

## Ciclo: un proyecto en la periferia www.ciclo.net

**El primer número** de la revista Ciclo aparece en septiembre de 1999, pero la gestación y creación se remonta unos meses atrás: marzo de 1999 será el comienzo del proyecto editorial. Ciclo es un proyecto que nace en un principio de la carencia en Zaragoza de revistas gratuitas de tendencias, culturales y dirigidas a la gente joven. Tras esa idea modesta del comienzo y tras numerosas reuniones, un grupo de personas inquietas, de sobrada y reconocida preparación y, sobre todo, jóvenes y emprendedoras deciden formalizar lo que hasta hoy conocemos como Ciclo.

Pero dentro de esa preparación del proyecto se establecieron unas líneas claras de actuación. Ciclo no sólo sería una revista con el tradicional soporte papel, sino que la inquietud y la demanda de la juventud de hoy en día por las cuestiones tecnológicas hacía fundamental en su desarrollo la creación de una revista digital a través de internet, ya que las nuevas tecnologías son el futuro de la comunicación en el mundo y ambos soportes son necesarios para la transmisión de información y llegar al más amplio público posible. Reconociendo las diferencias entre ambos medios, se crea Ciclo.net con la intención expresa de que no sea una mera reproducción del papel, como se hacía en los medios de comunicación más tradicionales, sino que se adapte al canal que emplea haciendo valer unos recursos propios de la tecnología. Otro de los puntos que conforme avanzaba el proyecto tomaba más cuerpo era el de no quedarse el soporte papel como proyecto en la propia comunidad autónoma, sino que la inquietud cultural de sus miembros podría transmitirse al resto del Estado con una buena y coherente organización; así es como Ciclo.net se transmite al resto del mundo.

Conforme ha avanzado en firme cada número de la revista Ciclo, el contenido se ha caracterizado principalmente por el eclecticismo que domina

en sus reportajes, entrevistas y noticias. Más cerca de lo contemporáneo que del clasicismo, la diversidad es el claro exponente que desde un primer momento se planteó desde la redacción de Ciclo. Música, cine, arte, diseño, internet, literatura... todo tiene cabida en la revista. Pese a que el peso específico de los diferentes números ha sido la música, siempre hay amplio espacio para otros temas. Todo tratado desde una óptica inquieta, fiel reflejo de la personalidad del equipo de profesionales que fundaron Ciclo. Accesibilidad a facetas de la vida actual, sin intentar reflexionar ni adoctrinar a las personas que leen la revista. ¡Qué opinen los lectores! Que juzguen si dentro de este eclecticismo y variedad se reflejan sus gustos personales.

Además de ofrecer contenidos, Ciclo.net ofrece unos servicios añadidos de gran utilidad y sencillez de manejo, tales como un extenso y completo directorio, un área de descargas en la que se puede encontrar todo tipo de software, zona de audio donde se puede descargar y oír en *streaming* diversos mp3, así como una completa selección de las mejores emisoras de radio on line de internet. Uno de los servicios con más aceptación es el de los foros, en los que los visitantes tienen la oportunidad de intercambiar opiniones e información. También los usuarios de la página disponen del servicio de chat.

Dado que la temática de la revista trata sobre el ocio consumido y enfocado a gente joven, la población a la que se dirige la revista es la perteneciente a la franja que va desde los 16 a los 39 años, si bien no se excluye a ningún grupo de edad. De hecho, estudios del Instituto Nacional de Estadística concluyen que el medio más utilizado para el consumo de ocio por la franja de edades de entre 14 a 34 años son las revistas (después de la televisión). El lector al que se dirige Ciclo es cualquier persona joven, consumidora de ocio y con inquietudes culturales. Este tipo de lector puede ser desde un adolescente hasta un estudiante universitario, un profesional liberal o cualquier trabajador.

Al tratarse de una publicación gratuita, la forma de distribución que se realiza del papel no es la tradicional a través de kioscos, sino que consiste en extender Ciclo en aquellos puntos por donde se mueve el público al que se dirige la revista. Ciclo tiene una especial sensibilidad en cuanto se comprende que realizar una buena y completa distribución es uno de los factores que más directamente influyen en el éxito de la publicación. Por este motivo, la experiencia a lo largo de este bagaje de dos años ha dado como resultado una muy completa red de distribución, tanto en calidad como en cantidad. Nuestros lectores consiguen su revista sólo con ir a tomar algo a su bar o cafetería de costumbre, comprar discos, salir de marcha, ir de compras, ir a la escuela o a la facultad, a la biblioteca, al cine, etc.

