

Magazine Matter

AEJMC Magazine Division Newsletter

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Note from the Division Head



Susan Currie Sivek
Linfield

The end of the Magazine Division is near!

Like the medium that captivates us, our division is also transforming to keep up with contemporary trends.

I'm delighted to share with you that in October 2016, our division will officially be renamed the Magazine Media Division, as decided by a vote of our members at the 2015 AEJMC conference in San Francisco. The AEJMC Board of Directors approved the name change at its recent winter meeting. Although the change will not be in place for our 2016 conference, it will take effect soon after.

This new name reflects the thoughts of our members who have felt — like many industry professionals — that magazines now take many forms, and so our division's identification should also be more inclusive. We've already defined "magazine" broadly in our calls for panel proposals and research papers in recent years. Our name will soon be consistent with that approach. We hope the new name will encourage those outside the division to recognize the breadth of our interests and to join our explorations.

Of course, voting to change the division's name wasn't our only activity at the San Francisco conference. We enjoyed an array of panels and events that highlighted teaching strategies, professional issues, and research findings.

I especially enjoyed the visits to magazine offices, which always help me update my teaching and inspire new research. Our Teaching Marathon's fast-paced lineup provided ideas directly applicable to my classroom. Our division's researchers also offered fantastic insights into a range of topics, including digital magazine media, gender, community formation and, more broadly, the future of research on the magazine form.

While the name change and the conference programming have been exciting recent developments, the first line of this letter has something of a double meaning, as some of you undoubtedly have already recognized. Now, with apologies for the drama: a few words about its darker implication.

Our primary challenge in the next year is to build our division's research presence at the annual AEJMC conference. As noted in past issues of this newsletter, AEJMC has positively reviewed our division's teaching-related and professionally focused activities in recent years. However, our researchers, while excellent, are few. Because we produce a relatively small number of papers for the conference, we risk losing our designation as an AEJMC division and becoming an interest group. This change would mean losing half of our programming space at the conference, sadly reducing our opportunities to share our knowledge of magazine media. We must demonstrate robust research activity at the conference to retain our status as a division.

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To that end, I've continued the initiative launched by Immediate Past Head Kevin Lerner to help division members (and others) to identify collaborators for research projects. Three new pairs formed this year. We started a graduate student mentorship program to help students interested in researching magazine media to find mentors with expertise. I hope both of these programs will nurture magazine media research to be shared at future conferences. I am open to other ideas for strengthening this aspect of our division.

Your continued support of all of the division's activities is invaluable. Magazine media are fascinating objects for study and for teaching, no matter which format, era, or approach is your focus. We'll have a terrific array of events in Minneapolis next year to share our enthusiasm once again. Our vice head and program chair, Miglena Sternadori, has put together another fantastic set of activities for us.

I look forward to a bright future for the (soon-to-be) Magazine Media Division!

“You Have to do One Thing Well”

Lessons for magazine professors from four San Francisco magazines

Article and Photos by **Sharon Bloyd-Peshkin**, Columbia College Chicago

August 2015, just prior to the annual meeting of the AEJMC, several members of this division participated in the Professional Development Tour of San Francisco Magazines, which I organized and ran. This tour is the successor to the New York tours that Barbara Reed once ran, and the Chicago tour I assembled several years ago. It enables professors from journalism programs around the country to spend time with editors in their offices and ask questions about changes in the industry and how we can best prepare our students for careers in magazines.

Thanks to the following editors who spent time with us:

Sierra

Paul Rauber, Acting Executive Editor

Mother Jones

- Clara Jeffery, Editor
- Maria Streshinsky, Deputy Editor
- Ian Gordon, Story Editor

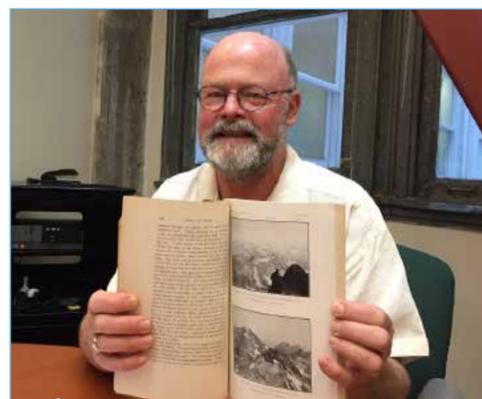
WIRED

-Adam Rogers, Articles Editor
-Joanna Pearlstein, Deputy ME
-Chuck Squatriglia, Story Editor
-Marcus Wohlsen, Senior Writer

CNET News

Connie Guglielmo, Editor in Chief

Sierra Magazine: Editorially independent association publication



Acting Executive Editor Paul Rauber holds a faded 1903 issue of the Sierra Club Bulletin, vol 4, no. 3.

