I met Professor Carol B. Schwalbe five years ago at the AEJMC convention in Chicago. She was serving as a panelist at an ethics-related session, confidently flipping through arresting images of war, causing us to question the decisions journalists make in their coverage of tragedy. Not only was Carol’s subject matter fascinating, she was thoughtful in her delivery and generous in sharing her work—she sent a copy of her presentation to anyone who wanted it. I remember thinking, Carol Schwalbe. What a dynamo.

In August, AEJMC members will convene once again. This time, Carol will have a starring role in everyone’s convention experience: She will be honored as our 2013 Educator of the Year.

Nominator David Sumner noted Carol’s service as editor of the *Journal of Magazine and New Media Research*, her AEJMC awards in Great Ideas for Teaching (GIFT) competition, her teaching awards at Arizona and Arizona State, and her many years as a senior editor for *National Geographic*.

Carol is indeed a dynamo, and I could not be more pleased to announce her as our Educator of the Year. Please join us for a program in her honor at our members’ meeting at 12:15 p.m. Saturday, August 10. I thank Rachel Davis Mersey, immediate past head, for her work collecting the nominations and planning the award program. I hope all of you can join us.

Also in this issue of *Magazine Matter*, we preview a few of the most-anticipated panels at the convention and remind you to get your student magazine contest entries finalized. Entries must be received by May 7.

As always, please send any comments and questions on Division matters to me at jmarino7@kent.edu. I look forward to seeing you in Washington.
What Is a Magazine?
By Christopher Phin, Flipping Pages Blog – Magazines in Print & Pixels

Phin, editor of the UK’s biggest Apple magazine and launch-editor of the award-winning Tapi!, writes that the magazine is getting increasingly hard to define. Suggested by David Abrahamson, this post is used with permission. Edited for space, you can access the entire post at: http://flippingpagesblog.com/what-is-a-magazine/.

It’s too easy, when you’re in the business of sending a good, error-free magazine to the printer every four weeks, to fail to question the fundamentals of what you’re producing. The magazine, as a container and a commercial proposition, has remained essentially unchanged since the 18th century, and we’re so familiar with “a magazine” that the only creativity we tend to apply to one is in deciding what to pour into the container, rather than thinking about the container itself. We’re all thinking about digital now, but it’s likely that most magazines available on Apple Newsstand, Zinio, Google Play are essentially the same things that we’ve been making for nearly 300 years. Ask an editor to create a new, digital-only magazine, and he or she will draw you up a dummy that starts with a cover, probably a welcome, content in sections, room for display ads, etc.

But what is a magazine, especially now that we have the option of producing novel digital forms? Since I’m posing the question, I have the luxury of not having to answer, which is fortunate, as for such an apparently simple question, “a magazine” is becoming increasingly hard to define. What follows are a few definitions we could use, but they’re intended as discussion points rather than definitive answers. If we took {thing} away, would what we’re about to make still be a magazine?

Although I’m a magazine editor, and some of what follows reads like a defense of the medium as it was at the end of the 20th century, that’s not intended; I’m genuinely as excited as I am terrified in the opportunities in the next five, 10, 100 years. And while a lot of the below sounds like the debate is as simple as “print versus digital,” that’s only a product of when I’m writing this; the discussion prompted should be more abstract, and the products created as a result more fundamentally novel than that suggests.

A magazine is a point of coalescence for passion: The magazines you read are always about the things you’re passionate about, whether that’s hobbies, objects, or a lifestyle you have or aspire to. They’re a reification of, and focal point for, that passion – something that will persist regardless of a magazine’s medium.

A magazine is something that makes you feel cooler/smarter/more interesting: The implicit or explicit lifestyle a magazine embodies is as important a factor in a purchase decision as the actual information it conveys.

A magazine is a treat: For the consumer magazine market, readers subscribe or pick up a copy because they fancy a small, comparatively cheap (and fat-free!) treat. Will this persist? What would happen if everything were free to consumers, deliberately or through endemic piracy?

