NOTE FROM THE DIVISION HEAD

ELIZABETH FAKAZIS
UNIVERSITY OF WISCONSIN - STEVENS POINT

I first visited Montreal in late July. Boats buzzed along the St. Lawrence, baristas ran complicated coffee orders to patrons waiting for tables on the terrace, health buffs jogged and sweated under a clear blue sky.

The second time I visited Montreal was in late January. The city was white. A numbing wind bullied me as I struggled along a street lined with shops. Every few feet I ducked inside, hoping to work some feeling back into my toes and cheeks. I stopped in a bakery (for almond croissants), a toy store (a treat for my niece), a cigar shop (every educated person should know something about $200 stogies, right?). But even though the cold was punishing, the city was still charming. And I was delighted to be there, despite having to guard against frostbite.

Now I get to return to Montreal for a third time. In August. I can’t wait. Not only for the croissants and outdoor coffee shops and boats on the St. Lawrence, but for our conference.

Kevin Lerner, Miglena Sternadori, Sandra Mardenfeld, and Sammye Johnson are hard at work organizing new panels, off-site luncheons, graduate student socials, and the much-loved Teaching Marathon in its traditional form. Lori Blachford and Joy Jenkins are reaching out to professors, professionals, and graduate students whose work involves magazines so that we can welcome both friends and new members when we meet again in August. Carol Holstead and Pam Nettleton are busy with the 2014 Magazine Contest, and Jeff Inman is making sure we have a strong presence on the social networks.

And of course, before we know it, the April 1 deadline for submitting papers will be here. Mark your calendars so you don’t miss out on the chance to present in Montreal. And if you’d like to judge submissions, contact Susan Currie Sivek. She’d LOVE to hear from you!

See you in August! Don’t forget to check your passports!

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On Friday, August 9, the Magazine Division of the Association for Education in Journalism and Mass Communication sponsored a panel to discuss the “ethics and economics” of unpaid freelancing. Is it OK, the panel asked, for editors to ask journalists to give them stories in exchange for “exposure”? Is there ever a time when a reporter might want to make that bargain?

The panel was inspired by the freelance journalist Nate Thayer. In early March of this year, Thayer wrote a piece for NKNews.com, a site specializing in North Korean news. The piece was about “basketball diplomacy” tied to former NBA star Dennis Rodman’s recent visit to North Korea. An editor at The Atlantic saw the article and asked Thayer if she could republish it in an edited form. But she couldn’t pay him. Thayer, annoyed by this request, published the emails on his blog, and found that he had tapped into a huge well of dissatisfaction among freelance writers.

I also invited Slate’s business and economics correspondent Matthew Yglesias; the editor of City Paper, Washington’s alternative weekly newspaper Mike Madden; and Kevin Stoker, an administrator at Texas Tech University and a scholar of media ethics. I thank them for their permission to publish this partial transcript of the panel, which was held at the AEJMC 2013 conference at the Renaissance Washington Midtown.

NATE THAYER:
I was, you know, mildly annoyed enough to take the six-email exchange, cut and paste them, put a headline on it that said “A Day in the Life of a Freelance Journalist.” I think I put one line at the top, another line at the bottom, and I pressed send on my irrelevant blog, which had less than 100 readers a day, mainly family and colleagues, and which I never promote, and I went to bed. I woke up in the morning and I had 25,000 emails in my inbox, and I had made at that time exactly four tweets in my life…. But I really should say that was the full extent with The Atlantic. It wasn’t David and Goliath…. There was no Nate Thayer jihad against The Atlantic. That was the sum total of my communication with The Atlantic. I hadn’t talked to them since eight years before when the then-editor actually hired me to go to staff for a considerable amount more than 13 million viewers reading my stuff. In fact it was $125,000 a year for six articles and I could write for anyone else. So I think the context of it is that the world has changed, as I think any freelance journalist knows.

