1 AUDIENCE-CENTRIC EDITING

The one thing all media professionals have in common is the need to reach an audience. News journalists, public relations practitioners, advertising professionals, marketers and social media managers all know that without an audience, nothing they do will matter. The goal of this book is to approach each area of the media field through the lens of **audience centricity**, so we can come to a shared understanding of how to define an audience. We also need to determine what media content appeals to readers and what editors can do to help their media outlets connect with them.

Editors need to keep the audience in mind when assigning work, editing content and disseminating their products to consumers. An audience-centric piece is one that puts the focus on the people reading the content, not on the writer, the editor or the organization. Above all else, it should tell a story of some kind that engages the readers, makes them care about what they have seen and then connects them to future content from the author or the outlet. To that end, when we discuss the idea of "storytelling" in this book, it isn't a "newspaper thing" but rather a broader understanding of how best to reach the audience in a clear, valuable and meaningful way.

If you don't keep the audience in mind when editing, you will drive people away from your media outlet. As you read through any written piece, ask a few of the following audience-centric questions:

- Who cares about this story?
- Why should they care?
- Can I complete the sentence "This matters because . . ." as it relates to this story?
- Do the readers have everything they need to know about this story?
- Has the story kept the attention of the readers?
- Has the story been written at the appropriate level for this audience?
- Does the story tell the readers something new and/or different?

Unfortunately, this level of analysis has been undercut through the reduction of media staffs and the 24/7 pressures of getting content out on all platforms. In other cases, a sense of tradition and heavy reliance on news-writing staples have sapped copy of an audience-centric focus. Good

LEARNING OBJECTIVES

After completing this chapter, you should be able to:

- Understand why media professionals need to value the audience now more than ever.
- Know the key questions editors must ask of themselves to better understand and serve their audience.
- Understand what makes media users different today than in previous generations and how to use that knowledge to best serve your readers.
- Define an audience through demographic, geographic and psychographic elements.
- Apply the five elements of interest that attract readers: fame, oddity, conflict, immediacy and impact.

editors will find a way to balance the pressure to perform for an organization and the needs of a readership to shape valuable content in a way that satisfies key interests of both sides.

For example, if you receive a report on a city council's decision to use a plot of land for a park instead of a set of condominiums, you need to know who is in your audience and what will most interest them. An editor for a newspaper might place the focus on the **5W's and 1H** elements of this issue. The editor will have a reporter dutifully explain the outcome of the vote, provide quotes from both sides of the vote and get reaction from people this decision most directly affects. This editor understands that the paper's audience is large, heterogeneous and likely to care about this issue in a variety of ways.

On the other hand, a public relations professional might edit this piece to accentuate one side of the topic, as it reaches an audience with a narrower interest. If that professional worked for a parents group, the focus might be more on the "win" for the park and what it means for families in that area. If that professional worked for the construction firm that lost the condominium project, the focus would shift to the "loss" at the council meeting and what the firm planned to do next. In each instance, the vocabulary, the emphasis and the approach will change on the basis of the people these editors wanted to reach with their content.

EDITING FOR AN AUDIENCE

When it comes to editing, we can easily get lost in the minutiae. "Farther" versus "further," "that" versus "which" and "who" versus "whom" can pull us deeply into the forest and have us staring at those particular trees. The idea of **microediting** is important, and we will discuss that at length later in the text, but if you spend all your time picking at the bark on the tree and ignoring the fact that you're in a forest, nothing you do will matter. Understanding the big picture starts with understanding your readers and what they demand of you. Here are a few things to keep in mind when you start picking through copy:

Don't Edit for Yourself

This applies to all media professionals, from newspaper and broadcast reporters to public relations practitioners and social media professionals, and editors serve as both the first and last lines of defense against this problem. When you assign something to a writer, it pays to spend some time discussing what you each think is important in the piece. At this point, you can emphasize your understanding of the audience's needs and see what the writer has to say on this issue. If you apply this lens early for your writers, they can more easily focus on specific elements of the story they want to tell and understand what to do and why.

When a writer turns in a draft of a piece, you can see how well the audience's needs are reflected in it and if it needs some fine-tuning. Depending on how much time you have to work on the piece and the availability of the writer, you can dig into the piece and tweak it to best emphasize those audience-centric elements of it. Before publishing the piece, you should work through the questions listed above and see how well the story addresses them. This will give you the chance to make any final corrections you see as necessary or important.