A magazine is something that informs, inspires and enriches your life: You need to get something from a magazine, whether that’s knowledge or something less tangible. Magazines don’t have the monopoly on this, but whether we’re talking about magazines as they exist now or as they might become in the future, this will remain true.

A magazine is something made by someone you trust: Traditionally, you buy a magazine created by a group of people
who have authority. But does Flipboard and its ilk, and the tired old canard of à la carte journalism purchased with micropayments, suggest a future in which we make our own magazines by curating a selection of content, perhaps with the implicit guidance of your social network? What would that mean for journalists and readers? (And editors. Sniff.)

**A magazine is a curated thing—knowledge, refined:** Yes, you can “get all of this on the Internet.” (Actually, no you can’t; you can get a review of the new iMac on the Internet, but you can’t get my review of the new iMac on the Internet; it’s part of my job to convince you that my review is worth paying for.) But the amount of information available on the Internet is one of its great weaknesses as well as a great strength; never mind finding stuff, never mind the cognitive overload required to track down all the good stuff and organize it; part of what you buy a magazine for is trusting that someone’s curated or created the best stuff about the things you care about. Can smarter algorithms obviate this? I suspect not, not without a change in AI that is impossible, practically, for us to envisage in all but the most abstract terms. But might they dramatically shift the balance? And what about filtering information that your social circle unearths? Does that circle expose you to new, fresh, challenging stuff about the things you care about. Can smarter algorithms obviate this? I suspect not, not without a change in AI that is impossible, practically, for us to envisage in all but the most abstract terms. But might they dramatically shift the balance? And what about filtering information that your social circle unearths? Does that circle expose you to new, fresh, challenging information? Does it have to?

**A magazine is a finite thing:** Sure, magazines as they are now have some resonances outside their 116 pages or whatever – a website, a Twitter account, links peppered throughout taking you to further reading, and so on. But they’re finite. They are discrete packages of content. That’s quite calming; “I have completed reading issue 258 of *MacFormat.*” You have never finished reading, say, the Internet, which can induce a sense of ennui. But what if a magazine were (at least potentially) infinite, either containing huge amounts of information or being constantly updated with new stories, new stats and so on? How would you sell it, if not in discrete, issue-sized blocks? What would your relationship be with it as a reader? What kinds of magazines could this work for – and have we just created a website anyway? And what’s the distinction?

**A magazine is offline:** So here’s an obvious counterpoint to the above. Magazines today are usually offline, at least conceptually if not always technically. Sure, digital magazines usually have at least some URLs you can tap on, and maybe a panel that pulls in a Twitter feed or something, but the bulk of the information is fixed in each issue. What happens if we change that? Should we? What are the commercial implications?

**A magazine is something for a quiet half hour:** Perhaps in the future, people won’t make time for consuming magazine-style content. Maybe it’s all about snatching 10 minutes waiting for the bus, or grazing on stuff while eating a sandwich. Does that mean long-form journalism gets further relegated? Do we merely spoon-feed pap?

**A magazine is something you buy – and that might increase in value:** We buy magazines. What happens if you don’t, but instead get it free? Surely advertising can’t be the only alternative? Magazines as part of a package of, say, membership benefits? Partnerships? Besides, the mechanics of nostalgia means some print magazines – magazines as artifacts – appreciate in real terms. That would be unlikely to hold true for algorithmically generated, or even plain digital replicas of magazines.

**A magazine is something that you can stick a DVD on and charge $10 for:** You can’t cover-mount stuff with digital magazines. But cover-mounts are a good way of enticing readers; there’s a perception that they’re getting value. But while you could, “cover-mount” stuff on, say, digital magazines – “buy this magazine and get 50% off a download of x” or “submit your details to claim your free y” – it would probably be pointless. Cover-mounts are designed to attract the attention of browsing shoppers. But digital magazine buyers probably don’t browse that way – and, the cover previews are likely too small to do a good job of communicating the cover-mount.

