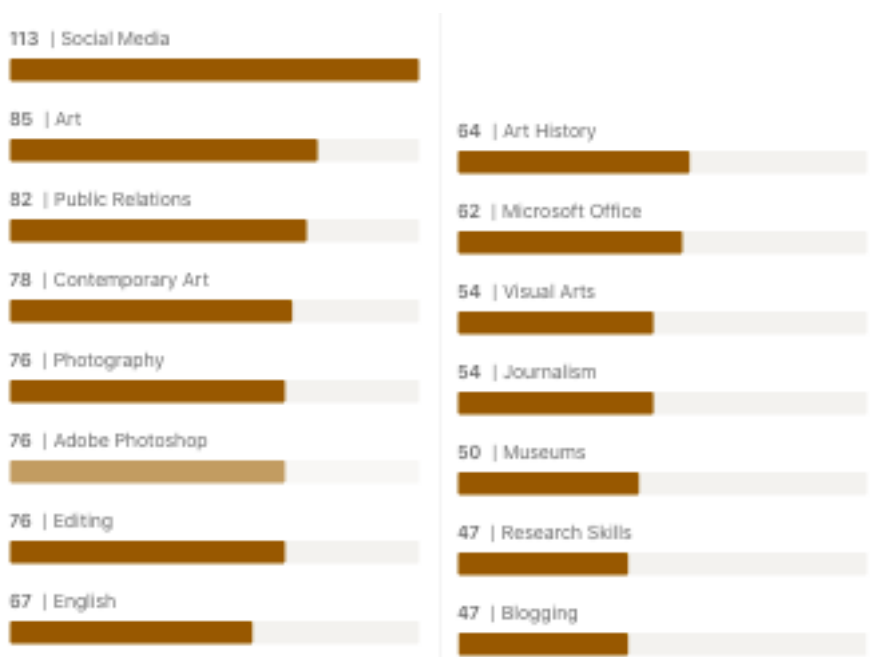
Looking at the data provided by the LinkedIn website Artribune has 204 employees registered on the platform. The chart below shows the skills that those who work for Artribune state they have, preceded by the number of people who have stated them.

As already pointed out, this research considers mainly three types of skills: those related to Art, those related to journalism and writing, and those related to new media. (LinkedIn, Artribune, April 2023).

Looking at the table below, it is immediately evident that the skills of those who work with Artribune are different from those of those who work with a traditional-style magazine such as Flash Art.

In fact, in this case, unlike the previous one, the most common skill is related to the use of social media. In addition, items related to digital skills appear in the various rows that did not appear in the case study previously considered.

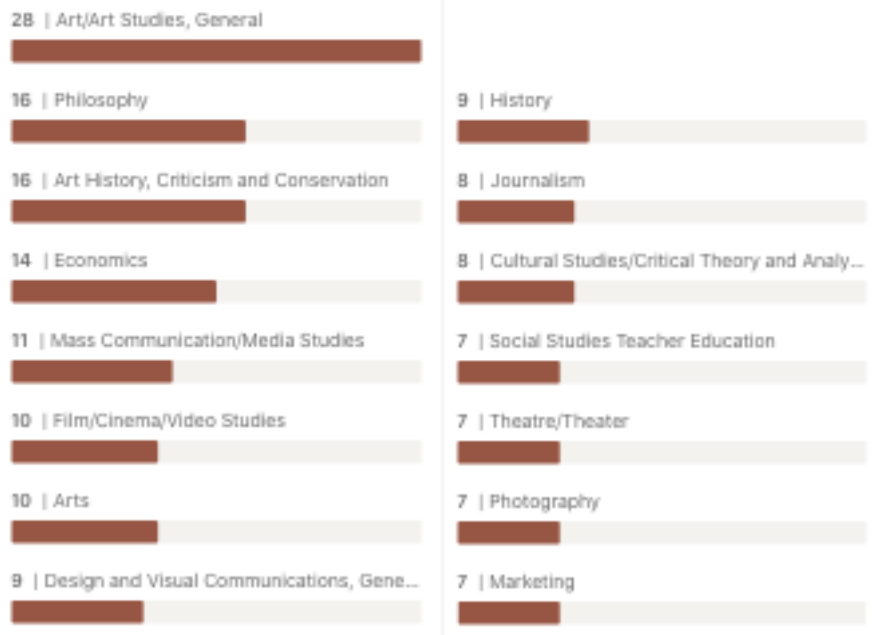
Table 2.1 Competencies



(LinkedIn, Artribune, April 2023).

Even though the most prevalent skill is social media, most people state that they have conducted studies related to the arts. In this case, there is plenty of representation from various other branches of study in the humanities. Communication studies, again, are not among the most prevalent, as are journalism studies.

Table 2.2 Education



(LinkedIn, Artribune, April 2023).