KEVIN LERNER:
Mike, could you take this from the point of view of an editor? You’ve worked as a freelancer…

MIKE MADDEN:
Sure, I have occasionally worked as a freelancer, although it’s usually kind of more a friend who’s an editor somewhere, and has an assignment that they think I’d be good for. I’ve never made a full-time living as a freelancer, and these days I basically don’t take freelance assignments because they rarely pay enough to be worth my time. At City Paper, we always pay for freelance work. We don’t pay very much, as Matt can attest—he’s waiting for a check from the corporate office for a piece he did for us recently—and we don’t always pay all that promptly, because of the corporate office. But we always pay, sort of on the theory that it takes time and energy to do the work we’re looking for and people ought to get paid for it. Now, there are times when people don’t bother filling out their paperwork to get a $25 or $50 check from me, and there’s a limit to how persistent I am in trying to make sure they get it… I don’t think we should ask our freelancers to work for free. So it was hard for me to really buy the argument from The Atlantic, which I heard not just from Nate’s post I’ve also heard from other writers, who’ve told me the same thing, that they don’t pay for posts that aren’t original reporting.

I understand the exposure-is-its-own-pay argument, and I sort of make that bargain implicitly, especially with out staff writers, who we pay not very well, who work for us for like a couple years, get a lot of good exposure on pretty high profile beats in a city where there are a lot of journalists, and then tend to get hired somewhere else, usually to work a little bit less and make more money. But that’s sort of part of the bargain; it’s not the entire bargain with our writers. And I don’t think we should be making the same request of freelancers either. Obviously, you get some exposure from whatever you’re writing, but you can’t pay your rent with exposure.

LERNER:
Matt, in the aftermath of this, you wrote a piece called “Writing for Free on the Internet is an Enormous Boon to Society…..”

MATT YGLESIAS:
I hate to be in the position of defending editors at The Atlantic, because I worked there for some time, and stopped working there because I didn’t like it. But as a general matter, part of the viewpoint that I came to this from is that when I was starting my career as a journalist in this town, I had a job, not at the City Paper, but structurally similar to what Mike explains, a job that did pay money, but that paid a very meager amount of money. Certainly I could have gotten a job that paid more. I could even have gotten a job in journalism that paid more. But earlier, when I was in college, when I was a summer intern, I got, I think, a very good piece of advice from a guy at Rolling Stone, and he said that the biggest mistake that people make when trying to get into journalism is that they’ll sit there and they’ll be like, “The New Yorker is the greatest magazine in the world; I want to get an entry-level job at The New Yorker,” and an entry-level job at The New Yorker is like, getting coffee for a fact checker at The New Yorker. And that what you have to do is get a job...
recognize, because I can. And that would be inherently unethical. But on the other hand, you [Yglesias] asking somebody to come in and, you say, “I’d like you to write my blog for free; you’ll get some exposure, and this is a real opportunity. I’ve already got the established readership, and I’ve already got everything else from it. And in exchange, I’m giving you an opportunity to really show what you can do. And that is being just.”

**Yglesias:**
You know there is a reason people do pay for content, and a particular reason people give people jobs on staff. This past December, I think it was December 31, I had the flu, and I was supposed to close on buying a house, but also two other politicos writers for Slate were on vacation, because it was December 31. But also there was a big news event around the fiscal cliff, so I had to go with the flu, in the rain, in the cold, down to the Capitol, to cover the story—because it was my job. If you need to run a publication, you need to have some people at your beck and call, who are going to do it at 6 a.m., if it’s happening at 6 a.m., people who are going to get up when they have the flu, that’s what you need, and you need to pay people to do that. User-generated content is something lots of people try to take advantage of when they can, because there are lots of people who sometimes want to write some stuff. But as a manager, you know that you can’t just get content when people feel like producing it. Sometimes you need to get people to do something they don’t want to do, and you need to pay them money for that.

**Lerner:**
Kevin, should editors be asking people to do things for free, and should writers be doing things for free? What’s the ethical calculation that goes into this?