**A magazine has a cover:** The main job a cover has to do is to make a browsing customer investigate further, and ideally, purchase. And since people don’t really browse digital magazines, what’s the point of a cover? A tap-able, glorified contents page? Something to act as a cipher for the rest of the issue? Do you even need one? Would readers be too weirded out by that; they have years – decades! centuries! – of being conditioned to
that have ever succeeded have been
the ones that represented the editorial
thought and judgment of one man –
that had a personality behind them,”
said Ray Long, long ago.
Professional editors, like corporate
CEOs, carried their point of view with
them wherever they went, steered
whatever make and model of vehicle
they drove, and molded the chassis to
handle the conceptual weight of their
form. Sadly, the fins disappeared and
that philosophy too often calcified into
a banal formula – just as magazines
were changing from macro to micro,
from mass to niche to boutique, finally
migrating to the internet, the tablet,
the phone, and Dick Tracy’s very cool
wrist radio.

Magazine editors have largely be-
come mechanics rather than artisans.
The current term is “curator” (see
Daily Beast) as if magazines were mu-
seums, a place to which they are likely
to be redirected and confined as media
relics behind glass in some snappy
edifice like the Newseum in Washin-
gton, D.C. And, now that the reader has
been empowered with blog,
BuzzFeed,
and Flipbook, there’s hardly a need for
an editorial hand.

So, who’s running the show?
Neither The Huffington Post nor the
Daily Beast has a particular point of
view, aside from the sensational and
promoting their high-value, top line
editors, mostly who trundle out their
minor celebrity to punditize on cross-
media platforms as if they were the
story.

This is how Jason Linkins defines
the editorial role at the Daily Beast:
“Here’s what the daily life of our front
page editors is like. All day long, they
receive emails from reporters, edi-
tors, publishers, publicists, and flacks
from organizations that include but
are not limited to, the following: The
New York Times, The Washington Post,
The Wall Street Journal, The Chicago
Tribune, McClatchy Newspapers, the
London Guardian, USA Today, CNN,
MSNBC, ABC News, CBS News,
C-SPAN, Time, Newsweek, Rolling
Stone, The Atlantic, etc. Those emails
all ask the same thing: Would you con-
sider placing this content on The Huff-
ington Post? The front page editors
work each day to separate the wheat
from the chaff, and get the most timely
and interesting stuff on the web.”

Myself, I trace the decline and fall
to the birth of Lucky. Look at today’s
Esquire: you can scan it, listen to it,
talk to it, smell it, practically eat it –
everything but read it. Do I really need
to know what another hot young future
“Dancing with the Stars” contestant
thinks is the solution to world peace?
And the type – so small I need an
electron microscope to differentiate
the words. This is an award-winning
magazine?

I’ve sat at the table and orches-
trated a lot of story meetings, and I
respect the evanescence of collabora-
tion to bubble up innovation as well
as a successful title. But, I’m the one
who stirred the special sauce with the
secret ingredients and I made the final
decision about what goes into the jar
and on the shelf.

So, how to teach today’s J-kids to
be the magazine editors of today, not
yesterday?
I don’t have all the answers, but
I’m working it.
What do you think?
Would you like to teach some writing classes in Honduras and get well-paid for it?

This question came in an email from a friend in February 2012 asking if I was interested in teaching two days of writing workshops for Grupo OPSA, Honduras’s largest publishing company that publishes the newspapers *La Prensa, El Heraldo, El Ceibeno, El Progreseno, Diez* and nine magazines. Most of the magazines have a circulation of 10,000 – 30,000. It took me about five seconds to answer that email with “Yes.”

This friend, Shirel Rhoades of Key West, Florida, is a consultant to the company and has advised it on the launch of four of its magazines. I co-authored the book *Magazines: A Complete Guide to the Industry* (Peter Lang, 2006) with him. A semi-retired publishing executive, Mr. Rhoades worked for several major magazines, including *Reader’s Digest* and *Harp-er’s*, and helped launch three successful magazines during his long career. He also taught as an adjunct professor for New York University’s magazine management program for 17 years. He has been an invaluable friend and mentor since we met in 2005. My trip came to fruition on Sept. 2, 2012, when I made the two-and-a-half hour flight to Miami, followed by a two-hour flight to San Pedro Sula. During the flight, I caught some spectacular views of the Miami skyline, Miami Beach, the Keys, and some Cuban countryside.