Una característica por la que se ha definido Ciclo desde su creación hasta el día de hoy es que su expansión geográfica ha sido una de las pautas de su crecimiento, y traspasar las fronteras de Aragón ha sido uno de los motivos para su consolidación como unas de las revistas gratuitas de tirada nacional más solicitadas por los lectores y con más prestigio de todo el ámbito estatal. ■

Imagen publicada en **Zehar 36**



Eva Wohlgenuth **Bodyscan** <http://thing.at/bodyscan>

Contribución enviada por ALBERTO CORTÉS, director de CICLO, revista publicada en Zaragoza.

# Ciclo: periferiako proiektua

## www.ciclo.net

Ciclo aldizkariaren lehenengo alea 1999ko irailean kaleratu zen, baina proiektua hilabete batzuk lehenago ernatu eta sortu zen: 1999ko martxoan, hain zuzen ere, hasiera eman zitzaion argitalpen proiektuari. Ciclo sortzearen hasierako arrazoia, Zaragozan, kultur joerak biltzen dituen eta gazteei zuzenduta dagoen dohaineko aldizkariarik ez egotea izan zen. Hastapenetako ideia xume horri heldu eta bilera ugari egin ondoren, trebakuntza oneko eta ezagunekoak eta, batez ere, gazteak eta sortzaileak ziren eta kezka zituzten lagun multzo batek gaur egun Ciclo izenez ezagutzen duguna gauzatzea erabaki zuen.

Alabaina, proiektuaren prestatze lanen barruan, oso garbi zeuden jarduera lerro batzuk finkatu ziren. Ciclo ez zen ohiko aldizkaria izango, paper euskarrian oinarrituko zena; alderantziz, gaur egungo gazteek teknologia inguruan dituzten kezka eta eskaera aintzat hartuta, funtsezkoa zen interneten bidezko aldizkari digitala sortzea, teknologia berriak munduko komunikabideen etorkizuna baitira, eta bi euskarriak beharrezkoak baitira informazioa emateko eta informazio hori ahalik eta jende gehienak jasotzeko. Bi euskarrien arteko aldeak kontuan hartuta, Ciclo.net sortu genuen, asmo zehatz batekin: komunikabide tradizioaletan egiten denaz bestera, paperean egindakoaren kopia hutsa izan ez zedin, eta teknologiak berezkoak dituen baliabideez baliatua, erabiltzen duen bitartekora molda dadin. Proiektua aurrera joan ahala, beste ikuspegi bat gorpuztuz joan zen, alegia, paper euskarria ez geratzea proiektu gisa gure autonomia komunitatean, eta kideen kezka kulturalak, antolakuntza onaren eta koherentearen bitartez, Estatuko gainerako lurraldeetara hedatzea; era horretan, Ciclo.net hedatu da mundu osora.

Ciclo aldizkariaren ale bakoitza era sendoan aurrera joan den neurrian, edukiaren ezaugarri aipagarriena bertako erreportaje, elkarrizketa eta berrietan nagusitzen den eklektizismoa izan da. Gertuago dago garaikide izateki klasikoa izateki baino, eta aniztasuna da Cicloren erredakzioan hasiera-hasieratik bultzatu nahi izan zenaren ezaugarri garbia. Musika, zinema, artea, diseinua, Internet, literatura... guzti-guztia sar daiteke aldizkariaren barruan. Argitaratutako aleetan, musika gai garrantzitsuena izan bada ere, badago beste gai batzuk jorratzeko tokia, eta gai guztiak Ciclo sortu zuen profesional taldearen nortasuna islatzen duen ikuspegitik begiratu daude. Egungo bizitzaren alderdiei heltzen zaie, aldizkariaren irakurleak hausnartzera bultzatzeko edo hezteko asmorik gabe. Adieraz dezatela irakurleek beren iritzia! Ikus dezatela, eklektizismo eta aniztasun horien barruan haien gustuak islatu dauden.