Determine How Your Readers Consume Your Work

Editors have to consider more than just what the content will be, but how it will be consumed. In previous generations, each branch of the media had clear and simple rules for each type of piece it

produced. Newspaper stories published content in **column inches** on a printed page, with briefs usually being about 4 inches each and standard news stories sitting between 12 and 14 inches. Press releases ran one to two typed pages, depending on the topic. Advertisements mirrored these needs, with 30-second TV spots and quarter-page print ads.

Today, each of these media disciplines must reach readers on multiple platforms in various forms. Newspaper editors have to consider how a story will read in print, online and on mobile devices. Public relations practitioners now must reach people who are too lazy to scroll past the first screen of an email, while advertisers need to consider everything from sponsored tweets to native advertising. The choices of platforms and approaches can be dizzying and lead editors to revert to the tried and true standards of their old platforms, thus leaving readers disappointed.

The best way to address these problems is to figure out how your readers want the content you provide. Do they read you primarily on mobile devices, thus forcing you to improve your focus and tighten your writing in hopes of enticing them to click for more content? Do they read you in the "dead-tree edition," culling through paper press releases or turning broadsheet pages of news, thus placing more emphasis on headlines, structure and layout? Do they seek you as a force of habit, showing up at your website or picking up your paper every day? Conversely, do they only read things "pushed" to them through **opt-in** functions they clicked at some point in time or via social media connections they trust?

Also, when and where do they consume your content? Is it in a rushed fashion as they head into work, hoping to use what you have to say to spark conversations during the day, or is it on leisurely weekends when they want to plan projects, be entertained or simply decompress? Your goal as an editor is to shape content that works for the readers and gives them what they want from you. If you can do this, you will have a much larger and more engaged audience.

Cater, Don't Pander, to Your Readers

One of the worst slippery-slope arguments associated with audience centricity is the idea that if we give people what they want, all media outlets will be reduced to showing videos of cats that can play the piano. A clear line exists between audience centricity and pandering to the lowest common denominator, and it is an editor's job to keep the content on the right side of it.

Pandering media outlets slather clickbait headlines on stories that have nothing to do with the actual content of the piece, solely to gain website traffic. These outlets also feed readers "junk food" like cat videos and ideologically reinforced memes to support the readers' point of view, regardless of the accuracy of it. The goal here is like a version of an old "me generation" slogan: "The person who dies with the most clicks wins."

Audience centricity looks at what readers want and need to find a middle ground for the development and transmission of content. This means avoiding press releases that always start with "Company XYZ announces . . ." or news stories that tell readers, "The city council held a meeting . . . ." It means digging into what is already there that matters and refocusing it to best serve the audience members in a way they will accept and understand. It means breaking away from tradition that exists simply because it is traditional while still adhering to time-honored values because they matter. You want to develop a relationship with your readers in an honest, valuable and meaningful way. Editing to emphasize the simple philosophy of "We know you and we think you might need this information" will make your content audience-centric without forcing you to rely on hyperbolic headlines and vapid videos.

VIEW FROM A PRO
BRODY KARMENZIND


Courtesy of Brody Karmenzind

Brody Karmenzind is a partner manager at Facebook, where he serves as the main point of contact for a group of key advertising agency partners. As such, he understands the importance of researching, developing and understanding an audience.

"Facebook as a company is mission driven and all decisions are made through the lens of fostering community and bringing people together," he said.

Karmenzind graduated with a degree in journalism before heading off to Pandora Radio, where he started as an entry-level account development specialist on the sales team in Oakland, California. After working at Pandora for a number of years and moving into the more senior role of account representative, he was recruited by Facebook.

In working with these innovative companies, Karmenzind said he found a common thread of learning how to adapt the organizational approach to fit what readers, viewers and listeners wanted.

"Facebook's philosophy is to use bottom-up feedback to inform product development," he said. "One example of this is the Facebook marketplace. Research teams noticed that folks were selling products on groups and they decided to create the marketplace. After six months, the marketplace had hundreds of millions of products being sold because they followed user behavior using bottom-up feedback versus top-down strategy. Listening to key audiences to inform decisions and being able to pivot quickly is crucial in the digital age."

Karmenzind said his time as a journalism major helped him understand not only how to listen to the audience members but also how to deliver content to them.