It was the now 122-year-old club's hiking guide and record of excursions, where intrepid nature enthusiasts shared tales of their treks and accounts of lands worth protecting. This sincere little guidebook grew into an environmental magazine in the 1960s, during the emergence of the modern conservation movement. And that's what it remains today: a general interest magazine, focused on the environment, with significant editorial independence from the Sierra Club, but whose 670,000 subscribers receive it because they are club members. Rauber says it is the most popular member benefit—even better than the camp green messenger bag.

Rauber has worked at the magazine for two decades. He's watched the club's (and the magazine's) “countercyclical” popularity. When “environmental en-

emies” are in the White House, people join. When eco-good guys are in power, numbers dip. “That Gore thing just killed us,” he says.

Much of the magazine's funding comes from specific Sierra Club campaigns. Donors contribute to campaigns such as “Our Wild America” or “Beyond Coal,” funding stories related to those topics. This funding structure, and the magazine's role in the club, is currently under review.

Sierra's online presence is, by Rauber's admission, “behind the curve.”

Unsurprisingly, younger readers gravitate toward the online offerings more than older ones. But the club skews toward middle-age members, so despite the pressure for digital content, the print magazine remains very important to readers. Still, writers are paid for their online content.

Internships are part-time (20 hours per week), quarterly and pay a small stipend; they can be done for credit or not. Interns must be able to write well and fact check. If they have other skills, such as multimedia, that's useful, too. “Internships are our major source of new writers and staff,” Rauber says. Three of the magazine's 11 staff members began as interns.

About two thirds of the magazine is freelance written. It's easiest for writers to break in through the departments; because feature needs are so specific, they are generally assigned.

Mother Jones: Reporting with analysis and attitude



Ian Gordon, Story Editor; Clara Jeffery, Editor; and Maria Streshinsky, Deputy Editor

Editor Clara Jeffery greets us in a conference room decorated with numerous awards. In 2015 alone, *Mother Jones* was a finalist for General Excellence in the National Magazine Awards, a nominee for the James Beard Foundation Journalism Award, and winner of the James Madison Freedom of Information Award, a Shorty Award, and a Webby Award. And the year isn't over.

This is one of three *MoJo* offices; the others are in New York and Washington, D.C. Editors at this nonprofit communicate across the miles and across the room using the group messaging software Slack. Together, they produce the bimonthly print magazine, a website, e-newsletters and plenty of social media. They also participate

in the Climate Desk and the science podcast Inquiring Minds.

If that sounds like a lot of production, it is. “All of our jobs are speeding up,” Jeffery admits. “There's no end to what you could do.” The challenge, she says, is “figuring out where we're going to bring the best value added.”

MoJo has 200,000 print subscribers but reaches an audience of 10 million between all its platforms,

Jeffery says. The newsroom is integrated, though some editors are “more ambidextrous than others,” she notes. Deputy Editor Maria Streshinsky, who previously worked at **The Atlantic** and *Pacific Standard*, calls it the most integrated newsroom she's seen. Editors write a hed, deck, social hed, and social deck for every story, she notes.

Print stories are rigorously fact checked; online-only content receives only “express fact checking” unless it is legally sensitive. The differences in the processes cause staff to ask questions of both: Is the resource-intensive print process, with its numerous proofs, nimble enough in response to breaking news? Social media also demands editorial attention.

Over time, *MoJo* has become increasingly staff written, in print and online. In fact, the D.C. office was opened in response to frustration with freelance

writers “who don't understand the difference between a topic and a story,” Streshinsky says. Asked about the skills young people need to get a start at *MoJo*, she emphasizes the traditional ones: good, thoughtful writing. “If you can shine with your writing, you're already steps ahead.”

MoJo has a substantial paid fellowship program — the equivalent of an internship. Half the editorial staff came through that program. Fellows write blogs, fact check, and create graphics and multimedia. It's a paid, full-time, six-month position, and cannot be done for credit.

Applicants “don't have to do everything well, but you do have to do one thing well enough to stand out,” Jeffery says. “Can you write clearly in a manner like you're describing for your smart friend what this is really about?” She seeks “reporting with analysis and attitude.”

