

Magazine Matter

AEJMC Magazine Division Newsletter

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Note from the Division Head



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The only time of the year more exciting than the AEJMC conference is when the officers of our division are atwitter with its planning. I appreciate our Newsletter Editor Sheila Webb (Western Washington University) for bringing us another wonderful newsletter so that I can thank those people who have been working to build our outstanding conference programming.

Vice President and Programming Chair Jacquie Marino (Kent State University) has led the AEJMC *conference planning process* for the Magazine Division. She has thoughtfully paired our division with others, and has an agenda of panels that cover a wide variety of topics. She continues her hard work along with Teaching Chair Kevin Lerner (Marist College) and PF&R Chair Elizabeth Hendrickson (University of Tennessee-Knoxville). Please look for an announcement of the *AEJMC conference schedule on the listserv soon*.

With regard to the conference, the work of Elizabeth Fakazis (University of Wisconsin-Stevens Point) is just about to ramp up as the peer review process of papers submitted to our division's research competition begins. *Please participate* however you can, as a submitter, a reviewer, a moderator or a discussant. In addition, Immediate Past Head Lyn Lepre (Marist College) is leading our efforts to award an *accomplished professional of the year*, an award that will be presented at our members' meeting.

This year we will also be having a couple of *pre-conference events*. Ted Spiker (University of Florida), our "fun-day" chair, is planning something social—off the academic track—to connect our members with one another. Betsy Edgerton (Columbia College-Chicago), secretary, has also graciously agreed to organize a *short tour of local magazines*. Details of these events will be forthcoming.

If you have *ideas to engage our members*, or even potential new members, in any of these activities, please reach out to me or contact our Membership Chair Jeff Inman (Drake University), Graduate Student Liaison Melita Garza (University of North Carolina-Chapel Hill), or Social Networking Chair Lori Blachford (Drake University).

Finally, I also want to *thank our regional conference chairs* who ably led the Magazine Division's presence at the Southeast Colloquium (Erin Coyle, Louisiana State University) and Midwinter Conference (Ellen Gerl, Ohio University). These events are important building blocks to the annual AEJMC conference, which will be in Chicago, August 9-12.

Chicago On Deck:

The 2012 Annual Conference will be held in Chicago, Thursday, August 9, through Sunday, August 12.

Please note these days mark a shift in the traditional start of the conference and that this conference marks AEJMC's centennial.

In addition to outstanding panels, you can expect a celebration throughout the conference.

We hope you can join us.

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Teaching Tips

Going Mobile

7 steps to making your magazine journalism program mobile-friendly

By Jeff Inman, Drake University



Programmer Josh Husley, designer Katie Vecitis, and journalist Ann Schnobelen work through issues on their app's user interface.

At this point we can all agree that you can't ignore mobile. According to a January 2012 Nielsen survey, 48 % of Americans own a smartphone. For those under 34, the number is significantly higher: 77 % carry an iPhone or Android in their pocket. Smartphones have outsold laptops since the fall of 2010. Cisco predicts that there will be 10 billion smartphones and

tablets in use by 2016. That means there will be 3 billion more gadgets on the planet than people. The world has gone 4G.

Which creates an issue for us: How do magazine journalism programs keep up with the changing world while remaining true to the core values and principles we know are essentials to the success of our students? That's not an easy question, especially when you're trying to shoehorn a thousand other things into an already crammed program.

At Drake University School of Journalism and Mass Communication, our answer was to create an interdisciplinary mobile application development course, one that didn't just focus on programmers pounding out code—or turning journalists into programmers, for that matter—but included a trio of disciplines: programmers, designers and journalists.

Here are the 7 essentials to make it work for you.

1) Collaborate

Interdisciplinary courses are difficult to build and to execute, but this is not a course to teach on your own. Others on your campus are either experimenting in this space or considering it. Find them. Begin with your computer science department, of course, but also reach out to the design contingent on campus. Many design professors are beginning to discuss User Experience and User Interface (UX/UI) in their classes, something that has to be at the core of your new app class as well.

2) Job shadow

Des Moines, Iowa, has a surprisingly robust tech and start-up community. I spent several days during summer break job-shadowing an app development company called BitMethod that was built on our exact model: one journalist, one designer, one programmer. How they worked and interacted became the basis for how we built the class.