"The two advantages I carry with me after going through a journalism program are the ability to concisely deliver a high-impact message to an audience and the ability to move fast," he said. "Due to my ability to write in a concise way, I have been able to effectively communicate with both internal and external stakeholders. In addition, the ability to move fast, be scrappy and knowing that things are never done, they are just due has served me extremely well and has set me apart in the workplace."

In looking at where media is going, he said he has seen some shifts currently that will likely continue as readers and viewers evolve their consumption habits.

"I think there's been a pivot to less objective stories to drive clicks to fuel revenue," he said. "I think this is a mega trend in the wrong direction and more objective news sources will be the winners over the next few years as people lose trust in extremely subjective news organizations."

With digital media continually evolving and audiences continuing to fragment, Karmenzind said nobody truly knows what media companies will need to do in the future to remain audience-centric. That said, Karmenzind said he had a few "best guesses" as to how things would unfold over the next several years.

"If I had to predict where the industry is going I would predict a few things," he said. "The formats will change in the short term into two spectrums: 1. A vertical story format that is very casual, fast paced and not polished is going to explode and will replace newsfeeds. . . . 2. Extremely digestible text formats that will exist in messenger-based platforms will also become popular that folks can digest while engaging with news-based messenger bots."

MEDIA USERS TODAY

To begin understanding media users, you need to know how people use the media. News organizations no longer have the luxury of serving as gatekeepers for all content. Advertisers are no longer at the mercy of one newspaper or three networks to disseminate a message to a large audience. Public relations practitioners are no longer restricted to sending out press packets and hoping for the best. The democratization of media production and consumption created through the internet and other digital media tools means the playing field is much wider than it once was. This provides all media professionals with exciting opportunities and dangerous pitfalls, as they ply their trade in unfamiliar ways to reach an audience they might not fully understand.

Today, digital media has become the dominant force in the field of news, with new platforms and new sources supplanting traditional journalists. According to a 2017 study from the Pew

Research Center and the Knight Foundation, roughly 93 percent of adults get some of their news online via computers or portable devices. News consumers use both "legacy" media outlets, such as traditional print or broadcast sources, and digital-only products. The study also revealed that 43 percent of people frequently get their news from digital sources, which puts this category only 7 percentage points behind television.[1] In the 2016 version of the study, that gap was 19 points, thus demonstrating how digital media is gaining ground quickly. It's also worth noting that the study revealed that advertisers continue to increase spending online, moving from 33 percent of all advertising placed in 2015 to 37 percent in 2016.

The shift from a mass medium to a series of niche sites to serve fractured audiences can be a concern to those media outlets that don't embrace this change. To better assist you as an editor for an outlet that seeks to reach this new generation of readers, consider these things that make this generation of audience members different from those of the mass-media era:

Unlimited Access to Information

Journalists may continue to hold medium-based biases, but consumers have no use for these demarcations. The audiences aren't tied to specific platforms or outlets as much as journalists, who saw themselves as being "newspaper reporters" or "broadcasters," might be. They want information that is stimulating and valuable to them on whatever platform they have available whenever they feel the need for it. In short, they see media content as a buffet of information, and they have many choices as to how, when and where they will consume it.

Editors have to adjust their approach to planning content and providing it to the audience members. A study by the Media Insight Project revealed that audience members of all generations are essentially platform neutral when it comes to how they consume information. Readers tend to select media they see as important to them and then adopt a "my media" attitude when comparing it with the less trustworthy category of "the media."[2] As far as how people want content, this study showed that advertising developed specifically for mobile devices was more successful than pieces built for other forms of media and merely transferred over.

Today's readers also have a heightened **surveillance need**, meaning they constantly want to be aware of anything happening that might be relevant, useful or interesting. This concept is captured in the "fear of missing out," or "FOMO," phenomenon that emerged in the digital era. If publications aren't providing information as quickly as the audience members want, the readers will likely go elsewhere.

This study and others like it demonstrate an uncomfortable point for all media professionals: The audience members are calling the shots now, and we need to adapt to their consumption habits. Media professionals can't hope that what we think matters will serve our readers. We have to adjust our way of thinking to address content and delivery systems to meet the needs of the audience. Editors are crucial in this aspect of audience outreach, as they traditionally determine what gets done, how it is delivered and when readers get to see it.

