

Redefining Cultural Relevance: Music and Culture Magazines in a digital-first media landscape.

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1. Introduction

The emergence and development of digital media has significantly transformed the landscape of journalism and print media over the last two decades. Traditional print magazines, once central to pop culture and music discovery, have faced declining circulation figures, declining advertising revenues, and increasing competition from digital platforms, streaming services, and social media. Music journalism has undergone substantial change as audiences increasingly consume music and media content through online spaces for immediacy, accessibility, and algorithms. However, despite repeated predictions regarding the death of print media, independent and niche music magazines continue to survive and, in some cases, experience renewed cultural relevance.

Alongside the resurgence of vinyl records, independent bookstores, and physical media more broadly. Modern print magazines have increasingly shifted away from functioning purely as a source of information and towards becoming a curated cultural artefact. Rather than competing with digital media in terms of speed or accessibility, many modern music magazines instead emphasise long-form journalism, visual identity, collectability, authenticity, and community engagement. This transformation suggests that print media may no longer operate primarily through mass circulation, but instead through niche cultural value, audience trust and experience.

This dissertation explores how modern music magazines maintain cultural relevance in the digital age, focusing specifically on editorial identity, audience engagement, and the continued significance of physical print culture. Through examining both mainstream and niche music publications, the study aims to investigate how magazines adapt to changing audience behaviours while attempting to preserve authenticity and editorial integrity; in today's times, with mass advertising of gambling, ai and algorithms.

To explore these ideas, qualitative semi-structured interviews were conducted with Editors from two publications in contrasting sectors: DJ Mag and Shindig! Magazine. DJ Mag is a globally recognised dance music publication that has embraced digital expansion and multimedia branding, whilst Shindig! is an independent, niche publication centred around a curated music and film culture, physical print collectability and visual identity. The interviews were analysed thematically using three core themes: cultural relevance, editorial practices, and audience practices.

This dissertation argues that modern music magazines remain culturally relevant not by competing directly with digital media, but by repositioning themselves as curated cultural spaces that prioritise authenticity, trust, community, and physical tangibility. Through combining academic theory with primary interview research, the dissertation demonstrates that print magazines continue to occupy an important role within modern music culture, particularly among audiences seeking alternatives to algorithmic digital consumption.

2. Literature Review

2.1 The Decline of Print Media and Digital Disruption

The rise of internet-based media platforms transformed audience expectations surrounding speed, accessibility, and immediacy, placing increasing pressure on traditional print publications. McLuhan's (2001) concept that "the medium is the message" remains particularly relevant within discussions surrounding digital disruption, as the transition from physical print to digital screens significantly changed both how audiences consume information and how media companies and publishers create content.

The internet introduced an environment known for constant information, instant accessibility, and consumer interaction. Jenkins (2006) describes this transition as "convergence culture," where media audiences are no longer passive consumers but active participants within digital spaces. This participatory culture disrupted traditional journalistic gatekeeping, allowing audiences to access music directly through streaming services, social media platforms and online blogs. As a result, music magazines increasingly lost their monopoly over music discovery and criticism.

The digital disruption of print media also reflects the shift from Adorno and Horkheimer's (1944) "Culture Industry" towards Jenkins "participatory culture". One looked at traditional print media as positioning audience as passive consumers of professionally produced content. With digital platforms allowing users to actively create, comment on and distribute information themselves. However, audiences now participate more directly, but with media that is controlled by corporations. Today you could say the relationship between print and digital media has inverted in some respects, but more accurately has become hybridised. As more people use digital media than physical.

Anderson's (2006) theory of the "Long Tail" further explains how digital culture fragmented audiences into increasingly niche communities. While print publications historically relied upon mass-market readers, digital platforms enabled audiences to seek specific content tailored to individual tastes. Consequently, many mainstream magazines struggled to maintain commercial viability, with publications such as Q Magazine in 2020 and 2024 eventually ceasing publication due to declining readership and advertising revenue.

However, it could be argued that digital disruption did not simply eliminate print culture but instead transformed its function. Rather than being an immediate news source, many modern magazines repositioned themselves as slower, curated forms of media consumption. This reflects broader cultural reactions against digital and algorithmic overload. The tangibility of print media became increasingly valuable as a resistance within a culture dominated by temporary and disposable digital content.