Ciclo.net-ek edukiez gain, onura handikoak eta erabiltzen oso errazak diren zerbitzuak ere eskaintzen ditu, hala nola, direktorio zabala eta

ondo osaturikoa, software mota guztiak aurki daitezkeen deskarga guinea, deskargatzea dagoen eta hainbat mp3 streaming moduan entzutea dagoen audio guinea, eta interneteko online irrati emisore onenetakoen aukera zabala. Zerbitzuen artean, gehien erabiltzen direnetako bat foroak eskaintzen dituen da, erabiltzaileek iritziak eta informazioa trukatzeko aukera ematen duena. Azkenik, orriaren erabiltzaileek chat zerbitzua ere badakute.

Aldizkariaren temak gazteek kontsumitzen duten eta haiei begira eskaintzen den aisialdiaren ingurukoak direnez, aldizkaria 16 eta 39 urte bitartekoei zuzenduta dago, baina ez du beste edozein adin tarte baztertzen. Izan ere, Estatistikaren Institutu Nazionalak egindako hainbat azterketaren ondorioz egiaztatu denez, 14 eta 34 urte artekoek aisialdiaren kontsumorako gehien erabiltzen duten bitartekoa aldizkariak dira (telebistaren ondoren). Ciclo aldizkaria gaztea den, aisialdia kontsumitzen duen eta kezka kulturalak dituen edozein pertsonari zuzenduta dago. Irakurle mota hori nerabea izan daiteke, unibertsitateko ikaslea, profesional liberala edo edozein langile.

Dohaineko argitalpena izanik, paper euskarrikoa banatzeko modua ez da ohikoa, kioskoen bitartez, alegia; horren ordez, Ciclo aldizkaria banatu egiten da aldizkaria erostean interesa eduki dezaketen erosleak mugitzen diren lekuetan. Ciclo aldizkarian jakitun gaude banaketa ona eta ahalik eta zabalen egitea argitalpenaren arrakastan eragin handiena daukaten alderdi garrantzitsuenetako bat dela. Horregatik, bi urte baino gehiagoko bitarte horretan bildutako esperientziaren ondorioz, banatzeko sare sendoa sortu da, bai kalitate ona bai eta, jakina, kopuru handia dituen. Gure irakurleek aldizkaria eskuratzeko, ohiko taberna edo kafetegira joan besterik ez daukate, edo diskoak erosi, martxan ibili, erosketak egin, eskolara edo fakultatera joan, liburutegira, zinemara, e. a.

Ciclo sortu zenetik gaur egunera arte, geografian izandako hedapena izan da aldizkaria definitu duen ezaugarri bat, hedapena hazkundera zabaltzeko araua izan delako; eta, ildo horretan, Aragoiko mugak gainditzea arrazoia izan da irakurleek gehien eskatzen dituzten eta, Estatu osoan, nazio mailako tirada duten doako aldizkariaren artean, ospe handiena daukan aldizkari gisa finka dadin. Ciclo, gaur egun, hurrengo hirietan banatzen da: Bartzelona, Madril, Zaragoza, Huesca, Bilbo, Donostia, Gasteiz, Valentzia, Castello, A Coruña eta Palma. Era berean, beste hiri eta lurralde batzuetan banatzen da, une zehatzetan eta mota askotako dendetan. Horien artean, Palentzia, Gijon, Teruel, Cuenca edo Nafarroa daude. Eta hori guztia kalean daramatzen bi urteetan bakarrik lortu da. Denboraren poderioz, Estatuko gainerako hirietara ere Ciclo izeneko aldizkaria zabalduko da. ■

## 12 centrodearte.com

Centrodearte.com is an on-line journal of contemporary art and critical thought, which views art as a complex social, economic and political phenomenon. In centrodearte.com we want to work on the contradictions that we encounter in the world of art and we are looking for new means of production, presentation and dissemination of art. Our aim is to set up a space from which to question traditional formats and models of exhibition in order to investigate new relations and experiences; to create a place for meeting and exchange between geographically remote places and/or people that are nonetheless close in their interests and involvement.

We are interested in the web as a space which is generating new relations and as a tool which enables decentralised work and which helps to create networks of collaboration. For an ever greater number of artists, activists, writers, musicians, programmers and amateurs in general, the internet is a valuable tool and of great assistance at a time in which communication is practically monopolised and information directed. We think it is fundamental that the artists and other people involved in cultural management know about these new tools and take up a position in the world of information.