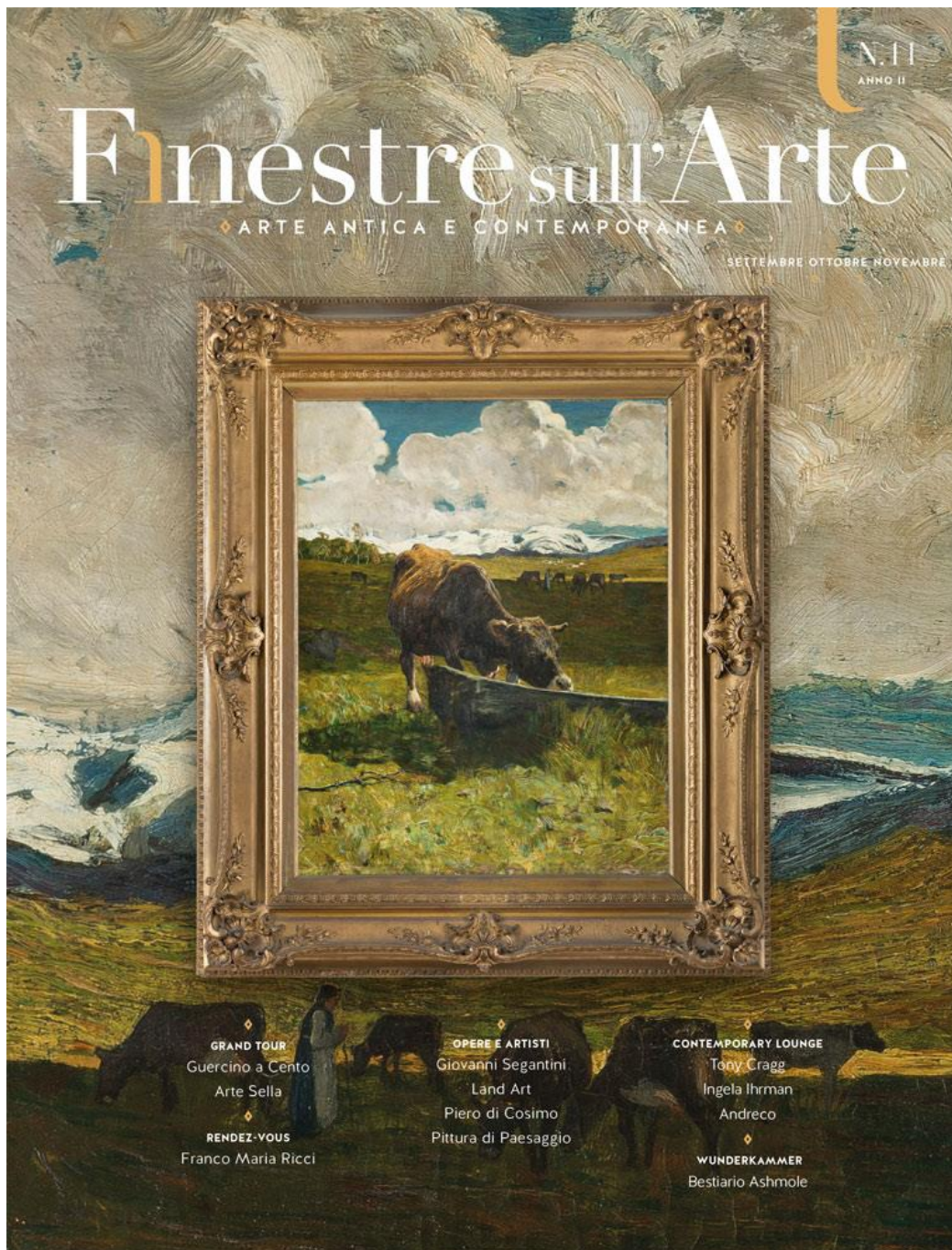
The data that reconfirms the case study taken previously as an example are those related to the actual occupation of the users who provided their data, which again find media and communication in the lead.

Table 2.3 What they do



(LinkedIn, Artribune, April 2023).

3.3 Finestre sull'Arte



Finestre sull'Arte is a journal focusing on ancient and contemporary Art. The journal, born in 2017, originates from the popularization project of the same name, which in 2015 received the Silvia Dell'Orso Prize as the best Italian project of art-historical

popularization. Today, Finestre sull'Arte is one of the most followed magazines in the field, and the online version combines, from 2019, a quarterly paper edition.

The magazine of Finestre sull'Arte chronicles the lives and works of significant past and present artists. Through articles and insights, enhanced by photographs and bibliographical notes, it reflects and facilitates understanding of the work of the masters of art history and how the events surrounding them influenced their style and character. In addition, the magazine sheds light on the stories behind great works to enhance cultural heritage.

Its geographical focus is museums and extensive Italian collections where the most important masterpieces of ancient and contemporary classical Art are kept. With attention also to the many smaller and lesser-known museums, which hold works by great artists, of which Italy is rich but rarely discussed.

In addition to reviews, the newspaper pays attention to current events and cultural policies, always looking at what is happening in Italy, Europe, and worldwide.

It also offers in-depth feature articles on labor, management, legislation, politics and reform, and tourism.

3.3.2 Competencies, education, and What Finestre sull'Arte employees do

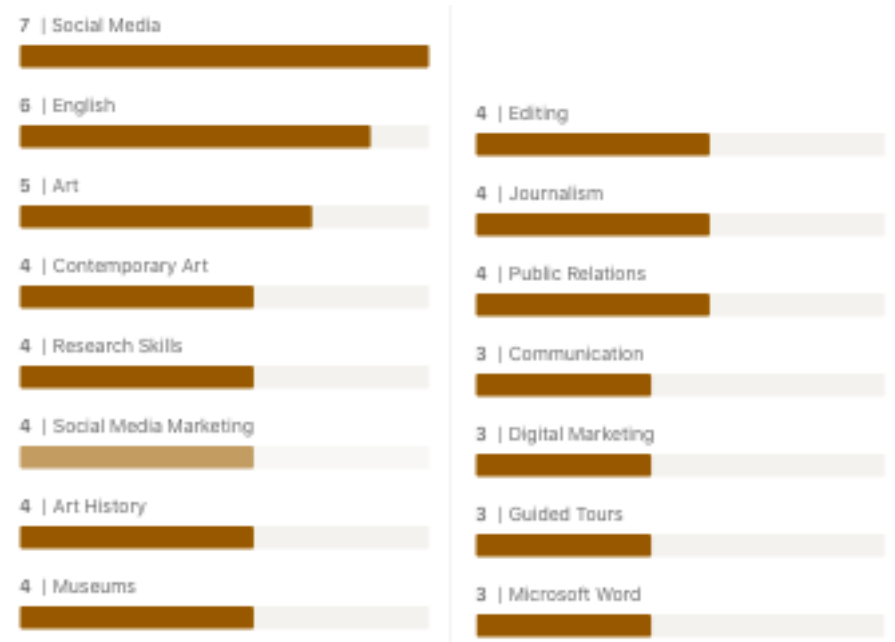
Looking at the data provided by the LinkedIn website Finestre sull'Arte has 11 employees registered on the platform. The chart below shows the skills that those who work for Flash Art state they have, preceded by the number of people who stated them. For this research, consider mainly three types of skills: those related to Art, journalism and writing, and new media.

Compared to the cases presented above by looking at the graphs below regarding Windows on Art, the trend described above reconfirms with slight variations.

Art studies still represent the majority but outnumber other items in the table by a small margin, reflecting the small size of the organization that encompasses all the main functions necessary to produce the magazine product.