Benjamin's (2008) discussion surrounding "aura" and authenticity within mechanical reproduction can be applied to physical print culture. While digital media allows infinite

repurposing and accessibility, physical magazines maintain a sense of uniqueness and tangibility. This contributes to the growing perception of magazines as collectible artefacts rather than disposable information sources. As well as Remic's (2015) Thesis on the vinyl resurgence.

As a result, independent and niche publications have increasingly embraced long-form journalism, visual identity, and physical collectability as forms of resistance against digital immediacy. The resurgence of vinyl records alongside print magazines demonstrates a broader cultural movement towards tangible media forms that offer sensory and emotional value that is absent from digital platforms.

2.2 Cultural Relevance and Music Journalism

The concept of relevance remains central to understanding the role of music journalism within modern media culture. Historically, music magazines functioned as gatekeepers that shaped public taste, legitimised artists, and documented cultural movements. Digital media has changed how we think about who has cultural authority by making production more standardised and easier to produce.

Hebdige's (1979;2012) work on subculture highlights how music scenes operate through shared symbols, styles, and identities that resist mainstream culture. Music journalism historically played an important role in documenting and legitimising these subcultures, particularly within punk, dance, indie, and alternative music scenes. Publications such as NME and Shindig! were influential because they represented specific cultural identities rather than simply reporting all music news.

Thornton's (1995) concept of "subcultural capital" further explains how cultural value is constructed within music communities. Subcultural capital refers to the status individuals gain through their knowledge, taste, and authenticity within niche cultural spaces. Music magazines contribute to this process by writing about artists, scenes, and genres that audiences perceive as culturally meaningful and use to form and create their opinions.

Hall's (1997) theories surrounding representation also suggest this as media institutions actively create cultural meaning and opinions through the selection of artists, genres, and narratives. Which magazines did.

Within digital culture, however, the authority of traditional music journalism has been challenged by streaming platforms and social medias. Audiences no longer require magazines to discover music, as platforms such as Spotify, YouTube, and TikTok increasingly dictate culture and trends. This has forced music magazines to reconsider how they define and create relevance.

Rather than functioning purely as the opinion for taste many modern publications now position themselves as curators of culture. This shift reflects broader changes within media consumption, where audiences increasingly seek authenticity, context, and

depth rather than immediacy alone. Niche magazines particularly maintain relevance by constructing identities that align with specific audiences and communities.

The concept of curation has therefore become increasingly significant within modern music journalism. Bhaskar (2017) argues that in an age of information overload, a magazine's content becomes culturally valuable because audiences rely on trusted voices to navigate through overwhelming amounts of information. Music magazines now compete less through access to information and more through the quality, authenticity, and identity. Almost a return to before the digital age.

2.3 Editorial Identity and Authenticity

Editorial identity and authenticity remain essential to the survival of modern independent magazines. As digital platforms prioritise speed, engagement metrics, and SEOs, print magazines distinguish themselves through coherent editorial voices and perceived authenticity and integrity.

Bourdieu's (1993) theory of cultural production is useful for analysing the strain between autonomy and commercial pressure within media industries. Bourdieu argues that cultural products exist within a space where creators must negotiate between economic capital and symbolic capital. For music journalism, this tension emerges through relationships between editorial independence and integrity, advertising pressures, and audience trust.

Adorno and Horkheimer's (1944) concept of the "culture industry" similarly critiques the commercialisation of cultural production. They argue that mass media industries standardise culture for profit, reducing artistic value and encouraging passive consumption from audiences. Modern music magazines often attempt to resist this standardisation by positioning themselves against clickbait journalism and sponsored content. But profit is the aim for most publishers so attempt is all that some can do as they would be seen as 'sell outs' and inauthentic for clickbait.

Authenticity and integrity therefore become a key form of cultural value. This aligns with Banet-Weiser's (2012) argument that authenticity can operate as a form of branding within modern media culture.

House style and editorial consistency are also important aspects of identity. Editorial voice allows magazines to maintain recognisable identities and styles across multiple writers and contributors. In niche music magazines particularly, audiences often develop loyalty not only to the subject matter itself, but to how the content is presented and the writers themselves.

Digital culture has clouded these dynamics further. Social media platforms encourage constant content production and visibility. Causing many independent publications now to utilise digital platforms primarily as marketing and promotional tools while preserving print editions as spaces for slower, more considered journalism.

This demonstrates how modern magazines increasingly balance multimedia expansion with the preservation of editorial authenticity and integrity. While digital platforms may extend audience reach, print editions continue to function as expressions of identity and authenticity.