Geographically, we operate mainly in Spain, Portugal and the Americas, places where situations of cultural/social interest are currently occurring, which are reflected in many of the cultural projects with which we are collaborating.

The publication is theme-driven. It reflects, through different sections (essays, interviews, forums, etc.), on a specific cultural aspect and on its impact on everyday life. With each edition we produce a project-on or off the internet-in collaboration with people who know about the subject in question and we publish complementary material, such as brochures, CDs, DVDs or printed books.

Our publication is aimed at a very broad public; at everyone interested in current cultural events.

Our main, though by no means only, channel is the internet. Depending on the specific project we're working on we use other media and we are trying to filter into other circuits. One example is *Ventanas, visibilidad en una oficina* [Windows, visibility in an office], a visual anthropological project we produced with the first edition of centrodearte.com, which questioned the use of the label Latin American art as a blanket term covering an extremely plural situation, which is widely used by the art institutions and the market. We tried to disseminate the project at art spaces and we had it coincide with the dates of ARCO. We got a lot of word-of-mouth publicity for *Ventanas* at ARCO, and many of the people who were in Madrid at the time came to our offices to see it.

The workshop we did with the second edition, *Read\*Write\*Execute\** examined the web as a political space which is generating new social relations —centring on the area of art's relations with culture and society— and on subjects such as copyright/left, access, censorship, autonomous dissemination and online surveillance, etc. At the same time we explored the technical and ideological advantages of establishing strategies of collaboration and networking.

For this reason, we try to have maximum online dissemination between networking groups, but also between people who do not work directly with "new technology" but who are working on collaboration models.

In the project we're working on at the moment, *El texto es la imagen*, we're trying to penetrate and involve circuits of graphic design, music and fashion.

Zehar has been a reference point for people like us working in cultural production, for the way it deals with the complexity of contemporary thought and artistic activity at an international level. As a magazine it's grown in consonance with the development of cultural models and we have a huge respect for it for its consistency and the critical tone it's managed to maintain. ■

Contribution by Esther Regueira and Emilia García-Romeu, editors of [www.centrodearte.com](http://www.centrodearte.com), online magazine published in Madrid.

## 13 Ciclo: a project on the edge

[www.ciclo.net](http://www.ciclo.net)

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The first issue of *Ciclo* magazine ([www.ciclo.net](http://www.ciclo.net)) came out in September 1999, but it was set up and began to take shape a few months before this: March 1999 was when the publishing project actually started. *Ciclo* is a project that first began because there were no free magazines about cultural trends for young people in Saragossa. In the wake of this modest initial idea and after numerous meetings, a group of acknowledged, highly trained, enterprising people, who above all were young and resourceful, decided to formalize what we have known up to now as *Ciclo*.

However, as part of the preparation process in this project certain clear courses of action were established. *Ciclo* was not only going to be a magazine in the traditional paper format; the concerns and requirements of young people nowadays with regard to technological questions also made the creation of a digital magazine over the internet a fundamental aspect in its development, as the new technologies are the future of communication in the world and both formats are necessary to transmit information and reach the broadest possible readership. Acknowledging the differences that exist between both formats, *Ciclo.net* has been set up with the specific aim of not being a mere reproduction of the version on paper, as was the case with the more traditional media, but rather of adapting to the channel that it uses by taking advantage of certain resources of the technology itself. Another of the aspects which took shape more clearly as the project progressed was that the paper format was not just a project in Aragon itself, but that the cultural concerns of its members could be transmitted to the rest of the country with decent coherent organization, and this is how *Ciclo.net* has been disseminated throughout the rest of the world.

As each issue of *Ciclo* magazine has taken shape, the characteristic feature of its contents has mainly been the predominant eclecticism of its reports, interviews and news stories. With an editorial staff closer to contemporary than to traditional concerns, *Ciclo* has promoted diversity as a basic feature from the very beginning. Music, cinema, art, design, the internet, literature, there is room for all of these in the magazine. Despite the fact that a number of issues have specifically focused on music, there is always plenty of space for other subjects, all of which are dealt with from a lively point of view which faithfully reflects the personality of the team of professionals that founded *Ciclo*. The magazine is open to aspects of contemporary life, but does not try to indoctrinate readers or tell them what to think. Let readers have their say! Let them judge whether their personal tastes are reflected in this eclectic varied approach.