“You Have to do One Thing Well”

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WIRED:
The old media new media



Joanna Pearlstein, Deputy Managing Editor; Chuck Squatriglia, Story Editor; Marcus Wohlsen, Senior Writer

Articles Editor Adam Rogers welcomes us to the fourth generation of *WIRED*. His great grandfather would be baffled. *WIRED* was launched in 1993 as a descendent of European art magazines, he explains, with a focus on how “the device” would change culture. “They were right right away and ran out of things to write about,” he says. That was generation one.

The dot-com boom provided the second generation. Condé Nast bought *WIRED* without its online counterpart, *HotWired*, and the magazine evolved into the first big dot-com magazine under Editor-in-Chief Katrina Heron. The dot-com bust led to generation three, with Chris Anderson as EIC. His first issue was *WIRED*’s first post-9/11 issue. “The existential reason for

magazines was in question,” Rogers says of that time. The staff “figured out how to do a magazine not about science and technology, but about how they’re changing the world.” It was a magazine, he says, with “intellectual heft and ideas applied beyond computers and business.”

Anderson left the magazine in 2012, and *WIRED* is now in its fourth generation, under EIC

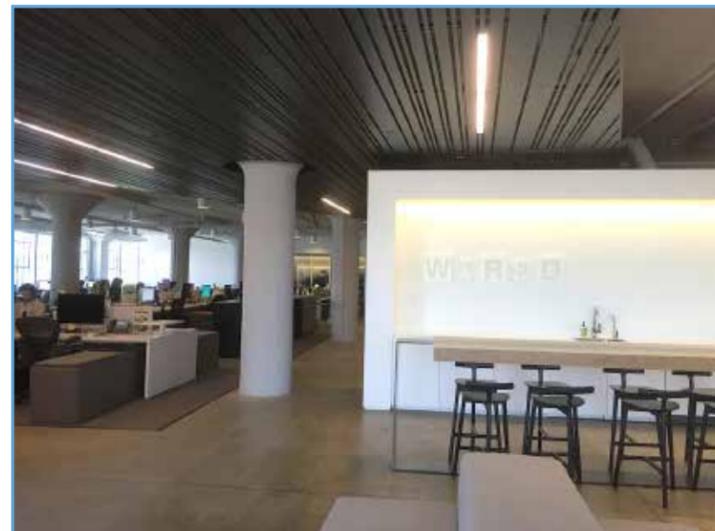
Scott Dadich, which features more integration of print and online than in the past, with more people working on both. But clicks aren’t driving content. “We’re operating almost completely blindly” about audience, Rogers says. “We take the numbers seriously but don’t let them drive editorial decision-making.”

And much of *WIRED*’s online traffic comes from social media.

“We’re the old media new media,” says Chuck Squatriglia.

The volume of short articles is prodigious, particularly online. The print publication has about 30 short front-of-the-book items (100 to 300 words apiece) each month, while the website has six named verticals with three to five stories a day (400 to 1,000 words apiece). “The sheer volume of digital content totally swamps the stories in print,” Rogers says. As the editor of the website’s science vertical, he considers his competition the science sections of *The Verge* and *BuzzFeed*.

This, in turn, allows the print magazine to focus on doing what print does best. “What you want to do is find the things that only magazines can do and focus on that,” Rogers says. One of those things, ironically, is a freedom the web doesn’t offer. Online, the design is more constrained; in print, the editors and designers can and do



experiment more.

WIRED.com is doing well financially. It includes sponsored content written by writers unknown to the magazine staff, who insist on a separation between *WIRED* content and sponsored content. “We want it to be good but look like ads and not be written by *WIRED* editors,” he says. It all comes down to readers’ trust. “At the end of the day, our credibility is all we have,” Squatriglia adds.

“We are a 25-year-old brand covering science and business in Silicon Valley, that’s what distinguishes us,” Rogers says. “If we give away that credibility, we fail.”

Joanna Pearlstein oversees *WIRED*’s fellowship program, comprised of eight recent graduates, and eight researchers who have been out of school for about five years.

“We like them to have done a few internships already,” she says. Fellows work on the print magazine and the website, reporting, writing and fact checking. “We fact check everything in the magazine rigorously,” she says. It’s not unusual for fellows to be promoted to staff after their six-month program.

WIRED seeks in writers a “fundamental skepticism” along with traditional reporting skills. (“Stop emailing sources! Pick up a phone; talk to them in person,” Squatriglia says. “Everyone who works for me could use more math background,” Pearlstein adds.