2.4 Audience Behaviour and Participatory Culture

Audience behaviour within media culture has changed significantly due to digital technologies and participatory media practices. Traditional print audiences historically consumed magazines in relatively passive ways, whereas modern audiences interact with media across multiple platforms simultaneously.

Jenkins' (2006) concept of participatory culture explains how audiences now actively contribute to media circulation, discussion, and interpretation. Social media platforms allow audiences to engage directly with publications through comments, sharing and feedback. This creates more immediate relationships between publications and their audiences.

However, the fragmentation of audiences also presents challenges for modern magazines. Anderson's (2006) "Long Tail" theory suggests that digital culture encourages niche consumption habits. Rather than appealing to broad mass audiences, successful modern magazines often cultivate highly specific communities centred around shared cultural values and tastes.

Baudrillard's (1994) ideas surrounding hyper reality may also apply to digital music culture, where algorithms and social media trends increasingly shape perceptions of cultural value. Audiences may seek print media because it offers experiences perceived as more authentic, intentional, and tangible.

Modern audiences therefore engage with magazines differently than previous generations. Rather than relying upon magazines solely for music discovery and reviews, readers increasingly use them for their validation, identity, and cultural impact.

This aligns with a broader shift towards lifestyle-based consumption patterns. The resurgence of vinyl records, independent coffee shops, boutique bookstores, and niche magazines reflects growing cultural interest in curated physical experiences. Music magazines increasingly function within this wider ecosystem of lifestyle and identity-based consumption.

2.5 Print Media as Material Culture

The continued relevance of print magazines can also be understood through theories of material culture and physical media. While digital media prioritises convenience and accessibility, physical objects maintain emotional, sensory, and symbolic significance.

Benjamin's (2008) discussion of aura remains particularly significant here. Physical print retains a sense of uniqueness and tangibility absent from infinitely and constantly recycled digital content. Print magazines therefore acquire value not simply through information, but through material presence.

The resurgence of vinyl culture further supports this argument. Bartmanski and Woodward (2015) suggest that vinyl records survive because they provide a ritualistic and sensory experiences lacking within streaming culture, as you have to either go to a record shop to buy them or actively search for them. Similar dynamics apply to modern magazines, particularly independent publications that emphasise visual identity and collectability.

Consequently, print magazines increasingly operate as cultural artefacts rather than disposable commodities. Their value lies not only in what they communicate, but also in how they exist physically within everyday life. Coffee-table magazines, collectible covers, and limited-edition publications all demonstrate how print media now intersects with lifestyle and identity.

3. Research Design and Methods

This study adopts a qualitative research design in order to explore the “how” and “why” (Tenny S, 2022) music magazines understand and negotiate cultural relevance, editorial practices, and audience engagement in the modern media landscape. Given the exploratory and theory-based nature of the research, a qualitative approach is more appropriate, as it allows for an in-depth examination and critical analysis of perspectives and experiences that cannot be captured through a quantitative method.

3.1 Research Approach

The primary method used in this study is semi-structured interviews. This approach provides a balance between a consistency of structured questions, and a flexibility of the interviewee answer however seen fit, allowing key themes to be explored while also enabling participants to elaborate on areas of particular relevance to their experience, and with the natural flow of the interview. Following interpretivism and the idea there isn't one set objective. Given both interviewees would be seen as experts in their field this is particularly relevant. Semi-structured interviews are especially valuable in media research, as they allow for insight into both formal and informal processes and practices by specific questions but being able to critically analyse the findings.

Two participants agreed to be interviewed for this study, representing the same job but in different positions within the music magazine industry. One participant works for a well-established, internationally recognised publication, while the other is involved in a smaller, niche magazine with a clearly defined audience. This comparative approach allows both common trends and key differences to be clearly visible, but also for how themes of cultural relevance, editorial practices and audience practices are apparent from their different answers.

3.2 Data Collection

Interviews were conducted remotely and recorded with the participants' consent.

Appendix B. The questions were organised around three core themes: cultural relevance, editorial practices, and audience engagement. Additional follow-up questions were used to clarify responses and explore emerging topics in greater depth.

The use of open-ended questions encouraged participants to reflect on their experiences and provide detailed responses. This was particularly important for capturing each nuanced perspective on issues such as editorial independence and the impact of digital media. As well as the definition of cultural relevance.