**Kevin Stoker:**
The challenge here, to be able to look at this in terms of ethics is that there’s the individual-level ethics question, which is, “Did you receive according to your merits?” And I think, in exchange, I’m giving you an opportunity to really show what you can do. And that is being just.

**Yglesias:**
That seems fair.

**Stoker:**
I would just add one thing, which is that anytime you have a business model that’s in transformation there are a lot of questions. The theory we have to hold is that there’s still a need for good journalism, a demand for it. The fact that there are so many news sites, and so many people trying to figure out how to do it means that there’s a demand. And as long as we’ve got creative young people coming into it, hopefully they can begin to see a business model that works, and begin to take advantage of that.

**Lerner:**
Let me add one thing, though it’s a little bit unrelated. I took some time to look for magazine ethics codes. Let me say that I did not offer to pay anybody on the panel. There was a half-hearted offer that I’ll buy you lunch. So if anyone wants lunch, I’ll buy you something.

**Yglesias:**
Well, I got a tote bag.
THE FUTURE OF MAGAZINES IS (DRUM ROLL) “PIVOTING”

DAVID E. SUMNER
BALL STATE

At the American Magazine Congress in October, Mary Berner, President of the Association of Magazine Media, gave a rousing, upbeat assessment about the future of magazines.

She started by saying she was pissed off because, “We have let others hijack our story with a narrative that wasn’t reflective of what was really going on. A narrative that was dismissive of print magazines that was drafted through the lens of traditional newspaper measurements that were only part of the story.”

She continued: “So if I had to write a headline for magazine media’s 2013 story it would be “Industry pivots from magazines to magazine media.” In the old days, “magazines” referred to print magazines, but, “magazine media reflects the totality of the magazine brand consumer experience and advertiser opportunity—the evolution of our industry from print magazines to influential media BRANDS,” she stressed.

I am glad she said that because it gave me a chance to write this article. I constantly face the perception that magazines are a dying industry. I get it from parents and prospective students who wonder if they should choose a journalism major. Printed newspapers, which are dying, have created those headlines and hijacked our story.

Magazines are different from newspapers for so many reasons. Magazines give their readers a complete sensory reading experience—not just raw chunks of news. They have adapted to the Internet and used it to create new revenue streams. They have a brand identity needed to create other revenue-producing products, such as apps and ancillary products. They offer focused, specialized content targeted to a specific group of readers. They give many advertisers the most cost-efficient way reach their target markets.

For example, 10 women’s magazines published record-breaking issues in September—typically their biggest month because of fall fashion previews. Vogue led the way with 665 advertising pages, followed by Instyle with 445 ad pages, Elle with 442 ad pages, Harper’s Bazaar with 397 ad pages, Marie Claire with 224 ad pages, and Glamour with 224 ad pages. These 10 magazines increased the number of their advertising pages by 12% in September 2013 compared with the previous September.

In 2013, 7,179 print consumer magazines were published, compared with 7,390 in 2012. The top 25 magazines reached 48% more adults than the top 25 primetime TV shows. Fifteen of the 15 highest grossing lifestyle apps on iTunes are magazine brands, according to Berner.

In addition, magazine brands sell six of the top 10 news apps, six of the top 10 fitness apps, seven of the top 10 food and drink apps, and seven of the top 10 travel apps.

Magazine publishers are expanding their business models into video, ecommerce, affinity marketing, event sponsorship, multiplatform brand extensions and even television channels—all to engage and attract new audiences.

“The ability to serve our audiences and grow our brands beyond print is an incredible and hugely transformative opportunity,” Berner said.

In May 2012, I gave a paper about print circulation trends in American magazines at an international journalism educators conference in Istanbul, Turkey. The bad news: About 160 top magazines experienced a 9% circulation decline between 2001 and 2010. The good news: At least 50% increased their circulation and only a few general interest and news magazines accounted for the losses.