Writing needs to be smart and well-informed. “The internet has changed our expectations of writing for the better,” Rogers notes: it’s less formal, it’s OK to include weird jokes and write in first person. “But,” he cautions, “if you grow up marinating in that kind of writing and no other writing, it teaches young writers that their opinion matters, and it doesn’t.”

Photographers, too, are expected to be able to write solid captions. “Don’t lose track of the second word in Photo Journalism,” Squatriglia says.

CNET News:
Making the complex accessible



CNET News Editor-in-Chief Connie Guglielmo came to CNET to launch its new magazine in March, 2014 after years as a tech reporter at *Forbes*, *Bloomberg* and *MacWeek*. CNET itself is 20 years old, one of the oldest sites covering the tech industry. *WIRED*, she says, writes for the “digerati,” whereas CNET writes for consumers. “That’s the difference.”

CNET has done numerous experiments online over those years. “As new technology comes along, CNET accommodates,” Guglielmo says, citing CNET’s early innovations in broadcast-quality video, podcasts and mobile apps. But a print magazine? “We were looking at opportunities for growth as a brand, and it made sense to look at print,” she says. “The companies and people we write about also have an appreciation for print.”

“We’re the old media new media,”
— Chuck Squatriglia

“You Have to do One Thing Well”

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Three issues in, *CNET News* is putting recognizable people on the covers, and two of the three are women. “We are oversubscribed on ads because these people want to reach consumers who are interested in tech,” she says. Toward this end, only some of the print content is posted online, allowing the print magazine to retain value on the newsstand. *CNET* favors longer stories online and shorter ones in print, and the same story may appear in different versions on each platform. The current circulation of the quarterly print publication is 200,000.

“We take things that are complex and make them accessible, Guglielmo says. “We have a strong point of view on who we are writing about.” The sections of the magazine reflect this personal orientation: You, Your Work, Your House, Your Car. *CNET News* accepts no freelance work, including photos.

CNET News offers two summer internships, one on each coast. The biggest challenges she sees with young journalists is their reluctance to appear stupid when they do interviews, and their desire to use a lot of technology to do their reporting. (“They need to use it, but also get out and talk to people,” she says.) Also, the tone of a lot of tech reporting has led to “a forced informality and a reliance on someplace else as a source. Actually getting people to report is a challenge.”

New Category and Awards (\$) for Contest

By Carol Holstead, Kansas

The City and Regional Magazine Association is sponsoring a new category in the Student Magazine Contest and funding an award for the Team Startup Category. CRMA is providing \$2,000 for the winner of New Magazine Ideas and \$3,000 for the winners of the Team Startup category, starting with the 2016 contest. This is more money than this contest has seen for any award since its inception.

Numbers of entries in the startup categories have declined in recent years. Fewer schools are offering courses where students create plans for new magazines. CRMA’s board hopes to change that trend.

The new category is New Magazine Ideas. The requirements are less than a full business plan and prototype—a streamlined plan that could be done in as few as 12 pages. A course could assign the plan as part of a semester-long class, or a student could do one as an independent study. The goal was to level the playing field as much as possible. Students who’ve done full plans and prototypes should excerpt from them to create their entries for the New Magazine Ideas category.

Money will be awarded to the school of the first place winners to be divided among the students who produced the winning entry and/or used for travel to the CRMA conference, which next year is the weekend of May 21 in Denver. The conference falls very close to the contest deadline of Friday, May 6, but CRMA will provide judges who will work to finish judging in a week. CRMA will cover the cost of one hotel room for each category (New Magazine Ideas and Team Startup) and meals.

Students will need to provide a photo with their entries. CRMA will use the photo, plus images from entries, in announcing the awards at the conference.

For teams and individuals. Each entry must include ONLY the following.

A Streamlined Business Plan:

- Concept description and mission statement (1 page)
- Proof of need (1–2 pages)
- Audience description (demographics, psychographics) and profile of one reader (1–2 pages)
- Editorial plan (department and feature ideas) (1–3 pages)
- Description of platforms and social media (1–2 pages)
- Brief outline of competition (1–2 pages)
- Circulation frequency and rate base (justified) (1 page)
- Advertising vision + potential advertisers (1–2 pages)

Designed Pages for a Print Magazine:

- Cover
- Table of contents (must include actual copy)
- One department (may use placeholder text)

Sex Change: For Whom the Bell Tolls

By Myles Ludwig, European University Viadrina

When *Playboy* proclaimed the magazine would no longer flaunt its signature nudes, would, in fact, banish such glossy seduction from its slick pages, it sounded the death knell of the American sexual revolution.