The workshops were held in the Clarion Hotel conference room, where I stayed. It was a beautiful hotel – as nice as any American hotel I’ve stayed in. What made a lasting impression on me, however, was opening the window upon arrival and looking out and seeing slum neighborhoods surrounding the hotel. I was warned before leaving that San Pedro Sula (population: 600,000) has the highest per capita murder rate of any city in the world. I was also told to never leave the hotel alone – advice I strictly followed. Unfortunately, drug trafficking has made the city, country, and other Central American countries dangerous for tourists. I only went outside the hotel twice. First, the writers took me out to dinner at a local restaurant. Later that evening I was escorted a few blocks away to the company’s headquarters to meet the publisher.

During the stay, I taught a two-day schedule that included segments on finding story ideas, writing story titles, cover lines, interviewing tips, finding story angles, anecdotes, and how to write different types of feature and magazine stories. I also critiqued the content and cover design of several of Grupo OPSA’s magazines.

The students were great. All had smartphones and used the latest technology. All were graduates from one of Honduras’ 11 universities. One of them told me, “We’re very Americanized here. We listen to American music, go to American movies, and wear American fashion.”

Six of the 11 writers and reporters at the workshop worked at the nearby Grupo OPSA headquarters, while the remaining five traveled from its Tegucigalpa office for the two days. About half spoke English. We worked through a translator who sat at the back of the room giving Spanish translations through a wireless headset that the writers wore. When they asked questions, I heard an English translation through a headset I also wore. The translator was an American-born Peruvian woman who attended college in California before moving to Honduras years ago. She was very good and often gave me valuable teaching tips during the breaks.

Although I would have liked to stay longer, it was an “in and out” trip. I had already finished the first two weeks of the semester and had to get back to teach classes. At 5 a.m. on September 5, a driver from the company met me at the hotel and drove me to the airport. By 9 a.m., I was at the Miami Airport for a seven-hour layover, where I heard less English than I had during two days in Honduras.
“What Is a Magazine”  
continued from page 3

expecting common basics like this.

A magazine is regular – and so something you can subscribe to: Magazines usually come out monthly. Why? Is there an equal amount of information to impart every four weeks? Why not make an issue only when there’s really important stuff to talk about? But then how would you possibly convince people to subscribe? “Hey, give us $100 and we’ll make some magazines this year? Maybe 15, maybe 2, maybe 7, maybe none.” Of course, you could, alternatively, say “Give us $10 and we’ll give you three magazines,” but there are logistical and financial challenges with that approach too.

A magazine is something you can lose: Your instinct is probably to imagine this applies to physical magazines, and that’s true to an extent; once a print magazine is lost, it’s gone, while you can usually re-download a digital edition to a new iPad that replaced a lost (or, um, more likely, smashed) one. But there’s a bigger point here; ink-on-paper is actually remarkably stable. It will still “work” decades hence. Will you still be able to open your digital magazine issues in five, never mind 50 years?

A magazine is a bound stack of pages you can scribble on – and pass on: You may have expected this one earlier. Sure, an integral part of what makes a magazine a magazine probably isn’t the physical medium – you don’t, after all, pay $10 to own a few dozen sheets of paper – but if you take that away, even if you create a paper-like, PDF replica experience on a tablet, you do change the paradigm. (Wooo! 10,000 characters before we hit “paradigm!”) Traditional magazines can be easily shared with friends, family and colleagues too – something that companies often use (legitimately, if often a little sleight-of-hand-ly) to give flattering readership figures in certain contexts. If reader surveys suggest that, on average, every reader who buys a copy of your magazine also passes it on to two others, for example, a straight ABC figure of 20,000 can be parlayed into a figure for advertising eyeballs to 60,000. Or, since we’re talking about eyeballs, I guess 120,000, give or take.