The hottest sector—cooking—had a 30% circulation increase in circulation among 13 magazines. Other special interest magazines with circulation increases included women’s, health and fitness, Latino, fashion, parenting, music, travel, and sports.

Magazines still don’t necessarily have a bright, rosy future. Not all news is good. But magazines are still doing what they do best—adapt. Many critics thought the magazine industry would die after television became popular in the 1950s. During the 1960s, several general interest magazines, such as Look, Life, and Collier’s—did collapse. But magazines adapted by focusing on special interest audiences that advertisers could not reach via television. Today more than twice as many magazines are published than were published in 1950.

Adapt, pivot, whatever you want to call it. “We still don’t have it all figured out yet,” Berner told the American Magazine Congress. “We will have our challenges, but we know that one of them is decidedly NOT a consumer problem. We have an engaged and growing audience…and we can—and will—take that to the bank.”
Journalism students apply literary craft to shape stories

CRAIG CHAMBERLAIN
UNIVERSITY OF ILLINOIS NEW BUREAU

Journalism is often a deadline-driven job. Get the story; get it done. Learning to be a reporter means learning the nitty-gritty of covering cops and courts, fires and floods, city councils and school boards. But there’s another genre of journalism, literary journalism, whose demands are very different.

In this form of reporting, the keys are time and patience, detail and more detail, and getting to really know the subject—then applying literary craft to shape a story that’s still faithful to the facts.

To do it well, “it’s got to be the human that amazes you and fascinates you,” says journalism professor Walt Harrington, a former Washington Post Magazine writer, published author and the U. of I.’s resident expert on the form.

Harrington has been teaching literary feature writing at Illinois since 1996, but a partnership with Champaign-Urbana’s local daily, The News-Gazette, added a new dimension to three recent semesters of his class, ending with this past spring. Part of it was students getting the opportunity to learn alongside working News-Gazette reporters, taking the class with them in the newspaper’s offices.

And twice each semester Harrington’s students got a visit from an award-winning feature writer, thanks to funding from the paper’s Marajen Stevick Foundation. The visitors were Pulitzer Prize-winners David Finkel, of The Washington Post, and Lane DeGregory, of the Tampa Bay Times. The students also heard from Todd C. Frankel, of the St. Louis Post-Dispatch; Justin Heckert, now a freelance-lance writer for The New York Times Magazine; Robert Sanchez, of 5280, Denver’s city magazine; and Bryan Smith, of Chicago magazine.

Both in class and over a meal or two, students had the opportunity to pick these writers’ brains.

Perhaps most important, though, this cooperative arrangement gave students an opportunity to see their stories published in a prominent way. Eighteen stories that made the grade have appeared in the News-Gazette’s pages over the past year in a series called “Slice of Life.” The paper will be publishing them in a book this fall.

Thomas Bruch was a student in Harrington’s class last fall and remembers his view of journalism then was rather limited. The May graduate from Peoria, Ill., now interning at NPR. “I read that and I was like, wow, that is the coolest thing I’ve ever read in my life. If this were all shot down in a matter of minutes,” Bruch said with a smile. He realized after that he had not given the ideas much thought.

Something similar happened to Bourque.

Bruch finally found his subject in a female boxer training at a local gym. Bourque found a local woman who ran a rescue for exotic birds, and had many of her own. Siner found a retired rabbi who had survived the Holocaust.

The students then had to put in the time with their subjects. At Harrington’s urging, they spent many hours over several weeks—at their work and at home and elsewhere, sometimes asking questions, often just hanging out and observing. What books did the rabbi have on his shelf? How did Cindy talk to her birds? What does it feel like for a boxer to struggle for breath in a losing fight?

With so much access to personal details, and sometimes confidences, Siner realized she had to carefully consider what she used and how.

“I learned how to be a more compassionate reporter,” she said.