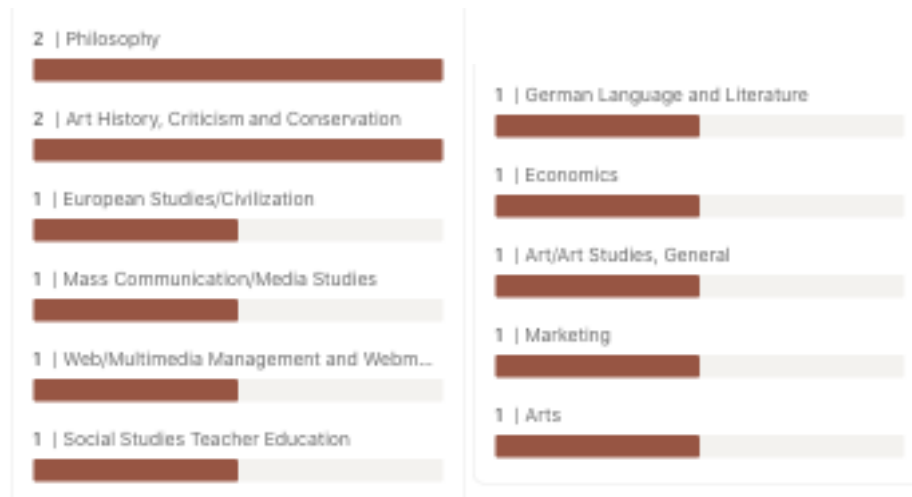
Nevertheless, among the occupations, the majority is once again occupied by media and communication-related activities.

Table 3.1 Competencies



(LinkedIn, Finestre sull'Arte, April 2023).

Table 3.2 Education



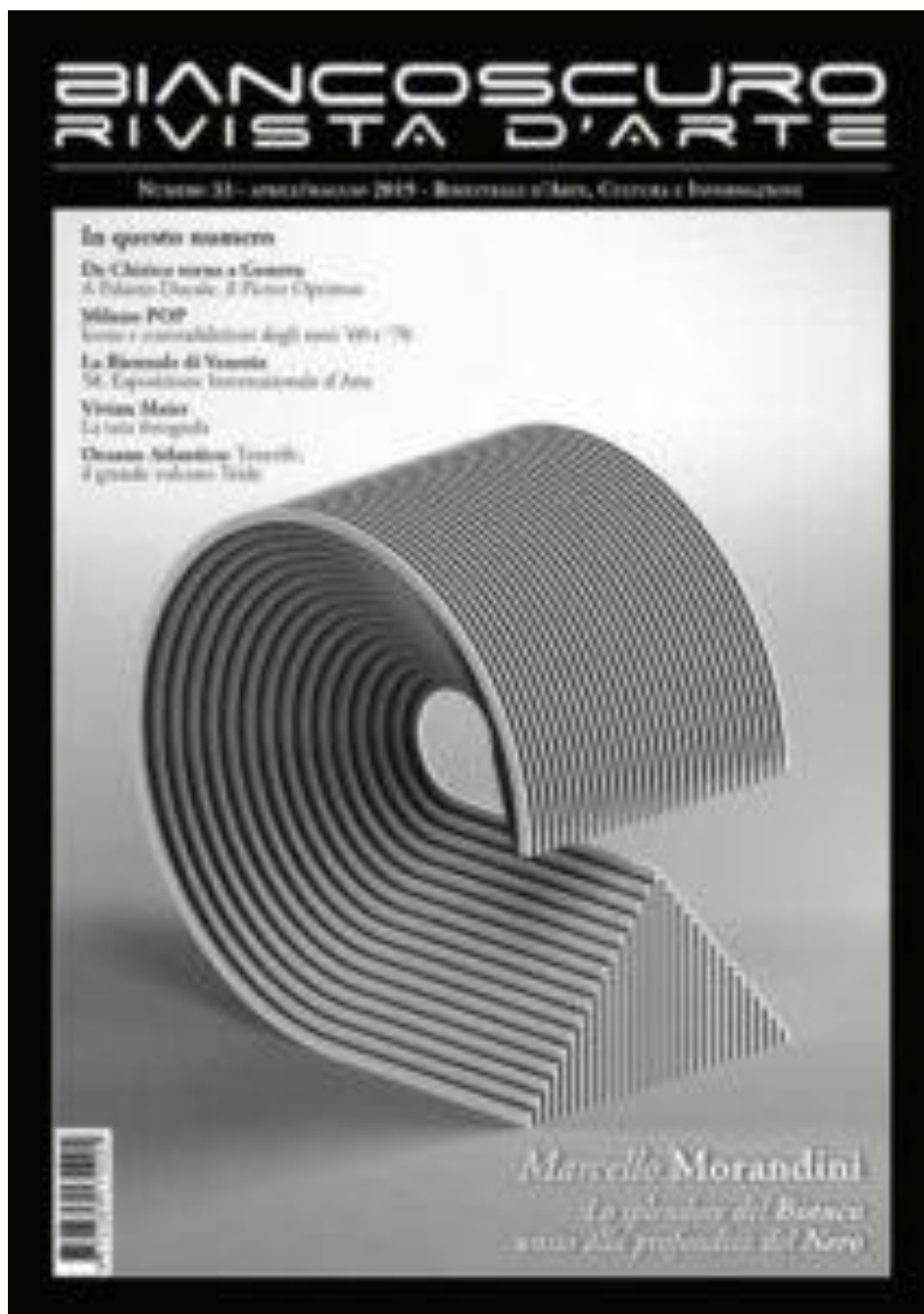
(LinkedIn, Finestre sull'Arte, April 2023).

Table 3.3 What they do



(LinkedIn, Finestre sull'Arte, April 2023).