A magazine is something that’s hard – and expensive – to make: Magazines are hard to make, require huge investment in overhead and staffing, and are hard to sell to distribution channels. At least this was all true at the end of the last century. And, producing a magazine as it’s traditionally imagined remains expensive, even if you want to do it digitally. Adobe’s still-high pricing structure for publishing magazines, for example, still doesn’t encourage student projects, parish newsletters, and disruptive startups to get new magazines out into the world. But, that will change, and in any case, if the whole notion of a magazine completely changes anyway, once we’ve thought about the kinds of questions I’ve raised here, we’re probably not going to need DTP-like software.

So what is a magazine? Go and make it up.

Call for Contributors – Scholarly Anthology

David Abrahamson, Northwestern University
Marcia Prior-Miller, Iowa State University

Contributors are sought to author or co-author chapters in the scholarly anthology The Future of the Magazine Form: Research Perspectives and Prospects, co-edited by David Abrahamson and Marcia Prior-Miller.

These 4 opportunities are among the 30 chapters in the book which seek to capture the remarkable quantity and quality of research published and presented on the magazine form in last 20 years. The editors’ hope for the volume is that it will not only summarize those efforts and organize them thematically, but will also examine the prospects in the light of the brave new digital future.

Please see below the summary descriptions of where the author(s) might take the chapter’s content and themes based on their insights into existing and potential scholarship in the various areas:

Chapter 6. Research Review: International Magazine Publishing Transnational publication of magazines is not a new phenomenon. Without going to the lengths of seeking a “first,” it is easy to cite Reader’s Digest and Time as early examples, with Hello and Cosmopolitan as more recent international arrivals. Cosmopolitan in particular has already been the focus of some extensive studies into how magazine content and branding are adapted to national and regional cultures and sensibilities. Licensing a successful title to a publisher in another territory has become an integral part of the magazine publishing industry’s political economy.
It has brought in its wake a number of issues, chief among which are concerns about maintaining brand identity, issues of intellectual property or copyright, and legal and ethical problems. Research into transnational publishing law as it applies to traditional printed products and their digital equivalents is an increasingly important resource for the magazine industry worldwide. Yet little has been written about this phenomenon, in either the academic or commercial literature. There is a minor trend for academics to publish studies such as *Journalism Across Cultures* (Obijiofor and Hanusch, Palgrave MacMillan, 2011) and the comparative work undertaken by Thomas Hanitzsch and others (*Journalism and Mass Communication Quarterly*, 2010), although it must be said that magazine journalism and journalists are often relegated to subsidiary roles in such studies. Encouragingly, transnational magazine publishing as a topic has started to be addressed in master’s and Ph.D. dissertations, so it is possible that scholars currently coming through the academy will publish in this field in years to come.


The individuals engaged in day-to-day “acts of editing” are often invisible to those outside the editorial process. Apart from the editor-in-chief and a handful of stars, editing practitioners tend to lack a public profile, and there are usually no bylines or prizes for their work. In newspapers, such invisibility has made editing a prime target for cost-cutting. Has the same thing happened with magazines, which depend even more on a coherent edited “voice” for their collective identity? What do magazine editors do, how has editing changed over time, and why does it matter? This chapter will provide an overview of research about such questions, including international comparative research, and point to possible future areas of valuable inquiry.


The term “magazine,” by *Oxford Dictionary* definition and contemporary connotation, is equated in the minds of the vast majority of domestic and international readers as the periodicals they find on the newsstand, receive in their mailboxes, or increasingly, read on tablets or Internet. The late 19th century inclusion of consumer product advertising gave the magazines the name by which they are commonly known around the world: consumer magazines. Although a minority in the magazine and journal universe, magazines that are consumerist by editorial and / or advertising philosophy are an extraordinarily powerful tip of the periodical iceberg. Some titles exert a cultural influence that astounds. This chapter surveys rigorous scholarly studies of multiple dimensions of magazines conducted by U.S. and international scholars who draw on diverse theoretical perspectives, including social-scientific, critical and cultural studies, and discourse analytic research. Their findings move beyond the obvious to provide increasing insights into the forces that shape contemporary magazine culture and their effects on readers and society as a whole.