The Fake News Phenomenon

Hoaxes, falsehoods and flat-out lies have populated the media landscape for generations. Everything from ongoing coverage in the Weekly World News of "Bat Boy" to the "shocking" tales of the National Enquirer have kept people entertained and amused as they pondered the ridiculous nature of these stories. What makes today's "**fake news**" more concerning is the massive amount of it and the degree to which people believe it.

Thanks to digital media, lies really can outpace the truth and dig deeper into the minds of the readers. A 2018 study from the Massachusetts Institute of Technology found that falsehoods posted on social media are six times faster in their spread and deeper in their penetration than true stories. Although truth tellers had more Twitter followers, posted more often and had stronger overall networks, people who passed along blatantly fake news saw their content shared and liked at an exponentially faster pace.[3]

As an editor, you must work diligently to push past this glut of fake news and demonstrate your importance as a media outlet and a truth teller. As everyone else is crying out for attention, you need to showcase the value of accurate, quality information. That means spending more time carefully editing your copy, fact-checking your information and providing the best possible version of reality to your readers. Don't give people a reason to think you lie to them.

Short-Attention-Span Syndrome

The days when people sat down and thoughtfully consumed every word of a daily newspaper or a monthly magazine are long gone. When it comes to today's media, people are more easily distracted than a cat chasing a laser pointer. A recent study by Microsoft revealed that people have an attention span of 8 seconds, which is 1 second less than that of a goldfish.[4] That means we need to work harder to trim out excess content, eliminate boring verbiage and focus our audience on the things that matter most.

The content we provide must demonstrate value and must constantly prod the audience to read on. If we fail to grab and keep their attention, we have failed to do our job as media professionals. Although a great amount of that rests in the hands of the writers and reporters, editors have to work more diligently than ever to assure the readers that all the weakest elements of a piece have been eliminated and that only the valuable content remains.

Loss of Gatekeeping

Editors used to be the primary "gate" through which information had to pass in order for content to see the light of day. A study by David Manning White in the 1950s helped coin the term "**gatekeeping**," which referred to the process by which editors would select or reject content for publication. In his work, he found that news values and the editor's personal preferences tended to inform what made the cut.[5]

In that day and age, whatever content the gatekeeper deemed unworthy would not reach the readers. However, today, with the explosion of media outlets, the reduction of barriers to entering the media universe and the ability to reach well beyond physical and geographic borders, editors are no longer the tail that wags the dog. Therefore, the goal of good editors is to stay ahead of the curve when it comes to providing content to readers while also feeding them important content.

You might feel conflicted between trying to make your audience happy by providing "junk food" stories and trying to tell a diminishingly interested group of people things you think they should know. You can't force people to value content the way you want them to, but you can work to understand your audience members so that you can reach them in ways they find acceptable. If you apply the interest elements outlined in this chapter to the premise of audience centricity, you can serve more as a tour guide than a gatekeeper, a role that will make your readers appreciate you and your publication.

HOW TO DEFINE YOUR AUDIENCE

If you want to reach your audience, you first have to understand who is in your audience and what they want from you. Media professionals often make the mistake of writing things they want to tell people instead of writing things readers would want to hear. This approach creates a disconnect between readers and content providers, leaving both sides unsatisfied. Consider the following ways in which you can analyze and organize your audience:

Demographic Information

Demographics include "check-box items" like age, gender, race and education and allow you to create population segments that share specific interests. These simple but useful categories can help you obtain a rough sketch of the people you want to serve and thus allow you to better understand what they want from you. For example, if the readership of your company newsletter is primarily men in their 60s who have worked at your company for at least 25 years, the topics of that publication would likely include stories on aging and retirement. If the publication's audience were men and women, ages 22 to 30, with less than two years at the company, topics such as childcare, health benefits and job training might matter more. As an editor, understanding these demographic trends will allow you to better select content for your media outlet.

HELPFUL HINTS

HOW TO FIGURE OUT WHO IS IN YOUR AUDIENCE

Knowing the demographic, psychographic and geographic demarcations of your audience can help you determine how best to serve the people in it. Consider these ways to help you gather that information:

Readership surveys: The benefit of a readership survey is to allow you to determine who is paying attention to your media outlet, what they like about it and what they want you to change. This is a nice way to check in and see if you fully understand who is in your audience and what it is they value about your publication. Association Media and Publishing[6] states that readership surveys allow you to see if the needs of your readers have changed over time and where you stand in terms of readership value and to determine if the content you are providing still draws people to your publication. Most organizations see these as something worth doing every year or two, especially in this rapidly changing media environment.