3.4 Biancoscuro



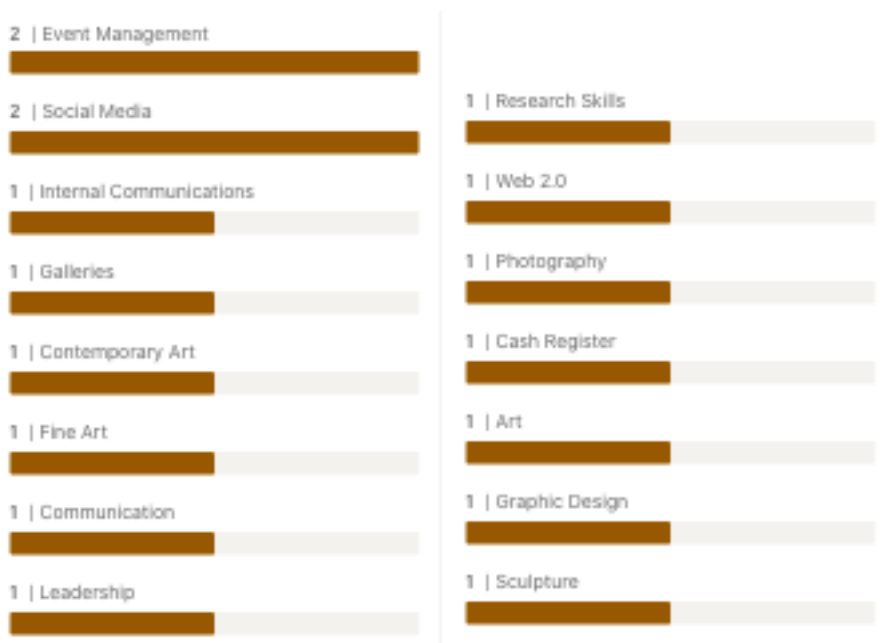
Biancoscuro is a magazine made for art promotion in all forms, from real to virtual, from print to digital. Biancoscuro 's projects are not only about the Art Magazine of the same name but also about the Art Contest, which every year gives away four covers in the magazine, four solo exhibitions, 20 group exhibitions, and 12 realizations of personal ebooks. Lastly, the Art Shop project allows artists to have a web showcase to promote their Art. Biancoscuro Art Magazine is a bimonthly publication registered with the Court of Pavia (Biancoscuro, April 2023).

3.4.2 Skills, education, and what Biancoscuro employees do

Looking at the data provided by the LinkedIn website, Biancoscuro has only three employees registered on the platform. In the graphs below, as in the previous cases, the skills that those who work for Biancoscuro claim to have been shown, preceded by the number of people who declared them.

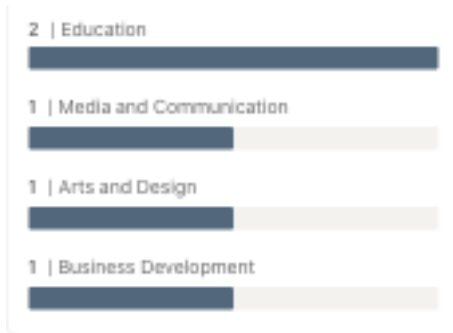
In this case, the paucity of data leaves little to comment on, but despite this, in general, trends are confirmed here as well.

Table 4.1 Competencies



(LinkedIn, Biancoscuro, April 2023).

4.2 What they do



(LinkedIn, Biancoscuro, April 2023).

3.5 Il Giornale dell'Arte

138 PAGINE
CONTIENE
Vernissage
-VEDERE IN FULL VENEZIA GIULIA-
E VEDERE IN SICILIA-



IL GIORNALE DELL'ARTE

SETTIMALE DI INFORMAZIONE, CULTURA, ECONOMIA FONDATA NEL 1982 LUNA EDITRICE ALVARO DI TORINO WWW.GIORNALEDL'ARTE.COM WWW.GRAZIA.IT 676 840001 (017) 6100 0100



L'ARTE A VENEZIA: LA BELLA ADDORMENTATA

Giovani noti vecchi, artisti maturi in difficoltà, superstar accademizzate: la Biennale riflette la crisi di un'arte contemporanea interpellata da un letargo creativo e i cui ideali umanistici possono essere espressi in virtù di una spietata economia per la quale l'idea diventa immediatamente prodotto. I Leoni d'oro sono tedeschi, ma non è detto che la soluzione arriverà da Kassel

Il tallone di Achille
di ADO

La più grande operazione finanziaria di tutta la storia dell'arte

Per fortuna, i grandi finanziatori sono i tedeschi. In tutto il mondo si sta parlando di Biennale per la Biennale di quadri e sculture, anche in modo di quadri e sculture. A Porto Cervo, la Biennale di quadri e sculture, anche in modo di quadri e sculture. A Porto Cervo, la Biennale di quadri e sculture, anche in modo di quadri e sculture. A Porto Cervo, la Biennale di quadri e sculture, anche in modo di quadri e sculture.

Biennale. La Biennale di Venezia è forse l'unico evento della quale la critica ha fatto un'analisi seria. Il suo destino, nel tempo, come sempre la voce del mondo cattolico e infine il mondo cattolico, che conosci appieno nell'aula dove i fatti prendono forma, anche quando guardi intorno a te e ti senti al centro. Tu, come alla Biennale italiana della Biennale Internazionale d'Arte, in ogni caso, al 20 settembre, sono appena fotografate, più o meno a seconda dell'opinione del presidente Biennale, di Paolo Baratta. Ma alla Biennale, quasi a riflettere il clima generoso di tutti questi anni che si aprono al mondo di Carlo e Fulvia Baratta e a Porto Cervo, la Biennale di quadri e sculture, anche in modo di quadri e sculture. A Porto Cervo, la Biennale di quadri e sculture, anche in modo di quadri e sculture.

Tivù delle mie brame

Storie dell'arte, critica, recensioni, documenti, interviste, giornalisti d'inchiesta, cronache di tutti i fatti, tutti i giorni, sempre in televisione e sempre in arte e di patrimonio artistico. Agli amici storici: **Gianni Agnelli, Pirelli e Benetton**, in nuovi agguati: **Montezemolo, Alberto Sordi, con anche Giovanni Pirelli**. Con quali strategie? E con quali risultati? Raccontiamo il tutto a p. 25.



Esibire il corpo

Esibire una foto di Marco Sestini in un'aula, allora è un oggetto, lo dice l'architetto. L'arte dell'arte, non solo con la presenza fisica del soggetto, sottoposto al nostro sguardo, ma anche con la mente che lo vede, il quale è l'architetto del proprio corpo come corpo di arte e la presenza di un oggetto in un spazio. Il proprio corpo nella presenza della foto della cultura, il fotografo è la sua testimonianza della propria testimonianza, come testimonia ogni oggetto e per questo qualcosa di ogni corpo di arte. Il progetto di Sestini del suo corpo in un'aula, allora è un oggetto, lo dice l'architetto. L'arte dell'arte, non solo con la presenza fisica del soggetto, sottoposto al nostro sguardo, ma anche con la mente che lo vede, il quale è l'architetto del proprio corpo come corpo di arte e la presenza di un oggetto in un spazio. Il proprio corpo nella presenza della foto della cultura, il fotografo è la sua testimonianza della propria testimonianza, come testimonia ogni oggetto e per questo qualcosa di ogni corpo di arte.