3.3 Data Analysis

The data was analysed using thematic analysis. This involved identifying recurring patterns and themes within the interview transcripts and organising the research questions into each.

The analysis followed a structured process: Getting familiar with the data through repeated listening of the interviews and reading of the written transcripts, coding of relevant sections to the themes, grouping these into my specific themes, refining answers to ensure coherence and relevance to the literature review.

The three primary themes aimed to cover were cultural relevance, editorial practices, and audience practices these were based on the literature review. This allowed for a clear connection between theoretical concepts and direct findings.

3.4 Ethical Considerations

Ethical approval for this study was granted through a blanket approval process, excluding research involving participants under the age of 18. All participants were informed about the purpose of the study and provided consent prior to participation. They were also given the option to withdraw at any stage.

Confidentiality has been maintained where appropriate, and the data has been used solely for academic purposes. Participants were informed that the findings would be included in a dissertation and made available as part of an online academic portfolio.

3.5 Limitations

While the study provides valuable insights, it is important to acknowledge its limitations. The sample size is only two interviews. Being small, the findings cannot be generalised across the entire industry. Just independent and niche magazines. However, the aim of the research is not generalisation but to create a depth of understanding. The use of two contrasting case studies allows for meaningful comparison while still maintaining a focused scope.

Future study could include a larger range of interview participants from different areas of music journalism and media, alongside direct audience research. This would provide a broader understanding of how audiences engage with music magazines across both print and digital platforms. It could also explore digital platforms such as TikTok, YouTube and Substack to compare with traditional print publications in shaping cultural relevance and editorial identity.

4. Findings and Discussion

4.1 Cultural Relevance

Both interviews demonstrated that cultural relevance remains central to modern music journalism, although each publication defined relevance differently. DJ Mag's editor framed cultural relevance through adaptability and the ability to document evolving music cultures. Describing cultural relevance as "reflecting somewhat the fairly broad spectrum of music culture" while "documenting it accurately, historically, fairly." This reflects Hall's (1997) theories surrounding cultural representations, suggesting that magazines maintain relevance through documenting modern cultural movements and trends.

DJ Mag's editor also discussed how the publication adapted editorial practices in response to digital media. The interviewee explained that "people just want more long-form stuff to read" while shorter news content increasingly moved online. This demonstrates how print magazines have shifted away from immediacy and focussed on depth and analysis. Happily waiting for a monthly release with quality over an instant post. Effectively choosing what they see as culturally relevant work.

In contrast, the Shindig! editor framed cultural relevance through curation, authenticity, and physical media culture. The participant repeatedly described the magazine as a "curator" rather than simply a publication, suggesting that relevance emerges through carefully selecting artists, genres, and cultural identities. This aligns closely with Thornton's (1995) concept of subcultural capital, where magazines maintain authority through their specialised knowledge and taste. Readers would go to magazines before choosing an album to buy or listen to, even making opinions based on what they had read.

The Shindig! editor also positioned itself directly against disposable digital culture, arguing that "people want physical things" and describing print magazines as permanent cultural objects. This reflects Benjamin's (2008) theories surrounding aura and materiality. In that the idea of a magazine itself is a reason for wanting to read what is inside so the magazine's 'aura' creates an audience itself rather than for specific information, a different take on cultural relevance as Shindig! is talking about where a magazine sits in culture.

A key difference emerged between the two interviews, regarding adaptation. DJ Mag's editor viewed digital expansion positively, emphasising the advantage of international reach and multimedia integration. The Shindig! editor, however, framed digital culture more critically, suggesting that print offers concentration, tangibility, and authenticity that are lacking within online spaces.

This shows two contrasting models of survival within modern music journalism. DJ Mag represents adaptation through integration with digital culture, while Shindig! represents survival through providing a variation from digital culture, a resistance as such. Relying

on audiences wanting exactly what they provide, could be seen as those who prefer the 'old school' forms of music media.

4.2 Editorial Practices

Editorial identity, integrity and authenticity emerged as major themes across both interviews. Both publications strongly emphasised the importance of maintaining editorial independence and style despite commercial pressures.

DJ Mag's editor discussed the separation between editorial and advertising departments, explaining that "we're not the PR wing of their operation." This reflects Bourdieu's (1993) discussion surrounding tensions between symbolic and economic capital within cultural industries. Although commercial relationships remain necessary, the magazine emphasised maintaining journalistic integrity. They are separate and their own body, they take pride in what they write without worrying about funding. A luxury they have been afforded by being a bigger magazine and their digital expansion.