Bourque said the experience taught her to be a better interviewer, less dependent on a list of questions and more “organic.” It also taught her the value of careful observation, “picking up details that at the time may seem small, but then when you go to write the story you’re like ‘Oh thank God, I have that.’”

The hardest part of the process for students, however, is figuring out “the larger thing that the story is about,” Harrington said. Sometimes he calls it the “universal resonance,” or the aspect of the story that will connect with readers and their own lives.

“It’s something about being a human being—a feeling or an emotion, more than just ‘here are the facts,’” Bourque said.

According to Bruch, “no one had that as a passion for, they likely will need to develop it on the side and prove themselves first.”

“There’s a great deal of craft to learn, in terms of the elements that make a story feel like a story in the way that a piece of short fiction feels like a story,” Harrington said. Few who write in the genre produce great work before they’re 30, he said.

Even if the form is not something they are drawn to, the skills developed in it can be applied in everything they do, Siner said.

“A lot of aspects of a literary journalism story can really be applied to anything. It’s just a matter of thinking about it when you’re reporting, like thinking about taking details and asking questions that are going beyond the surface level.”

It can be easy to look at aspects of a person’s life and think “that’s kind of boring,” Bruch said. Look at it closer though, and you might find “that’s really interesting, that’s really inspiring.”

“arly Journalism.html
In partnership with the content curator Longreads, Aileen Gallagher, Syracuse, launched College Longreads over the summer.

Betsy Edgerton describes curriculum changes at Columbia College Chicago’s Journalism Department.

Columbia College Chicago is a 10,000-student arts and media college in downtown Chicago. This semester’s been the first run of a new core curriculum in the Journalism Department at Columbia College Chicago. Here’s a bit about us: We have 466 majors in several concentrations: broadcast journalism/TV; broadcast journalism/radio; news and features; magazine; science reporting; and sports reporting. After a long discussion about the wisdom of dismantling our concentrations, our faculty settled on making several changes: overhauling the core curriculum that all journalism students take, adding multimedia skills in more courses across the curriculum, and giving students more choice with their electives. Here are the key changes: • We introduced multimedia reporting skills, including how journalists use social media, into students’ first semester, rather than roll out these topics over their second and third semesters • We combined our Grammar for Journalists and Copy Editing courses into a new course called Editing Essentials, which students now take their second semester. We were concerned that students weren’t retaining what they learned in their stand-alone grammar course,
calls

Columbia College Chicago Curriculum
CONTINUED FROM PAGE 11

despite our best intentions.
 • We now require a course called
 Digital Storytelling of all of
 our majors. Previously, it was a
 heavily recommended elective.
 • We’ve seen a lot of growth in our
 cohort of interdisciplinary students
 who take a big chunk of courses from
 two different departments. By far,
 the most popular interdisciplinary
 major is between the college’s
 Fashion Studies Department and our
 department. We have many Anna
 Wintour wannabes on campus!

The Journalism Department is
 moving toward creating a more
 flexible minor. Because we want to
 guard against graduating students with
 a smattering of this and a bit of
 that, they’ll need even more faculty
 advising than they currently do.

Interestingly enough, we’ve found
 that many students seek out our
 traditionally named concentrations.
 I suspect they don’t assume there
 are print-only limitations to a career
 in, say, magazine journalism.

I’ll keep you posted on how
 this bold new adventure plays
 out. Feel free to drop me a line
 at bedgerton@colum.edu

2014 AEJMC Call for Papers

The AEJMC Magazine Division
 invites submissions of original
 research papers on any topic related
to magazines for the AEJMC
2014 conference. All research
methodologies and theoretical
frameworks are welcome. Research
need not be narrowly focused on print
or digital magazine media themselves,
but may address a range of aspects
of these media, such as editorial
or advertising content, production,
or reception among audiences.

Three prizes of $200 will be
awarded at the conference in
Montreal: best faculty paper, best
student paper, and best paper related
to online or digital magazines. You
do not need to specify if you would
like to be considered for one of
these top paper awards. You will
be automatically entered based on your
status and the topic of your paper.