GENOVA | 14 GIUGNO | ASIAN ART
GENOVA | 15-16 GIUGNO | DESIGN

ASTE

WANNENES

www.wannenes.com

Il Giornale dell'Arte is a monthly magazine of technical information on the art world, founded by Umberto Allemandi. Since 1983 it has been writing daily about the art history of our time.

In 1983, issue 1 of Il Giornale dell'Arte was published in Italy, the first newspaper in the world conceived precisely like a daily but of monthly periodicity, dedicated exclusively to news from the art world. It is made exactly like general interest newspapers: like "Le Monde" or "The New York Times" or the "Frankfurter Zeitung" or "Il Corriere della Sera." The only difference is that it deals exclusively with art events. "Il Giornale dell'Arte" is made in Turin, constantly circulates more than 20,000 copies, and can be purchased at newsstands or by subscription.

"The Art Newspaper" selects the major art-related events worldwide each month. Through a dense network of correspondents scattered around the globe, it covers the events, people, places, politics, economics, and laws that make up current events in the world of visual arts, respecting the editorial formula and ethical and qualitative principles:

- give as much news as possible
- always verify their accuracy
- give complete international information
- select topics according to quality criteria
- give news that anticipates, where possible, events
- entrust comments to the most accredited specialists in their respective subjects, regardless of their nationality
- clearly distinguish opinions and judgments from factual reporting

There is nothing comparable to Art: it remains a unique creative fact. We know the world's past mainly through the works of Art we have preserved. Art allows us to intuit the conception of beauty and the world around us of those who preceded us in the millennia on this earth. That is also why we want to continue to preserve them. Around this extraordinary phenomenon, Art is a world system composed of museums,

galleries, antiquarians, scholars, restorers, collectors, enthusiasts, the merely curious, economists, experts, journalists, publishers, and so on. This world lives for Art and of Art: "The Art Newspaper" tells all that is happening worldwide to its readers, art enthusiasts, and professionals for whom "The Art Newspaper" is the most important source of information.

"Il Giornale dell'Arte" has created four related newspapers that constitute the world's most formidable and competent art information system: the Italian "Il Giornale dell'Arte," the Anglo-American "The Art Newspaper," the French "Journal des Arts" and the Greek "Ta Nea Tes Technis." In addition, "El Periodico del Arte" was published in Spain for several years. The four newspapers constitute the most considerable information network operating in the art world today: spread in 60 countries and reputed as the most authoritative source of information.

A news story published by the four journals must be addressed by everyone operating in a qualified way in the international art system. The international network is organized around operational, editorial offices in Turin, New York, London, Paris, and Athens, where news, opinions, and reports from correspondents in more than twenty countries converge. In addition, more than three hundred specialized journalists and experts collaborate worldwide with their articles.

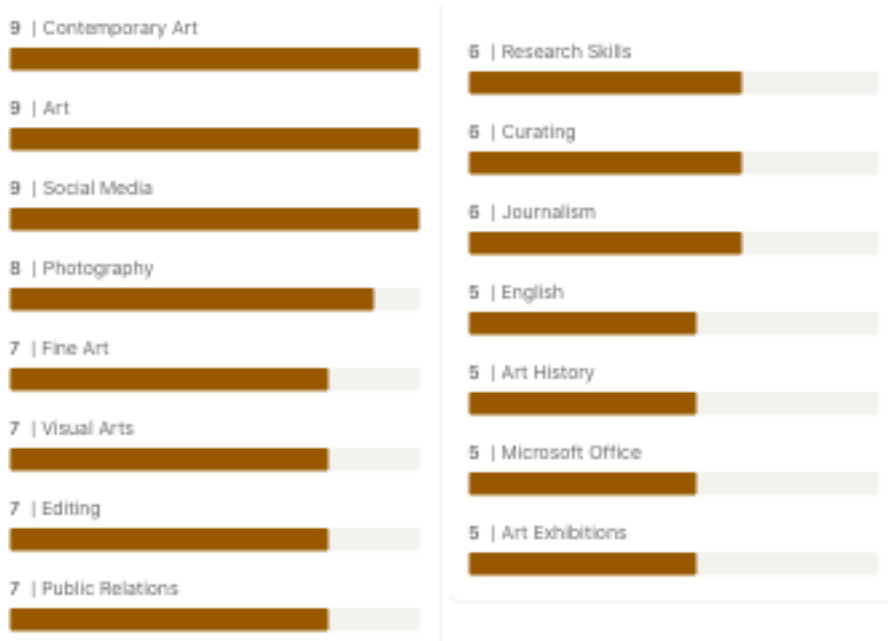
The four newspapers operate independently, adhering to the same editorial formula and ethical and quality principles. They have the same format and features based on the same editorial formula. The editors exchange articles and images digitally, 24 hours a day, for use in other periodicals. Their editors choose the news of most significant interest to their specific audiences, drawing on this network of information, the world's most extensive in the field of Art (Il Giornale dell'Arte, Aprile 2023).

3.5.2 Skills, education, and What the Employees of Il Giornale dell'Arte do

Looking at the data provided by the LinkedIn website Il Giornale dell'Arte has 19 employees on the platform. Of these, 94.74% say they have art-related skills (specifically, 47.37% for contemporary Art and 47.37% for Art in general). In addition, another 47.37% have skills related to Social Media.

Looking at the various rows, for the interest of this research, it is also significant to note that journalistic skills belong to only 31.58% of the employees who provided their information to the platform.

Table 5.1 Competencies



(LinkedIn, Il Giornale dell'Arte, April 2023).

Table 5.2 Education



(LinkedIn, Il Giornale dell'Arte, April 2023).

Comparing the data on skills with the data on the employees' area of study, it is also interesting to note that only 15.79% have a journalism education. Equally interesting is to observe that only one employee (5.26%) has training related to Mass Communication and Media Studies, and only 2 (10.53%) have some training related to communication in general.