“It’s over! It’s over”... cried the millions of melancholy former “article readers” with age-diminished potency.

The magazine, the inked manifestation of the adolescent lustful aspirations of its founder — both sexual and material — had managed to achieve a kind of mainstream media accessory status with a veneer of respectability to its ushering in and now, to its ushering out.

One by one, the magazine’s competitors and copiers have fallen by the wayside — like so many cracked ceramic warriors of Qin...limbs broken, heads lopped off — to be exiled to the virtual, the dotcoms and the vaults of eBay. I know because I hand-crafted many of them in the midst of the moral conspiracy in which we were all complicit: the men and women who made them; the women who disrobed; the readers who sucked it all in.

The readership of *Penthouse*, *Gallery*, *Genesis*, *Oui*, *Club*, *Chic*, and those of the lower ranks like *Swank*, the venerable *Stagg*, not to mention *Velvet*, *High Society*, *Leg Show*, and *Juggs and Cheri*, has dwindled or expired like those of their forbears and distant

ancestors: *Rogue*, *Nugget*, *Cavalier*, *Snappy Stories*, and *Spicy Detective*. Even the English-language pioneering lads — *Maxim*, *Loaded*, *FHM*— are being rebranded, perhaps futilely, or retired... en route to Taschenization for posterity.

Only the least of them, *Hustler*, remains...strapped to a rolling golden throne, its Learish founder flailing at specters.

The Age of the Libertine Consumer is done and dusted. If not completely, then certainly twisted into gymnification or videohood with their bionic babes to enthrall.

Playboy had been formed in *Esquire*’s image, the rambunctious, noisy son who asked why not? No surprise, since its founder’s second job was as a promotional copywriter for the big daddy. He longed to be unleashed. Eh, nice, but more sex please.

But, the old philosopher totters beneath a fake yacht captain’s cap — my grandfather wore one in his dotage, too — a symbolic costume, the emperor’s clothes.

Now is the Age of the Gender Revolution...time for a sexy Gender magazine...some kind of sexy Trans, title, the magazine of the transgressive alternative. Perhaps there already is one.

I’ll have to google that, ogle that.

Kudos

Lisa A. Phillips, assistant professor of journalism at SUNY New Paltz, published *Unrequited: Women and Romantic Obsession*, with HarperCollins in January 2015.

The Washington Post called it “an ingenious hybrid of memoir, case study, scientific inquiry and intellectual history, not only of unrequited love, but of Love, full stop, with a capital L.”

The book was featured in *Cosmopolitan*, *Psychology Today*, *Salon*, and many other publications.

Abe Peck, Northwestern, has been named a Master Series Contributing Editor by *Travel Weekly*. His first two cover stories under that designation explore mature soft adventure travel and an overview of visiting Kenya.

Kathleen Endres, Akron, won a Ohio Humanities Council grant to complete post production on a new documentary, *BLIMP! Sports, Broadcasting and the Goodyear Airship*. The documentary features Robin Roberts, Al Michaels and the biggest thing in sports broadcasting — the Goodyear Airship. BTW, it’s bigger than you can even imagine!

Call For Papers:

“Across Borders: Print and Periodical Studies in Motion”

New York City College of Technology - CUNY

June 9 – 10, 2016

Organized by **Florian Freitag**, Johannes Gutenberg University Mainz, and **Mark Noonan**, CUNY

Periodical content (texts and pictorial material), periodical actors (writers, illustrators, editors), and periodicals themselves have always crossed local, regional, and national borders with comparative ease; yet scholars of periodical studies have often confined themselves to specific locales such as urban print centers or nations, largely ignoring the dynamic, circulatory aspects of magazine cultures.

At the same time, a growing body of scholarship dedicated to understanding border crossings and to recovering the transnational and hemispheric dimensions of print cultural history has modeled promising new theoretical and historical approaches.

This symposium welcomes scholars in periodical studies (art history, history, English, journalism, media and communications), transnational studies, and hemispheric studies to contribute to a more widespread consideration of transnational circulation and of understudied communities of print within the United States.

We invite papers that explicitly go beyond local, regional, and national frameworks to discuss the circulatory and network aspects of magazine and print culture from the beginnings of the periodical press to the digital age.