Preferred paper length is up to
7,500 words (about 25 double-
spaced pages) plus notes, references,
and tables. Authors may submit
up to two papers for presentation
in the Magazine Division research
sessions. Multiple submissions
of the same paper(s) to other
divisions are not allowed.

Papers presented in this division
at earlier conferences included,
but were not limited to, content analyses
of topics or advertisements using
magazines as the source of data;
qualitative investigations of business
and editing practices at an online
magazine; historical analyses of
specific magazines, genres, or topics;

experiential work on page layout
and magazine design; new business
models for the industry; and rhetorical
analyses of literary journalism. For
examples of topics covered by recent
research papers, please review the
2013 abstracts at www.aejmc.org/
home/2013/06/mag-2013-abstracts/.

Papers will be evaluated on
originality and importance of topic;
quality of literature review; clarity
of research purpose; focus; use
of original and primary sources and
how they support the paper’s
purpose and conclusions; quality
of writing and organization; and
extent of contribution to the
field of magazine research.

Follow submission requirements
in the AEJMC Uniform Paper
Call. Pay particular attention to the
details of removing any identifying
information. Per new AEJMC
policy, papers uploaded with
authors’ identifying information
displayed will not be considered for
review and will be automatically
disqualified. Follow instructions
for submitting a clean paper for
blind reviewing at www.aejmc.org/
home/papers. Early submissions
are encouraged. The deadline for
all submissions is April 1, 2014.

Specific questions should
be directed to the division’s
research chair, Susan Currie
Sivek, Linfield College, sivek@
linfield.edu or 503-883-2521.

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Magazine Marathon

The Magazine Division’s popular Teaching
Marathon, where professors share a tip or
technique for teaching magazine writing,
editing, design, history, production,
management, or publishing, has been
scheduled for the AEJMC Montreal
Convention in August 2014. Once again,
we’re co-sponsoring the marathon with
the Visual Communication Division,
with the Magazine Division taking the
lead this time. Sammye Johnson,
Trinity University, promises to keep the
program moving quickly and logically.

Teaching Marathon panelists, usually a
dozen professors, get 5 minutes to present
their tightly focused tips. Following the
presentations, audience members ask
questions and often offer other suggestions.

Since each panelist provides a one-page
summary, people leave with a stack of tips.

“I’ve participated in and attended the
Teaching Marathon several times and go
back to campus with great exercises and interesting
ideas to use,” Johnson says. “It’s always a
lively and engaging 90-minute session.”

If you have a good teaching tip that
you’d like to share in Montreal, send a
brief paragraph description about your
topic along with a title to
Sammye Johnson at johnson@trinity.edu.

She will get back to you after checking
for overlapping or identical tips.

SEC

Please plan to submit research for presentation at the 2014 Southeast Colloquium, which will be March 20-22 at the University of Florida. The Colloquium provides a great opportunity for faculty and graduate students to share peer-reviewed research with colleagues.

The Magazine Division, Law and Policy Division, History Division, Electronic News Division, Newspaper and Online News Division, and the Open Division are inviting authors to submit research papers. At least one author of each accepted paper must attend the colloquium and present their research.

Authors should submit magazine-related research papers to Erin Coyle at eckcoyle@bu.edu by 5 p.m. EST Dec. 9, 2013. The Magazine Division accepts papers on advertising, history, text, visual images, design, gender, ethnicity, workers, digital strategies, policies, and other topics pertinent to the production, content, management, and evolution of magazines.

Documents must be submitted as a Microsoft Word file or a PDF attached to an email. In the body of the email, provide the title of the paper as well as each author’s name, affiliation, address, phone number, and e-mail address. Authors must make sure that the attached research paper submissions do not include identifying information within the document or the document properties. For instructions on how to submit a clean paper for review, see http://www.aejmc.org/home/wp-content/uploads/2013/01/Ensure-a-Blind-Review.pdf.