As well as providing content, *Ciclo.net* offers certain additional services that are extremely useful and simple to use, such as an extensive comprehensive directory, a download section where you can find all kinds of software, an audio section where you can download and listen in streaming format to various MP3s, as well as a comprehensive selection of the best radio stations on line on the internet. One of the most popular services are the forums, where visitors have the opportunity to exchange opinions and information. Finally the people who use the web page also have a chat service.

Given that the subject matter of the magazine deals with how young people use their free time, the target readership ranges from 16 to 39 years of age, although no age group is excluded. In fact, studies by the National Institute of Statistics have concluded that, after television, the medium most used in their free time by the 14 to 34 year-old age group is the magazine. The kind of reader that *Ciclo* is aimed at is any young leisure consumer with an interest in culture. This kind of reader includes adolescents, university students, liberal professionals and all kinds of workers.

As it is a free magazine, the paper version is not distributed in the traditional way through newsagents, but consists of handing out *Ciclo* in places frequent-

ed by the target readers. *Ciclo* is especially sensitive to the fact that a satisfactory comprehensive distribution process is one of the factors bearing most directly on the success of the magazine. For this reason the experience gained over more than two years has resulted in a highly comprehensive distribution network both in terms of quality and quantity. Our readers get their magazine by merely going to have a drink in their usual bar or café, buying records, going out on the town, going shopping, going to school or university, to the library, to the cinema, and so on.

One feature of *Ciclo* from the beginning has been that its geographical expansion has been one of the guidelines in its growth. Going beyond the borders of Aragon has been one of the reasons why it has established itself as one of the most prestigious and popular free magazines nationwide. *Ciclo* is currently being distributed in the following cities: Barcelona, Madrid, Zaragoza, Huesca, Bilbao, San Sebastian, Vitoria, Valencia, Castellón, La Coruña and Palma de Mallorca, as well as also being available in other cities and towns through selective deliveries to all kinds of establishments. These places include Palencia, Gijón, Teruel, Cuenca or Navarre. It has achieved all this in just two years. As time goes by, other cities in Spain will also be able to enjoy a magazine called *Ciclo*. ■

*Contribution by Alberto Cortés, editor of Ciclo, magazine published in Zaragoza.*

Specialized distribution channels for this kind of magazine either do not exist in the way that we would like to imagine them or are not ready to absorb large print runs, (more than 10,000 copies.) However, they do provide very direct access to your target readers, as the latter know where to go and look and are always on the lookout for new things.

Mainstream channels are too large-scale and a magazine like ours, because of its typology, (size, contents, time it has been on the market...) almost becomes invisible; with the paradox that at the same time they turn you into a more democratic product, so to speak.

With a more small-scale distribution system, point by point, you get to where you think you ought to be and the contact with your readership is much more direct; however, it does mean complicating your procedures a lot.

In the end we work using a mixed system; we try to deal less and less with the business side of things and get professionals to do it. At the moment we are focusing a lot of our efforts on making ourselves known, (we are still a brand new magazine with fairly limited distribution) and on attending events connected with modern culture, where we can mix with other professionals from the medium and reach an audience that, because they go to these events, presumably might have some interest in a proposal like ours.

Zehar is an art and ideas magazine that has occupied a niche for a long time that nobody wanted, or was able or dared to move into. It has fulfilled a very important task fostering and disseminating culture, and has helped a lot of us to learn about things or to reflect on aspects which we otherwise might not have had access to. But perhaps recently it has become just that free magazine published by Arteleku that periodically arrives in your letter box and which, if you are not really interested in the subject or attracted by the front cover, you can't really be bothered about because it reminds you of something that you already know about.

Maybe we are not especially objective observers because we know all about it right from the inside, but we think that it needs a change of direction, to stand out from other similar magazines that have been coming onto the market and, in some way or other, to woo or surprise its subscribers once again. It needs a new format, to be more changeable, and have a wider variety of contents, etc.