Table 5.3 What they do



(LinkedIn, Il Giornale dell'Arte, April 2023).

Comparing even just the first few rows of the tables with the previous case studies is interesting to note that the data above reveal a sharp contrast between the stated training and skills and the actual employment of those who provided the data.

Despite varied educational backgrounds and multiple stated skills, those who provided data are 73.68 percent employed in Media and Communication and 57.89 percent in Art and Design.

The other rows of data reflect the coverage of functions of a medium-sized organization by showing data on sales, marketing, consulting, and administration.

3.6 ArtsLife



ArtsLife is an online platform that publishes daily about culture and Art, with a particular interest in the art market and art criticism. It informs and reviews all cultural events in Italy and around the world at three hundred and sixty degrees: exhibitions, events, theater, cinema, music, television, auction sales, and fairs. Initially born as a working tool for students of the chair of "Theory and practice of multimedia in art" at the Brera Academy of Fine Arts in Milan (held a few years by our founder), ArtsLife was registered as a Testata at the Court of Milan on July 17, 2008. It has become a crucial reference point for professionals and art and culture enthusiasts within a few years. In recent years it has steadily increased visits and users. ArtsLife was founded by Paolo Manazza, a painter, writer, and journalist (for Corriere della Sera). The platform is updated daily with contributions from the editorial staff and a hundred contributors worldwide.(ArtsLife, April 2023).

3.6.2 Competencies, education, and What ArtsLife employees do

Looking at the data provided by the LinkedIn website ArtsLife has 58 employees registered on the platform. The chart below shows the skills that those who work for ArtsLife claim to have, preceded by the number of people who declared them.

Table 6.1 Competencies



(LinkedIn, ArtsLife, April 2023).

Again, most users state that they have conducted studies related to Art in general or in specific subcategories, as seen from the chart.

Table 6.2 Education



(LinkedIn, ArtsLife, April 2023).

In contrast to the previous cases, it is interesting to observe that in this case study, skills related to social media and those related to editing, copywriting, writing, and journalism are more prevalent. However, despite observing the graphs, the discordance between skills and studies still needs improvement. Moreover, as in the previous cases, despite the varied backgrounds and different skills, the majority of employees (77.59%) are involved in Social Media.

Table 6.3 What they do



(LinkedIn, ArtsLife, April 2023).

3.7 Final Remarks

In this research, three hundred sixty-two people work for the six art magazines taken as case studies.

Although the data on studies and skills mainly reflect the size and peculiarities of the individual cases, we can still observe that there is only one data point that remains invariable in all cases: that of the most common occupation.

In fact, of the 362 LinkedIn users whose data were analyzed, 300 (82.87%) state that they are in media and communications, although this figure, in most cases, is not justified by the data on education and skills.

4. Direct Interviews on Perceptions

In addition to the data provided by LinkedIn, two anonymous interviews were conducted in the form of open-ended questions to understand the perceptions of those working in the context of Italian art magazines.

Both interviews were structured to obtain the respondents' perceptions of the supposed work change in the field.

The interviews were conducted with the editor-in-chief and deputy editor of a magazine that began as a print magazine and became digital and with the president and vice president of a digital magazine that became a print periodical.

In this way, not only the views on opposing experiences were collected, but also the perceptions of figures exercising different roles within publishing houses or editorial offices.

For this reason, the interviews are structured in different ways. Although there are common questions, many differ precisely based on the specific experience of the journal.

Transcripts of questions and answers from both interviews can be found in the appendix.

4.1 Interview A

Interview "A" is based on 15 open-ended questions answered by the Editor-in-Chief and Deputy Editor of a magazine conceived as a print magazine that has also had a web presence since the mid-1990s. In subsequent years, the magazine in question has continued to adapt to digital innovations, creating profiles on major social networks since the mid-to-early 2000s. External professionals contributed occasional services

to create the website and social media management. Interviewees explained that the process did not require any new hires.

Concerning motivational questions about what prompted the implementation of digital media, a need imposed by changes in information emerges.

Romantically, we think it might be possible (an art magazine today can survive without an online presence). However, realistically, the Web is now part of the lives of a substantial segment of the population. Therefore, not being online is not existing.

Nevertheless, even though online presence is, as also attested in the first chapter, an imposed condition for the survival of an art magazine, respondents stated that they would not give up online resources even if the market did not require it.

These tools have introduced new possibilities, such as sharing audio and video documents and digitizing and making available the archives built up over the magazine's 40 years of existence.

In addition, the Web site is a promotional tool for the print magazine (and vice versa), breaking down physical and geographic limitations due to distribution restrictions on the Italian territory.

In terms of actual changes at work, respondents first report the need to reshape the timing of the production of verified and quality content. Next, the changing schedules are reported as a change to the work of the most significant impact due to the shift from monthly to daily production.

The need to adapt language, again wanting to maintain high standards of quality, to the new tools is also a challenge, as is understanding how to rank well while adapting to the new way of appearing and being known imposed by the Web, particularly in a newsroom composed of people between the ages of 40 and 60.

Respondents' opinion on the skills and training needed to work in the industry reconfirms the data analyzed in the previous chapter. Again, it emerged that it is optional to be an art historian or a journalist; what is essential is a solid education in any humanities discipline.

Education is secondary to the personal aptitude for adaptation required in this field, which requires continuous learning of new languages and ways of disseminating information.

4.2 Interview B

Interview B is based on 13 open-ended questions posed to the president and vice president of a publishing house of an online art platform that has become a print edition, which was created to offer the public a new and different product to read at leisure and to be able to keep and display on the shelves of bookstores.

The content offered in the paper version, among other things, is entirely different from that offered in the print version, which requires completely different preparation in terms of both content and editorial work. Moreover, the audience to which the two products are aimed is partially overlapping.

Although all this has required the need for new organizational arrangements, the interviewees state that they have yet to encounter any difficulties thanks to the experience and cohesion of the editorial team.

Unlike in Interview A, in this case, in implementing the "new" version, i.e., the paper version, no external professional support was required.

The interviewees explained how the publishing house responsible for the online platform and the printing and distribution of the print product manages to fulfill with its internal team every function necessary for the magazine's production.

Again, the interview revealed how the two versions are divided and distinct in form and content. In addition, the publication methods and editors also change depending

on which version we are dealing with. Nevertheless, the interview reiterated several times how the skills that are employed remain the same and refer, regardless of the content, to quality standards sought in general by the publishing house.