Focus groups: If the surveys give you the broad answers to the "who," "what," "when" and "where" of your readership, focus groups can help you better understand "why" and "how" your readers consume your content. Marketing and advertising professionals frequently use these groups to figure out the rationale behind an audience's behavior. This kind of research has great value to news editors as well, given that the raw data provided by a survey can provide only the broad strokes when it comes to audience analysis. A focus group gives you the chance to delve more deeply into specifics, and the thoughts of one participant can spark ideas in others, giving you a robust understanding of their needs.

Website analytics: The use of analytics online provides website owners with the opportunity to fine-tune their operations in many key ways. Media providers have the opportunity to understand what draws people to their site, what the people do when they are there and what pieces are the most popular. A survey of the American Society of News Editors found that nearly 97 percent of newsrooms monitor web traffic in this fashion, examining the number of visitors, visits, pageviews and more.[7] The benefit of this type of analysis is that it can give you a clear sense of how people behave when not being directly asked to explain themselves. In addition, studying these data can help you better craft questions for your surveys and your focus groups.

Psychographic Information

Although demographic information has value, it doesn't fully define who your readers are from an intrinsic point of view. **Psychographics** help you assess an audience on the basis of personality traits, personal values and strength of attitudes on given topics. These data can help you tap into social ideologies and determine how important specific things are to your readers. For example, some areas of the country rely heavily on agriculture while others tilt toward technology. Some segments of the population have extremely deep faith in a particular religion while others see it as a tangential part of their lives. Certain universities place a great deal of value on the success of their sports teams while others are less interested in athletic conquests. If you understand these values your readers espouse, you can tailor your content to entice them.

Geographic Information

Digital media has removed the geographic tethers from us in terms of being able to get information from a variety of places, regardless of where we are or from where that information comes. That said, people still care greatly about things happening near them, which is why **geographic information** remains a valuable way to examine your audience. People will care if their local gas station gets robbed or if their area school district is raising funds for building repair. Newspapers keep track of how far their circulation reaches and how many readers they have in a given area, and website managers can use analytics to locate the source of their most frequent visitors. As an editor, knowing where your readers are will help you determine how to allocate resources and coverage to give the audience information about things happening near them.

WHAT ATTRACTS AN AUDIENCE?

Editors have power over content selection, and that is a powerful opportunity to reach an audience. However, to connect with those readers effectively, editors need to understand what draws an audience to content and then accentuate those elements in their daily work.

The book "Dynamics of Media Writing" outlines a series of **interest elements** that can help you attract an audience.[8] To remember them, you can use the mnemonic **FOCII**, like the plural of focus, but with two I's. Here is a brief examination of those elements:

Fame

People always have an interest in what celebrities are doing at any point in time. This is why the president of the United States has 53 million followers, but Kim Kardashian West has almost 60 million. Still, both of them pale in comparison to singer Katy Perry, who boasts 106 million followers. **Fame** is a powerful force, and it draws people's attention, so it is worth your time as an editor to find ways to emphasize this interest element.

Fame tends to fall into two basic categories: long-term and short-term fame. The people who are long-term famous tend to be heads of state, actors and singers. In addition, they can be infamous people like serial killers Charles Manson and Jeffrey Dahmer. The short-term famous are living out their "15 minutes" of fame, such as lottery winners, Instagram celebrities and news oddities.

Oddity

Speaking of odd things, people like to see things they've never seen before. The rarities in society get attention, which is why people will stand in line to see the "Mona Lisa" or the original copy of the Declaration of Independence. It's also why people will head to Mike Carmichael's house in

Alexandria, Indiana, to see "The World's Largest Ball of Paint."[9] When a story contains a rarity, a special item or something that's just plain weird, you should accentuate that **oddity**. Any time you can clearly show that something is the largest or the smallest or the longest or the shortest, you can use special elements to attract readers and keep them hooked.