Similarly, the Shindig! editor stressed the importance of a house style, editorial structure, and curation. The participant explained that "you have to have a house style" and described editing as essential to maintaining professionalism and identity. This demonstrates how editorial consistency contributes to audience trust and authenticity.

Both editors also revealed strain surrounding commercial viability. DJ Mag acknowledged increasing pressures from artist management teams attempting to influence coverage, while Shindig! discussed publisher concerns regarding commercially successful cover artists. These tensions reflect Adorno and Horkheimer's (1944) critiques surrounding the commodification of culture. There are always external pressures as today everything needs to be done to be profitable. Although both magazines don't depend on it, the pressure still exists.

Despite these pressures, both publications positioned themselves against clickbait journalism and excessive commercialisation. DJ Mag rejected "ingenuine, over promoted pieces," while Shindig! rejected the idea of chasing commercially popular artists purely for sales.

A critical contrast emerged regarding scale and identity. DJ Mag framed professionalism and multimedia expansion as methods of maintaining authority within global music culture. Shindig!, however, framed authenticity through niche curation and anti-mainstream positioning. While DJ Mag embraced digital adaptation, Shindig! treated print itself as a form of cultural resistance.

This comparison demonstrates how modern music magazines negotiate authenticity differently and similarly depending on audience scale and editorial philosophy.

4.3 Audience Practices

Both interviews suggested that audience behaviour has changed significantly due to digital culture and shifting media consumption habits.

DJ Mag's editor described how audiences increasingly engage with content across multiple platforms, explaining that social media, live shows, and digital content now operate alongside the print magazine. The publication acknowledged that audience feedback now primarily occurs through social media rather than traditional letters and fan mail.

The Shindig! editor also discussed the importance of social media, radio shows, newsletters, and playlists in maintaining audience engagement. However, the participant argued that social media primarily functions as a promotional tool rather than just community discussion.

Both editors suggested that audiences no longer rely upon magazines purely for information. Instead, readers engage with magazines as forms of identity, trust, and community participation. The Shindig! editor particularly emphasised the importance of audience trust, describing the magazine as a carefully curated cultural space that readers repeatedly return to.

This reflects Jenkins' (2006) ideas surrounding participatory culture, where audiences actively engage with media brands across multiple platforms. However, the editors also suggest opposition to the participatory culture, particularly regarding social media. Both publications acknowledged the presence of trolls, negativity, and low-quality feedback online. Which is less about engaging with the brand and more of a symbol of the digital inauthenticity as a lot of the users are bots.

Importantly, both interviews linked changing audience behaviours to the resurgence of physical media culture. Vinyl records, independent record shops, and collectible print magazines were repeatedly discussed as interconnected cultural trends. As Remic says in his thesis on vinyl resurgence, the physical nature of the medium changes the experience of consumption. (Remic B, 2015) Suggesting that audiences increasingly seek tangible experiences within highly digitised environments.

Ultimately, the findings suggest that modern music magazines survive not by competing with digital platforms in terms of speed or accessibility, but by offering forms of curation, commodities, trust, and physical engagement that digital media often lacks.

5. Conclusion

This dissertation explored how modern music magazines maintain cultural relevance within the digital age through examining editorial identity, audience practices, and physical print culture. Through combining academic theory with qualitative interview research, the study demonstrated that print magazines have not disappeared due to digital disruption but instead evolved into curated cultural artefacts that prioritise authenticity, community, and tangibility.

The findings revealed that modern music magazines increasingly operate through niche audience engagement rather than mass-market circulation and marketing. Both editors of DJ Mag and Shindig! demonstrated how editorial identity, audience trust, and cultural curation remain central to maintaining relevance. However, the interviews also revealed contrasting survival strategies. DJ Mag embraced multimedia expansion and digital integration, whereas Shindig! positioned print magazines themselves as a form of resistance against intangible digital culture.

The dissertation also demonstrated that physical media continues to hold cultural value within modern society. Similar to the resurgence of vinyl records, print magazines increasingly function as collectible tangible products associated with identity, taste, and authenticity.

Ultimately, this research suggests that the future of music magazines lies not in competing directly with digital immediacy, but in offering slower, curated, and more meaningful forms of cultural engagement. Independent music magazines remain culturally relevant because they continue to provide an experience, identity to communities and subcultures as they did prior to digital platforms, which often they struggle to replicate. Both tangible and intangible co-exist for different interactions, audiences and tastes.