Possible topics include:

- The circulation patterns of magazines within the nation and abroad;
- The culture of reprinting textual and visual material across periodicals;
- The spread of printing and distribution technologies;
- The evolution and diffusion of business models;
- Periodicals as catalysts in cultural dissemination, alternative identities/communities, and social movements;
- Theorizing trans- Periodical Studies;
- The use of digital tools and “deep mapping” to track periodical circulations and networks;
- Relationships between different periodical/print centers;
- Texts, topics, and visuals across periodicals;
- Interrelationships between periodical publishing and book publishing;
- Textual trajectories: transregional, transurban, translocal, and transnational;
- A history of periodical studies across national, disciplinary, and institutional borders;
- Reading and writing practices “on the go” (roving reporters, characters, readers);
- Traveling and migration in periodicals;
- Immigrant periodicals;
- Periodical texts in translation;
- The logistics of moving raw material (ink, paper, manuscripts, visuals);
- Tour-ism/flaneurism as methodology in periodical studies;
- Seriality: circulations and movements across time;
- Media change and periodical innovation;
- Print cultures vs. print culture.

Please send an abstract (max. 300 words) and a short bio-bibliographical note (max. 100 words) to both freitagf@uni-mainz.de and mnoonan@citytech.cuny.edu by **March 1**. Notification by March 15. Submissions by junior scholars are highly welcome; travel stipends are available.

The 2-day symposium will include a keynote address and a guided tour of Printing House Square.

Call for Panel Participants:

Literary Journalism in the Digital Age: Readers, Students, Society

AEJMC, Minneapolis, Minnesota

August 4 - 7, 2016

Literary journalism, like perhaps all journalism in the digital age, will have to accept the obligation to sell itself: to its audience(s); as a claimant to a place in the journalism education curriculum; and as an object of cultural production that has unique — indeed irreplaceable — social value.

This obligation is unsettling in many ways. In a time when publishers not only track page views, but also the scroll point at which readers’ attention drifts elsewhere, will literary journalism practitioners succumb to the pressure to “click bait and hold” in ways that threaten the quality of their work? Or are quality and depth integral to what keeps readers reading? What other elements (multimedia, data visualization, photojournalism) matter? How do these pressures affect literary journalism scholarship and how educators teach literary journalism as genre, craft, and source of meaning?

The proposed three-part workshop at the 2016 AEJMC conference in Minneapolis, MN, will examine and discuss the variety of issues (professional, pedagogical, technological, thematic, ethical, etc.) related to making the case for literary journalism.

International Association for Literary Journalism Studies seeks participants and ideas for three panel sessions, or “workshops” in AEJMC parlance, on this theme at AEJMC 2016.

One panel will focus on teaching and pedagogy.

The second panel will be dedicated to research and scholarship.

The third panel, if needed, will be assembled from other submissions that seem to suggest a reasonable sub-theme.

Practitioner perspectives are also very much welcomed.

IALJS has a rich history of panels and participants at the AEJMC conference. Interested participants are invited to contact the IALJS/AEJMC conference coordinator Lisa Phillips at phillipl@newpaltz.edu with a preliminary title and a brief abstract (250 words) of their presentation.

The deadline for submission is **January 15, 2016**.

Academic Agility and Collegial Conversations: The Past, Present and Future of the Journal of Magazine & New Media Research

The AEJMC Magazine Division launched the first online divisional journal in 1999, well ahead of the digital curve. Over the years the journal has published important research on subjects from magazine history to covers, but other areas are ripe for scholarly investigation.

THE LAUNCH

The genesis of an online academic journal devoted to magazine research began in the 1990s, when many young, untenured magazine researchers had little luck publishing in *Journalism Quarterly* (now *Journalism & Mass Communication Quarterly*). Only 6% of *JQ* articles featured magazine research, according to a 1987 *JQ* study by Peter Gerlach. Many of those articles were almost formulaic pieces about “How *Time*, *Newsweek*, and *U.S. News & World Report* portrayed [a certain ethnic group or minority].”

The conversation about the Magazine Division starting its own scholarly journal began in earnest at the 1995 AEJMC Conference in Washington, D.C., and continued in Anaheim in 1996 and Chicago in 1997. The conversation always revolved around cost. As a small division, we couldn’t afford to issue a print journal.

Also discussed at those conferences was the possibility of renaming the division itself because the magazine industry was quickly taking the digital road, and we wanted to move down that road as well.