Conflict

When two or more people or groups of people have mutually exclusive goals, conflict will result. **Conflict** can be as large as two countries that each want to win a war or as small as two people vying for the same seat on a bus. As an editor, you can find conflict in most of your stories, but you shouldn't become myopic about it. Just because you have a reporter who has "both sides" of a story, it doesn't necessarily follow that the story is complete. Make sure that all participants within a conflict dynamic are represented and that all of the "sides" get their say when explaining a situation. If a writer has only a two-dimensional story, you should send that person back into the field to seek a more nuanced approach to this interest element.

Immediacy

The concept of "FOMO" or "fear of missing out" isn't a recent trend. People have had a basic survival need for surveillance since the first humans walked the Earth. Things have changed since those early days, when inattentive behavior could turn a person into an animal's lunch or a rival clan's victim, but this primal need still exists, and media professionals can take advantage of it. Digital outlets provide media professionals with a 24/7 window to reach interested audience members with important information. These ever-present platforms will give you the opportunity to keep people in the loop as events unfold. Editors must weigh the value of the content against the issue of **immediacy**. Accuracy and audience centricity remain at the core of all we do in media, so if you are an editor, you have to keep these concepts front and center so you don't deluge your audience with a glut of unengaging or erroneous content.

Impact

The concept of audience centricity is central to this interest element. People will always want to know "Why should I care?" when they encounter information via the media. Good editors will find a way to answer that question and demonstrate a particular story's effect on the readers. You can show people how content will have an **impact** on them in a variety of ways. Quantitative impact will showcase the range of the impact, such as how many people were displaced during a hurricane, while qualitative impact shows the severity of an impact, such as the death of one student at your college.

THE BIG THREE

Here are the three key things you should take away from this chapter:

1. **Pay attention to your readers:** Editors can no longer take the audience for granted. They must adjust to the needs, interests and whims of readers when it comes to content, format and platform. The loss of gatekeeping functions, the rise of alternative outlets and the presence of social media mean that editors have to define and serve the audience first and foremost.
2. **Emphasize interest elements:** As you work with writers to develop content, focus on the FOCII of each piece of copy, and place additional emphasis on these interest elements. Fame, oddity, conflict, immediacy and impact have demonstrated the ability to draw audience members to stories and engage the content, so use them to your advantage.

3. **Make people care:** If the story doesn't tell people why they should care about something, they probably won't. In most cases, an editor's job is to help a writer craft a message that reaches the readers, so focus on the people in your audience and give them a reason to think your stories matter to them. If you can't complete the sentence "This matters because . . ." the readers probably won't understand why it does.

KEY TERMS

5W's and 1H 2
audience centricity 1
column inches 3
conflict 9
demographics 7
fake news 5
fame 8
FOCII 8
gatekeeping 6
geographic information 8
immediacy 9
impact 9
interest elements 8
microediting 2
oddity 9
opt-in 3
psychographics 8
surveillance need 5

DISCUSSION QUESTIONS

1. In examining the media you consume, how well do these media outlets do in terms of creating audience-centric content? Do you feel the media outlets cater to you or pander to you? What drives you to continually use these outlets?
2. In your opinion, how problematic is the "fake news" phenomenon in the media world today? How do you think this will affect your ability to reach an audience as an editor of any type of media?
3. Of the five interest elements outlined in this chapter (fame, oddity, conflict, immediacy and impact), which ones do you see most frequently highlighted in the media outlets you use? Which ones are least prevalent? Compare your answers with those of your classmates and see if any trends emerge.

WRITE NOW!

1. Explore the demographic aspects of your school in terms of age, gender, race and the in-state/out-of-state gap. Look for specific details you think define your school. Then review the campus publication that serves students. This could be a school website, a student newspaper or another media outlet. On the basis of the demographic aspects of your school, how well do you think this outlet is doing at serving its audience? What makes it good or bad? What could be improved? Write a short essay that outlines your findings about your school as well as your thoughts on the student publication you analyzed.
2. Define the concept of gatekeeping and explain how it had strength in previous generations, when traditional media dominated information dissemination. Then, explain why gatekeeping has eroded over time and how this will affect you as a media editor. How do you see your job as an editor in today's media environment? Do you see it as being easier or harder than the work of editors who operated in the glory days of gatekeeping? Explain your answers in a short essay.
3. Select a copy of a local or student media outlet and analyze its use of the five interest elements. How many stories contain one or more of these interest elements? How well did the authors and editors do at accentuating the elements within the stories? What would you do differently and what would you leave the same? Explain your thoughts in a short essay.