On the cover page of the paper, list the title of the paper. A 250-word abstract should follow the title page. Papers should be no longer than 30 double-spaced pages including references and tables (50 pages for paper submitted to the Law and Policy Division).

Research submitted to the Magazine Division must not have been presented at other conferences or be under consideration for presentation or publication elsewhere. Submission of a paper to the Southeast Colloquium, however, does not disqualify the paper from submission to the divisions that participate in the Colloquium for the annual convention.

Please submit panel proposals to Kim Walsh-Childers at kwchilders@jou.ufl.edu by 5 p.m. EST Dec. 9, 2013. Proposals should include a brief description of the panel and proposed panelists.

Proposals should be no more than three double-spaced pages.

For more information about registering and travelling to the colloquium, go to http://www.jou.ufl.edu/colloquium14/


**KUDOS**

**David E. Sumner,** Ball State, published a story on “Male Breast Cancer: The Facts” in the September-October issue of the *Saturday Evening Post,* and a story on “Cheating in College Sports” in the November-December issue (www.saturdayeveningpost.com). As a result of the sports story, he was invited to do telephone interviews on four radio sports talk shows in November: KLAA in Anaheim, California; WATD in Marshfield, Mass.; WHBC in Canton, Ohio; and SportstownChicago.com in Chicago.

He also recently wrote three articles on pioneering women journalists—Hazel Garland, Ruth Whitney, and Hazel Brannon Smith—for *American National Biography,* which is published by Oxford University Press.

“Slices of Life” is the title of a collection of 22 stories by student writers in Professor Walt Harrington’s journalism class at the University of Illinois. The stories were originally published in the Champaign News-Gazette and recently published as 120-page paperback book. It will be available for purchase soon at www.news-gazette.com/store. It could be a useful addition to any feature and magazine writing class. Many magazine anthologies contain stories by prize-winning writers at national publications, which offer unachievable examples for student writers. This excellent collection demonstrates what other college students are doing and will give your students some realistic examples of types of stories they could do.

Harrington is a former Washington Post Magazine writer and is the author or editor of several nonfiction books including *Crossings: A White Man’s Journey into Black America,* *At the Heart of It,* *The Beholder’s Eye,* *Next Wave,* and *Intimate Journalism.* For more details, e-mail him at wharring@illinois.edu.

**Sammye Johnson,** Trinity, has been named a board member of the South Texas Fulbright Association. Johnson received a Fulbright Scholar Award from the U.S. Department of State, Bureau of Educational and Cultural Affairs in 2011 and spent the fall semester teaching and doing research about magazines at Aalto University in Helsinki, Finland. She continues her collaboration with Dr. Maija Töyry and Dr. Merja Helle of Aalto’s Department of Media, and will be presenting two papers with them at the European Society for Periodical Research (ESPRit) conference in April 2014.

**Participate in Online Survey on Online Journalism**

Your input is needed! Please take just a few minutes to help us get a better handle on a challenge that faces journalism and mass communications educators:

How do we effectively teach the new forms of multi-platform, narrative journalism that are being embraced by journalistic storytellers around the world?

We’re interested in hearing about your views on this challenge. Participation is completely voluntary, but we’d appreciate you taking a few minutes to answer a short survey at the following link:


The survey will remain open through Friday, December 13.

We hope to present the findings of this study to you in multiple ways—at next year’s IALJS and AEJMC conferences (as part of teaching panel proposals currently under consideration) and, perhaps, a journal article. In whatever form the results appear, though, we believe they could help benefit your teaching.

Thank you for considering providing feedback—and good luck with the rest of your semester!

**John Hanc, New York Institute of Technology**  
**Mitzi Lewis, Midwestern State University**

**Former Magazine Division Head**

**Dane S. Claussen** is now Visiting Professor, School of International Journalism, Shanghai International Studies University, after having resigned as Executive Director of the American Civil Liberties Union of Nevada.
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