At the 1998 convention in Baltimore, division members agreed on the name *Journal of Magazine Research*. Someone suggested adding *New Media*. The argument was that it would increase the likelihood of success and the number of submissions—and perhaps help facilitate the renaming of the division itself.

It took a while to publish the first issue for two reasons. First, technology. In the late 1990s there were few Web development tools. The only real alternative was Macromedia’s Dreamweaver, which founding editor Kathleen Endres used to set up the *Journal of Magazine & New Media Research* website. She taped a large piece of paper to her office wall with a crib sheet on how to do things in Dreamweaver 1.2. With each new version, she added notes. By the end of her editorship, that sheet was a mass of scribbled notes.

Second, scholars were leery about submitting their work to an online-only academic journal. Tenure and promotion committees tend to be a little conservative, and back then, online scholarly journals didn’t have the credibility they do now.

Nonetheless, some scholars gave it a try. The premiere issue (Spring 1999) featured three important studies: Carolyn Kitch’s “Destructive Women and Little Men: Masculinity, the New Woman and Power in 1910s Popular Media,” Brian Thornton’s “Telling It Like It Is: Letters to the Editor Discuss Journalism in 10 American Maga-

zines,” and Kim Golombisky’s debut article, “Ladies’ Home Erotica: Reading the Seams Between Homemaking and House Beautiful.”

With the fourth volume (Spring 2002), Endres turned the reins over to Leara Rhodes at the University of Georgia.

THE EARLY YEARS

The online platform enabled Rhodes to run long articles with lots of photos, as showcased in the issue on magazine covers (Fall 2002). Guest editor Sammie Johnson gathered and shaped the material. She offered insight into the challenges and rewards of magazine cover research and then closed the issue with an annotated bibliography of books focusing on magazine covers.

The four articles in that issue were rich in content and visuals: David Sumner’s “SixtyFour Years of *Life* Manages: What Did Its 2,118 Covers Cover?” Donnalyn Pompper and Brian Feeney’s “Traditional Narratives Resurrected: The Gulf War on *Life* Magazine Covers,” Patricia Prijatel’s “A New Culture of Covers: Slovenian Magazines in Transition,” and Gerald Grow’s illustrated teaching essay about the history of magazine covers and cover lines.

RECENT YEARS

Steven Thomsen of Brigham Young University served as editor from spring 2005 through spring 2008. David Sumner of Ball State University was managing editor. To save the expense of paying someone to run the division website, Sumner took Web

design workshops using Microsoft’s FrontPage software. After the editor finished the final copy, Sumner saved the articles as PDFs and uploaded them to the *JMNMR* website.

Sumner took over as editor between fall 2008 and fall 2009. After he stepped down during his sabbatical in fall 2009, Carol Schwalbe served as editor from spring 2010 through summer 2012. Miglena Sternadori took over from summer 2013 through summer 2014, and Elizabeth Hendrickson picked up the duties in 2015.

During these years some important articles appeared in *JMNMR*—important in the sense that they investigate the powerful influences that magazines wield in their own unique way. One example is David Weiss’ 2014 article about the ability of *Vogue*’s editor-in-chief, Anna Wintour, to shape fashion trends rather than objectively “cover” them. Other examples of research that showcases magazines’ ability to create what Walter Lippmann famously called “pictures in our heads” include Emma Bedor’s and Atsushi Tajima’s 2012 article about celebrities’ stories of miraculous postpartum weight loss that shame middle- and working-class mothers and Ron Bishop’s 2013 article about the emergence of the “professional protester” through the pages of *Time*.

Research published in *JMNMR* reflects the fact that magazines are well known as carriers of worn-out stereotypes and champions of a pretentious “pseudo-environment” that Lippmann critiqued almost a century ago. Most people would

still laugh at the statement that *Playboy* is worth reading for the articles (even though it may be). We know that it and many other magazines rely on the power of images and cartoonish simplifications to draw us in.

FUTURE RESEARCH

But the digital environment is changing the supply-and-demand curve. We can find images of white, young, skinny, gorgeous girls—with or without clothes—for free on social media and via any search engine. There is plenty of “thinspiration” outside the pages of *Vogue* and *Elle*, plenty of pathetic advice on pleasing one’s man outside the pages of *Cosmo*, and plenty of 24/7 coverage of national and international events outside the pages of *Time* and *The Economist*. What is left for the so-called “magazines”?