4.3 Overview on interviews

The interviewees' comments confirm the general picture that emerged from the data obtained from the LinkedIn platform: the skills and qualifications of those working in this field have remained the same with the new digital tools.

In addition, it emerged how the transition from paper to digital or vice versa requires a similar effort on the part of organizations: adaptation to the new environment and the need to seek external support to initiate the new format.

Instead, as stated in the interviews, timing and the need to adapt to a new language affect the change in editorial office work.

However, as confirmed by the data and interviews, this transition process only requires workers to acquire specific new skills compared to those employed in the past but to hone the adaptive soft skills already required.

Not uniquely corresponding to the figure of the journalist, the editorial staff member of an art periodical is a figure that individuals may fill with different backgrounds and skills.

Undoubtedly, however, concerning the constant changes related to the contexts of information, it is inevitable that these figures are equipped with a marked ability to adapt to changing tools, languages, times, and modes.

Conclusion

Indeed, magazines have yet to be central in developments in art media studies. However, they represent not only sources of information but also essential tools for disseminating contemporary art historical thought.

For this reason, despite being neglected, their relevance has been reaffirmed over time, and they have often proved to be subjects of interest from multiple perspectives.

In particular, they were examined during the digital transformations dating back to the 1980s that changed their form (from print to digital) and led to the closure of several historical newspapers in Italy.

Despite the initial perception of danger associated with the transformation of the media, this situation proved rich in opportunities for the publishing market. Moreover, it changed the very conception we have of the magazine concept.

In fact, the peculiarities traditionally associated with this medium have been transformed with respect to a new temporality introduced by the possibility of continuously updating websites. In addition, the content is readjusted to the new spaces of dissemination in which language and presentation require adaptation to new criteria. In particular, it emerged how digital tools are free of threat to periodical publishing when they are used to expand the audience and enhance and promote a print version. In short, as emerged in the first chapter, the survival of print art periodicals is ensured precisely by the digital tools that must be embraced by organizations and publishing houses that want to keep circulation active concretely.

Very often, these transitions are relatively simple and, above all, only affect some of the various components that may be within a given organization or publishing house. Considering the various professional figures that are part of a publishing house and their functions, this is immediately apparent. Introducing the new digital tools has repercussions, in particular, on the tasks entrusted to the editorial staff, which is truly responsible for content creation. If traditionally, one associates the figure of the editor

with that of the journalist in non-daily periodicals. However, this association corresponds to reality only in some cases. Periodicals are composed of individuals who do not hold precise professional positions and whose backgrounds and skills can be the most varied.

Moreover, everything that does not concern cultural content, including the functions performed by the magazine and the processes that require its production, falls outside the responsibility of the editorial staff but on the publishing house or the organization afferent to the magazine. This implies that the changes made by digital tools in these contexts are independent of the work of the editorial staff, which continues to be dedicated to content production.

The content, in this case, will require a new kind of attention: it will have to be produced according to new timelines (regardless of whether the transition is from print to digital or vice versa), adapt to the new languages required by the Web, and be transmitted on channels that require continuous updates.

While the transition to new media may initially require external support, the maintenance of digital media does not require skills that do not exist within editorial offices. On the contrary, the skills already required in this area (related to art historical training and editorial and critical skills) from what emerges from the interviews conducted should be strengthened to foster dynamism in adapting to the new timing and forms of content.

The need for dynamism in order to participate in the production of an Art Magazine in Italy (according to all the meanings this can have in contemporary times) is evident as soon as one looks at the data presented in this research regarding the skills and training of those working in the art magazines taken as a case study.

The data show how most users stated they were involved in Media and Communication. However, their backgrounds regarding education and skills vary and lean most toward art-related studies.

Digital skills are now almost taken for granted as it is required, as openly stated in Interview B, total familiarity with new channels of information (from websites to social media).

The concept of a magazine today is not associated with a specific medium. However, this has not changed its function even though the industry has grown in demand for novelty.

While no new skills are emerging compared to the past, the contemporary landscape is more complex than it once was.

The editor to date is a figure employed in creating content for multiple information channels that require particular standards and different timelines to be met but often pursue the same information goals as it did in the past, using the same competencies.

Appendix

Transcript of interview A

Editor-in-chief and deputy editor-in-chief of an art magazine conceived as print and turned digital

- In what year was your magazine's website created?

The website had a long gestation in the mid-1990s. We have not been able to trace the exact year it went online, but we assume 1997-'98.

- In what year did you start using social media (Facebook, Instagram, LinkedIn, etc.)?

In the mid-2000s, Facebook, Instagram and, Twitter, LinkedIn more recently (by 2020, in any way).

- Have you allocated specific human resources for implementing and managing the website and social media?

Yes, external suppliers have been joined by figures already on our staff.

- If yes, how many employees were hired? How many were already part of the company?

There were no new hires. Two employees were assigned full-time to the website and social. Interns or external consultants paid on a flat rate basis were also used.

- Why did you decide to expand your Web and social media presence?

To keep up with the evolution of the media, be aware of the strategic importance of the Web in the information field.

- Do you think an art magazine today can survive without an online presence?

Romantically, we like to think it might be possible. However, realistically, the Web is now part of the lives of a substantial segment of the population. Therefore, not being online is not existing.

- Would you give up your digital product if the market did not demand it?

Probably not. Digital products have unique properties and potential that complement and complement those of print titles.

- Do you find that there are new opportunities related to digital contexts for publishing?

As mentioned, the integration of print and digital content allows for broadening the type of content offered. For example, the ability to publish audio documents, videos,

and podcasts or provide access digital access to a 40-year archive of articles is valuable.

- Do you see your online presence as an extension of the magazine itself or a tool advertising and promotion of the print magazine?

Both, as mentioned. The Web allows you to reach audiences that probably would not have discovered the print magazine at the newsstand, both because of geographical issues and the limitations of the newspaper distribution system on the Italian territory.

- Has the print product benefited from the online presence?

Yes. Some readers have discovered the print paper precisely because of the Web.

- What are the main aspects that have led to changes in the working environment of the art magazines since the digital dimension has existed?