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7. Appendix A: Participation Information Sheet



University of Brighton

Title of Study

Redefining Cultural Relevance: Music and Culture Magazines in a Digital-First Media Landscape (Subject to change)

Introduction

My name is Louis; I am a Final year Music Business and Media student at the University of Brighton. I have always been a massive fan of music and have always been obsessed with physical media, like magazines, records and cassettes. I wanted to write about this and find out why there is a decrease in the amount of print we see today and a transfer to digital only. This dissertation investigates how music and culture magazines remain culturally relevant in a digital-first media landscape. With the rise of social media, streaming platforms, and online content, traditional print journalism has been forced to adapt to survive. This study explores how magazines use editorial strategies, audience engagement, and commercial approaches to maintain their relevance. Using interviews with editors, the project aims to understand how music journalism continues to operate as a cultural force despite significant industry changes.

Invitation

You are invited to take part in this research study. Before deciding whether to participate, it is important that you understand why the research is being carried out and what your involvement would include. Please take the time to read the information sheet carefully. If anything is unclear or you would like further information, I would be happy to answer any questions and go through any part of the study with you in more detail. You are encouraged to take time to consider whether you wish to take part before making your decision.

Why have I been invited to participate?

You have been selected to take part in this study based on your professional experience, expertise, and contribution to music journalism. Your involvement in established and widely recognised publications makes your perspective especially relevant in exploring how music and culture magazines maintain cultural relevance in a digital-first media environment.

Do I have to take part?

Participation in this study is entirely voluntary. You are under no obligation to take part, and you are free to withdraw from the study at any time without giving a reason and without any negative consequences.

What will happen to me if I take part?

If you agree to take part, you will participate in an interview exploring your professional experience in music journalism, including editorial decision-making, audience relationships, and industry developments. The interview will be audio and/or video recorded to ensure an accurate account of your responses. The recordings will be stored securely and used only for research and transcription purposes. They will not be shared outside of this study or used in any public context.

Will I be paid for taking part?

There are no expenses, payments, or financial incentives associated with taking part in this study. As the interview will be conducted remotely, participation is entirely voluntary and based on your willingness to contribute to the research.

What are the potential disadvantages or risks of taking part?

There are no significant risks anticipated in taking part in this study. The interview will focus on your professional experience within music journalism, and it is not expected that any topics will cause discomfort or distress. However, you may choose not to answer any questions that you feel uncomfortable with. Participation may involve a small level of inconvenience in terms of your time commitment for the interview. As the interview will be conducted remotely, there are no physical risks associated with participation. To

8. Appendix B: Signed Participant Consent Forms



University of Brighton

Participant Consent Form

Title of Project: "Redefining Cultural Relevance: Music and Culture Magazines in a digital-first media landscape." (subject to change)

Name of Researcher: Louis Johnson

Please
initial.

I have read and understood the information sheet for the above study, and have had the opportunity to consider the information and ask questions.

The researcher has explained to my satisfaction the purpose, principles and procedures of the study and any possible risks involved.

I am aware that I will be required to take part in a recorded interview

I understand that my participation is voluntary and that I am free to withdraw from the study any time before May without giving a reason and without incurring consequences from doing so.

I understand how the data collected will be used, and that any confidential information will normally be seen only by the researchers and will not be revealed to anyone else.

I agree to take part in the above study.

Signed by Researcher: Louis Johnson

Dated 30/03/2026

Signed by Interviewee:

Dated



University of Brighton

Participant Consent Form

Title of Project: "Redefining Cultural Relevance: Music and Culture Magazines in a digital-first media landscape." (subject to change)

Name of Researcher: Louis Johnson

Please
initial.

I have read and understood the information sheet for the above study, and have had the opportunity to consider the information and ask questions.

CL

The researcher has explained to my satisfaction the purpose, principles and procedures of the study and any possible risks involved.

CL

I am aware that I will be required to take part in a recorded interview

CL

I understand that my participation is voluntary and that I am free to withdraw from the study any time before May without giving a reason and without incurring consequences from doing so.

CL

I understand how the data collected will be used, and that any confidential information will normally be seen only by the researchers and will not be revealed to anyone else.

CL

I agree to take part in the above study.

CL

Signed by Reseacher: Louis Johnson 	Signed by Interviewee: 
Dated 30/03/2026	Dated 15/04/26