**Chapter 24. Research Review: “Teaching Writing – Long and Short Form”**

The world is already so full of books about how to write journalism – news or features, short or long form – that it is hard to see how new ones could possibly be justified. Yet publishers’ catalogs continue to list forthcoming titles by authors in the U.S. and other countries. Almost everything published since the early 1950s has just been offering elegant variations, but magazine journalism has moved on in many ways. There are still a few opportunities to publish long-form journalism, but they are increasingly likely to look like The Atavist rather than *Esquire*. There is a growing need for magazine journalists to be able to write snappy shorts, but they need to be creatively searchable on the Web rather than based on a traditional news pyramid. And those journalists also need to be able to plan, if not execute, graphics and multimedia to illustrate their work. Books – both text and professional – may contain the major portion of the corpus of knowledge.

A more detailed description of directions each chapters might take, as well as additional information about the project and the book’s other chapters, can be found at <http://abrahamson.medill.northwestern.edu/WWW/MAG2/>.

Should you have other questions or wish to be considered as an author, please contact David Abrahamson <d-abrahamson@northwestern.edu>.

The selection of author(s) will be on a first-come, first-served basis.
The Student Magazine Contest deadline is Tuesday, May 7, a day I expect to receive 150 of the expected 200 entries. We don’t stop behaving like journalists when we become professors. We still like to just make our deadlines. And that’s fine with me, because you do make the contest deadline most of the time.

The contest’s 3 categories include those for magazine articles, magazine startups, and online and print magazines. Historically, the B2B article category has been small, and it continues to shrink – so, if your students have written articles for the specialized business press, please enter them.

A Few Rule Reminders:

Enter only 5 entries from your school in each category (except for the categories in Single Issue of an Ongoing Print magazine, where you can enter only ONE issue of each magazine your school produces per category. For example, Drake University can enter only one issue of Drake magazine in each category, but it can enter other magazine titles. We can enter one week’s issue in Design, another week’s issue in Editorial and still another in General Excellence. If we did another title, we could enter that one, too.)

Remember to put blind title pages on each article with the category and target magazine (and by target magazine, I mean Men’s Health, not “men’s magazine.”)

Entries for this year’s Student Magazine Contest must be mailed to arrive at the contest headquarters by Tuesday, May 7. The call for entries and entry form are available on the Magazine Division Web site at http://aejmc-magazine.arizona.edu/” http://aejmc-magazine.arizona.edu/. Or, Google “Magazine Division” and it will be at the top of the search list. There is a $10 per entry fee. Please read all the rules carefully.

Questions? Contact Carol Holstead, at holstead@ku.edu.

B2B Magazine Writing Could Pay off for Students

If you’re encouraging students to write a magazine article that could be entered in this year’s AEJMC Student Magazine Contest, don’t ignore the business-to-business category.

For the second year, AEJMC has joined with an organization of B2B magazine editors, ASBPE (American Society of Business Publication Editors) in sponsoring this one award. It’s part of ASBPE’s effort to encourage journalism teachers to recognize the hundreds of magazines that serve American business, and that make thousands of jobs available – often to students seeking entry-level positions.

B2B magazines range from those serving the technology and finance industries, like Computerworld or CFO magazines, to publications that cater to individual business segments, such as the food-service companies that are subscribers to Restaurants & Institutions or the construction firms that take Builder magazine.

“Journalism students often don’t get enough information from professors about business-to-business publications, and the healthy job market they represent for young writers,” says Roy Harris, president of the not-for-profit ASBPE Foundation and a former editor at CFO magazine and CFOworld.com. Harris, who has taught magazine editing at Emerson College, notes that the B2B student-writing award comes with a $100 check and a one-year membership in ASBPE, which introduces the student to hundreds of editors – who may often be in a hiring mode.