First and foremost is the need to set up a new timeline. Used to the deadlines imposed by monthly periodicity, we have all had to confront the need to produce content that is daily, quality, and verified in a much tighter time frame. Then the need to adapt, without distorting ourselves and consistently maintaining high quality, to the language of the net, the rules for having a good ranking in search engines or others.

- How do the changes brought about by digitalization impact your work?

In a newsroom composed mainly of people in their 40s and 60s, the biggest challenge has been becoming familiar with ways, times, and languages that were familiar to some. However, among the positives, we count the possibility of access, without borders, to content even from realities far removed from our own.

- What skills do you think are needed to work in the context of art magazines?

A solid primary education is an indispensable condition, united with curiosity, spirit criticism, attention to detail, and communication skills. One must always respect the reader and always remember for whom one is writing.

- Do you consider that there are more or less suitable paths of study to pursue a career in the magazine publishing environment?

Most of our editors have a background in the humanities. While ours is a publication specializing in Art, not all editors or contributors are art historians, however: we also have, for example, archaeologists, architects, professional journalists, and language graduates.

- Do you feel that the skills and educational pathways needed to work in this field have

changed due to the introduction of digital formats? If so, in what ways?

The changing world of work demands, at all levels, that we become familiar with tools, formats, and languages that only existed a few years ago. It is crucial to keep an open mind, seize the opportunities that digital offers, and acquire new skills. Words key: keep up to date and never stop learning.

Transcript of interview B

President and vice president of an art magazine that was conceived as digital and became a print periodical

- Your magazine started out as a digital version. How did the desire to make a print version?

We wanted to offer our audience a different product than the digital version, a product to be read calmly and unhurriedly, a product for amateurs and enthusiasts, a collectible magazine capable of standing out in form and substance, to be displayed with conviction in one's bookshelf, with content that has essentially no deadline, popular but also critically oriented insights. There was a space suitable for such an initiative. Furthermore, it went well.

- In the creation of the print version, you encountered difficulties due to to adapt the content to a different format?

No, because it was not an "adaptation." This is content designed for paper, which are born for paper. Our print version is not a printout of the online even though the level of quality and depth is equal to that of the long forms we publish on the digital version: It is an entirely different product, which presupposes a different organization (both content and editorial work), and which is aimed at an audience not entirely overlapping with the digital one.

- In the creation of the print version, did you encounter any difficulties during the stages of realization and production and distribution?

No difficulties at all. Of course, when we decided to venture into print, it was necessary to set up a different kind of organization (the timing of a print magazine with periodic issues are not those of online), but we had no difficulties because our

our "team" is experienced and close-knit.

- In the creation of the print version, did you need to turn to outside professionals?

No, all the work is handled in-house. The content is handled by the editorial staff of Finestre sull'Arte chooses the articles' topics and then assigns art historians, art curators, critics, and journalists to take care of their writing. As for the form (graphics, layout), the publishing company of Finestre sull'Arte, Danae Project, has a well-knit team of professionals that takes care of every single stage of the production of the magazine. The only "external" step occurs at the end when the paper is sent to the printer for printing.

- Do you feel that the editorial staff should have different skills to participate in the realization of the print version than the skills needed for the realization of the web version?

No: The editorial staff only deals with the content, and it is the editorial staff's job to check that they are of quality and to submit them, of course, to the normal checks journalism. Quality, rigor, and clarity of content are the founding values of the newspaper, regardless of its form. Also, on the same online version, we publish in-depth features and articles that often originate in the same spirit as the articles in the paper. The only difference is that online, we also do a more "chronicling," so to speak, related to current events. This aspect is partly missing in the paper (there are, however, in-depth features related to current issues, e.g., restorations, new exhibits, new museums, and so on, and a section reserved for "debate" in which we invite, in each issue, a dozen or so personalities, such as museum directors, art historians, critics, curators entrepreneurs, professionals, to discuss the issues of the moment). The competencies must therefore be identical.

- In what year did you start using social media (Facebook, Instagram, LinkedIn, etc.)?

In 2017, the year the magazine opened.

- Can an art magazine today survive without an online presence?

It depends on the magazine's goals. In our case, online is crucial, because we are a magazine that was born online.

- Do you find that traditional print media can still offer new opportunities in the of publishing?

Indeed, our quarterly print magazine is an example of that.

- How do you consider the print version different from the web version in terms of the content offered?

As mentioned above, our print quarterly is designed for a "slower" reading experience with no deadline, while the online is more news-related. However, the quality is the same, and on specific content (such as exhibition reviews or focuses on artists and works), the in-depth level is identical. Therefore, one can safely do an in-depth study on the Web. That of the Web as a place for exclusively hasty reading is nothing more than a myth. On the Web, one can and should also delve deeper.

- Has the print product enhanced the online offering in any way?

I would not use the term "enhance." However, we can say that the quarterly print is a product that has helped extend the audience, content, and goals of Finestre sull'Arte.

- From your point of view, are the same skills needed to work in publishing "traditional" and in online publishing?

"Publishing" is a broad term since it encompasses books, magazines, newspapers, multimedia products, etc. I, being a journalist, can only speak for the "journalistic" part. Today, as is well known, information has become a commodity.

A modern newsroom must therefore be able to offer its readers a product that can be able to stand out, regardless of form: this applies to both online magazines and magazines on paper. One stands out, for example, by offering readers a product that is characterized by a degree of depth that others do not offer, a product where they write weighty signatures, or even a product with articles with a fresh and innovative slant. It is not, however, a problem of "online" and traditional because there are excellent examples in both areas.

- Do you believe that academic training can prepare professionals ready to be placed in this field?

Of course. But you also need much practice of the craft, indeed perhaps practice is even more important.

- What skills do you think are essential to fill the role of editor or contributor compared to the current conditions in which news channels verge?

Being able to write in fluent and correct Italian (which is by no means a given) and generally having all the skills that are required for journalistic work: knowing how to research news, knowing how to verify a source's reliability and communicate content

to the public in a straightforward manner. Indeed, today when all the worst misinformation is circulating on the Web, these skills are becoming increasingly important. It must also know how to juggle confidently among online sources and be able to use social media as a mine of information: a journalist today who cannot handle social media for his or her work cannot be a complete journalist. Today, an editor, in order to make a meaningful contribution to the news outlet where he or she works, must also be curious and proactive, two fundamental qualities for a modern journalist.

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