This sounds like show business culture and it probably has quite a lot to do with this: with surviving while maintaining a critical stance, adapted to Arteleku's current needs, in a highly competitive context that is changing dramatically. ■

*Contribution by Ricardo Antón and Txelu Balboa, editors of ESETÉ, magazine published in Bilbao.*

## SUBLIME: art + contemporary culture

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The perspectives for creative work that have led us to set up an editorial project like *Sublime* are based on symbiosis, exchange and the creation of a network of cultural activities that is gradually becoming widespread throughout Spain, Europe and the world.

Our aims include promoting up-and-coming artists who present specific artistic projects for the magazine. We also hope that the magazine provides an outlet for a new generation of critics that might have difficulties finding ways of publishing their articles, while these are also backed up by contributions from established national and international critics. To create a magazine in which you can contrast various interpretations of what modern art is and everything that surrounds the world of creative art.

*Sublime* began on a fortnightly basis as a future reference and guide to the current artistic scene, and it focuses on new cutting edge trends in modern art and all the very latest artistic expression.

The conception we have of *Sublime* is open and is constantly evolving; we do not aim to develop a static project, and personal and group dynamism and development are a vital part of our activity.

*Sublime* tries to pay as much attention as possible to two basic elements that form part of the general conception of the project: the content and the design of the publication.

The magazine has been conceived as an accessible alternative within the national editorial scene; it will be disseminated in galleries and institutions, universities etc. As its distribution system may well be pioneering in the field of national art, its dissemination will depend on the success of this initiative. It is based on the idea that the gallery owner and/or institution will buy a number of magazines at a very low price and then give them away to customers, students and visitors. As it is free it is sure to be widely circulated, so we are offering a top-quality product for almost nothing. We are basically interested in the magazine reaching people and not getting left in the warehouse. This is why we decided to try and make sure through this distribution strategy that the final reception process is successful; we are trying to offer the public accessible modern art that is somewhat removed from the physical presence of the work of art, as well as artistic projects placed in the hands of the recipient.

In each issue of the magazine we create a project that an artist takes part in, handing over six full colour pages to him so that he is completely free to carry out a project, in return for producing a cover for us for the same issue. We think that it is an interesting way to interact with artists, and take the creative process out of the traditional sphere of the white cube, as the projects only exist inside the pages of the magazine.

We think that Zehar is performing a very interesting function as a go-between and intermediary element that serves as a link between the creative world of Arteleku and contemporary society. We also feel that it is a publication containing certain features that make it a forum for debate and the expression of opinion between the artistic community connected with the publication and the rest of society. ■

*Contribution by Avelino Sala, editor of Sublime, magazine published in Gijón.*

## ESETÉ

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*ESETÉ* began as a medium for contemporary creative art, and a laboratory of ideas and processes where we could search for different ways of producing and communicating. We thought that the cultural trends magazine format (visual-contemporary-dynamic) was much more effective than others when it came to getting to know new people or organizations to work with, and it made it easier for us to reach a wider audience than one from just the world of art.

It is a challenge for us to face up to a quarterly thematic project that we try to make as different as possible from one issue to the next. We are endlessly negotiating with collaborators and advertisers, as well as among the editorial staff itself. We need to take quick decisions that often do not depend on ourselves, assume responsibility for mistakes and solve them efficiently, or at least more and more efficiently... and all this really makes you get your act together. The problem to a certain extent is, how not to lose that kind of freshness along the way that working in a more organic, carefree or chaotic way gives you.

Our intention is not to end up being the editors of a more or less trendy magazine, but rather to be able to produce more interdisciplinary projects that look for specific situations to operate in, and function like a creative communications or PR agency.

As it says in our commercial dossier: "ESETÉ is aimed at a modern, participative public that is in need of new experiences. They have a medium to high standard of education and mainly consist of professionals, students and tourists. A public who are interested in what is going on around them, who are regular consumers, who require original information focusing on a cultural scene understood in a wide-ranging sense: (fashion, music, art, technology, places of interest, etc.)". This is how we sell ourselves and from this point on, we hope that each one of them takes the hint in their own way to form a public and group of collaborators that are as varied as possible.

We are aiming at people who want to learn and do things; people who are used to looking at magazines... we don't know whether they are used to reading them or to thinking about what they show; we hardly ever do that. We imagine that our readers may be like ourselves... it would be good if this wasn't the case.

Disseminating the magazine is a complicated, vital matter, because we are not just talking about producing a series of pages that look good one after the other, but about distributing the entire print run properly so that it finally reaches the readership that we want to address.