Last year’s student winner, Daniel Viola of Toronto’s Ryerson University, won the award in the B2B category for his article “The Ethics of Staging,” for the Ryerson Review of Journalism, analyzing an important photojournalism topic for an industry audience.

Viola said: “The AEJMC award has been valuable. I am now the editor of Property Management Report. During my interview for the position, the AEJMC award was something that my eventual boss asked about during the interview.”
AEJMC 2013 Panel Preview
Freelancing, storytelling, and startups are among 2013’s topics

Trauma Journalism: The Cost of Covering Strife and War
Thursday, Aug. 8, 1:30 p.m. – 3 p.m.
Journalists who cover war and trauma face physical and emotional dangers. Four journalists who have written about war, the military, and the effects of trauma journalism will discuss the changing role of journalists in modern conflicts, the emotional and psychological consequences of such coverage, and the many ways trauma journalists find to stay motivated and keep writing for yet another day. Panelists include Samantha Quigley, editor of On Patrol magazine; Mark Masse, author of Trauma Journalism; Jackie Spinner, author of Tell Them I Didn’t Cry: a Young Journalist’s Story of Joy, Loss, and Survival in Iraq; and Patty Rhule, senior director, The Newseum.

The Longform Renaissance
Thursday, Aug. 8, 3:15 p.m. – 4:45 p.m.
This session explores the current rise of long-form journalism on digital platforms. Panelists will present case studies on successful presentations of long-form journalism, such as Longform.org, Byliner, The Atavist, The Awl, Gawker Media, and Grantland. Panelists will also examine the digital platforms that spurred this renaissance.

FREE-lancing: The Ethics and Economics of Paying Writers with Exposure and Bylines
Friday, Aug. 9, 11:45 a.m. – 1:15 p.m.
An editor from The Atlantic asked freelance reporter Nate Thayer if it could run a piece he had written – for free. Thayer published the email chain with the Atlantic editor on his blog, and touched off an impassioned discussion about whether or not it was ethical for magazines not to pay their writers, and whether it might actually be in the best interest of some writers to publish their work without compensation. This panel picks up that discussion, bringing together Thayer, editors, and an expert in media ethics to debate the issue.

What Do We Talk about When We Talk about Editing These Days?
Friday, Aug. 9, 3:15 p.m. - 4:15 p.m.
Editors from the Washingtonian, National Geographic Traveler, The New Republic, and a former journalist for the New York Times discuss the complex skillsets that recent graduates entering the turbulent magazine industry need.

Bold Ideas: Magazines That Buck Convention to Enter the Market
Sunday, Aug. 11, 11 a.m. –12:30 p.m.
Magazine professionals will share how they conceptualized, produced, and marketed new magazines (print, digital-native and other). The panelists will also include scholars who will discuss the current state of media economics, including the sustainability of the news industry, the rise of niche news, audience fragmentation, and avenues for profitability.

Kudos
Recent Accomplishments by Division Members

Promotion
Brian Thornton, University of North Florida, a former head of the Magazine Division, has been promoted to full professor after publishing 14 academic articles and presenting 35 conference papers.

Publications

Kathleen Endres, University of Akron, produced and directed the documentary Rebels on Lake Erie, which has been nominated for an Emmy for research by the National Academy of Television Arts and Sciences, Great Lakes Region. The film, distributed nationally by American Public Television, documents the perils of a pirate during the Civil War. It was underwritten by a grant from the Ohio Humanities Council.

Walter Brasch, professor emeritus, Bloomsburg University, published Fracking Pennsylvania: Flirting With Disaster. Extensive interviews and analysis form the basis of the book that explores the newly booming Marcellus Shale drilling and drilling throughout the country. As a Kindle/eBook, Fracking Pennsylvania was the best-selling book in three categories its first week of publication. Now available as a print edition, Brasch’s seventeenth book is receiving strong reviews.
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