Answering this question is where the future of magazine research lies. Scholarship on magazines’ uncanny ability to put pictures in our heads and propagate iconic images remains important. So does academic work that investigates the cultural imprint and legacy of magazines.

Surprisingly little research has been published on magazines’ potential to reinvent themselves through the power of words instead of pictures. Amazing stories, such as the much-talked-about piece by *The New Yorker*’s Kathryn Schulz about the earthquake that will devastate Seattle, can make us read insatiably and crave more such intense narratives. Maria Lassila-Merisalo’s 2014 essay in *JMNMR* was one rare (albeit limited) example of such an in-

vestigation into the world of longform journalism in the digital environment—journalism that is so good that people are willing to pay for it.

Another avenue of scholarship is to refocus away from magazines’ much-criticized tendency to be shallow and look at their potential to offer incredible depth. We also need to keep asking the question: *What* is a magazine? Is it a glossy and glamorous product, or is it an online cultural hub, like *Buzzfeed*, *iVillage*, *theatlantic.com*, *Matter-Medium* or *Jezebel*? The challenge is to stop defining “magazines” too narrowly and go beyond the legacy names to embrace what the current cultural landscape is offering us—an incredible variety of lifestyles and longform journalism journalism.

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Shots of Magazine Division Panels



2016 AEJMC Conference, Minneapolis, Aug. 4-7 MAGD Grid

Session Title	Lead	Co-sponsor	Session Type	Day/Time
Interviewing the Interviewers: Conducting Ethnography and In-Depth Qualitative Interviews in Newsrooms	COMJ	MAGD	Research	Thursday, August 4 10a to 11:30a
Slow Journalism and Why It Matters in an Age of Instant Information	SPIG	MAGD	PF&R	Thursday, August 4 11:45a to 1:15p
Teaching Marathon	MAGD	VISC	Teaching	Thursday, August 4 1:30p to 3p
MAGD Top Research Papers	MAGD	-	Refereed research	Thursday, August 4 3:15p to 4:45p
Long-Form Journalism and the Conceptual Conundrum	MAGD	SPIG	Teaching	Thursday, August 4 5p to 6:30p
MAGD Research Paper Panel	MAGD	-	Refereed research	Friday, August 5 8:15a to 10a
Letting Lady Gaga and the Kardashians Do the Teaching: Best Uses of Popular Culture in the Classroom	ESIG	MAGD	Teaching	Friday, August 5 11:45a to 1:15p
Potential visit to Game Informer/TBD	MAGD	-	Off-site Tour	Friday, August 5 12:30p
Medium –A Writing Platform for College Media	CCJA	MAGD	Teaching	Friday, August 5 1:30p to 3p
Promise and Pitfalls in Magazine Research	MAGD	GSIG	Research	Friday, August 5 3:15p to 4:45p
Executive Committee Meeting	MAGD	-	Executive Committee	Saturday, August 6 7:00a to 8:45a
Poster Session	MAGD	-	Refereed research 5 slots	Saturday, August 6 12:15p to 1:30p
Why Mag Staffs Don't Look Like America and What To Do About It	MAGD	MACD	PF&R	Saturday, August 6 3:30p to 5p
Division Meeting	MAGD	-	Members' Meeting	Saturday, August 6 7p to 8:30p
Professional of the Year/ TBD	MAGD	-	Off-site Social	Saturday, August 6 8:30p
Back Pocket Journalism: Going Mobile in the Classroom	MAGD	EEND	Teaching	Sunday, August 7 11a to 12:30p

2015-2016 Magazine Division Officers

<i>Head</i>	Susan Currie Sivek, Linfield College
<i>Vice Head/Prgm Ch/Journal Book Editor</i>	Miglana Sternadori, Texas Tech
<i>Research Chair</i>	Brooke Erin Duffy, Temple
<i>Teaching Chair</i>	Jim Shahin, Syracuse University
<i>PF&R Chair</i>	Andrea E. Hall, Florida
<i>Journal Editor</i>	Elizabeth Hendrickson, Ohio University
<i>Newsletter Editor</i>	Sheila Webb, Western Washington University
<i>Social Media Chair</i>	Jeff Inman, Drake University
<i>Contest Co-Chair</i>	Carol Holstead, University of Kansas
<i>Contest Co-Chair</i>	Pamela Nettleton, Marquette University
<i>Grad. Student Liaison</i>	Joy Jenkins, University of Missouri
<i>Webmaster</i>	Carol B. Schwalbe, University of Arizona
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