3) Aim high

Many cities around the world hold an annual Startup Weekend, where hundreds of techies spend two days creating applications in hopes of a cash prize. Our goal was to mimic that fervor. We allowed six students from each discipline into the class. We broke them up into ever-changing groups of three, but always including one from each discipline in every group. We required them to build four apps over the course of the semester. Expectations were ramped up with

Sketching out an app's architecture.



each assignment. By the end the student groups had generated 24 apps, some merely in mock-up stages, others ready for the app store.

4) Make journalists advocates

We already teach our students how to target niche markets and write content appropriate to that market. Apps are no different—they just call it UX. The journalists in the class were charged with finding an audience and delivering what they wanted. They held focus groups with potential buyers. They made sure their apps were intuitive to use. They conducted user testing to make sure their programs provided what was promised. They wrote marketing text to sell the product. They applied all the core skills we want them to have, just in a different marketplace, thus expanding their view of what they can do with their degree.

5) Get out of the way

This is a class to encourage and challenge, to let students revel in success and failure. If you stand and lecture you will muck it up—horribly. Instead, provide the framework and step back. Your journalism students will learn more just by talking to the programmers and designers than from anything you could say. They will have to solve problems as a team. They will have to analyze, adapt and iterate—and become more agile thinkers in the process.

6) Business Modeling

Many of our colleagues advocate that entrepreneurship should be a requirement in journalism school. I agree. This class was an opportunity to introduce students to the process of building a successful business model. Students were required to find mul-



Prof. Jeff Inman discusses user interface with journalist Skylar Bergl.

iple markets for their work, build sustainable businesses out of sample products, and deliver fine-tuned proposals—all skills essential to any successful editor or entrepreneur today.

7) Up the stakes

Grades can motivate students, sure, but this kind of class needs more teeth. At the end of each project teams were required to pitch their ideas to a panel of local entrepreneurs with an emphasis on feedback. Sometimes the critiques were brutal. Others were delivered with surprised awe. But that feedback greatly impacted the students' work—as did the connections made during class. Several of our students were offered internships with panelists based on the work in the class.

Teaching Tips

Alerting Students to What's Different about Magazine Writing

By Barbara Gastel, Texas A&M University

“But quotes have to be in separate paragraphs.”

“But we were told last semester to localize our stories.”

“But you can't put attribution in present tense.”

“But an editor can't make you use serial commas.”

“But you can't just violate AP style.”

Such were protests I often heard when returning the first articles the students wrote for a magazine writing course. The students, it seemed, had assimilated all too well some lessons from courses that emphasized newspaper reporting. Mistakenly, they had concluded that the newspaper way was the only way.

Eventually I realized that early in the course I should make explicit to students some common differences between magazine writing and newspaper writing. Doing so seems to aid the students' learning—and to save the students some anguish. It also seems to save me grading time.

Perhaps many experienced teachers of magazine writing already alert students in this way. But for teachers who might like to start doing so, who would like to see what someone else says, or who would welcome a list to share with students, the following are main points in my class segment

“What's Different about Magazine Writing.”

Print magazines typically are published weekly, monthly, or even less often. Thus, of course they aren't well suited for reporting news. However, time tends to be available for such items as extensive information-gathering, deep analysis, careful writing, thorough editing (sometimes in repeated rounds, with rewrites required), coordination of different stories in an issue, extensive attention to obtaining visuals, and thorough fact-checking. Expectations in the course—for example, regarding amounts of research and revision—are set accordingly.

Print magazines often have high-quality paper and printing, and photos or other graphics tend to be important elements. Although the writers rarely provide the visual materials themselves, they should keep the visual element in mind when proposing and pursuing stories.

Magazines tend to serve audiences with more specialized interests than newspapers do. Thus, rather than trying to suit a broad readership, magazine writers must gear their stories to specific groups of readers. Stories written for the class should likewise be targeted to specific magazines. Simply turning a generic story, or saying that it is for “a women's magazine” or “a science magazine,” is not enough.

Although some magazines are local, most magazines have regional, national, or international readerships. Thus, whereas one tries to localize newspaper stories, for magazine sto-

ries one generally should try to avoid only interviewing local sources or only using local examples.

Many magazines use somewhat different styles than newspapers do. For example, many contain mainly longer paragraphs than in newspaper stories, often place quotes in the same paragraphs as other text, tend to put attribution in present tense, use the serial comma, or otherwise differ in style from typical newspapers. Students should notice the styles of their target magazines and try to follow them.

Magazine stories vary more in format than news stories do. Rather than being limited mainly to following inverted pyramid format, magazine writers can use any of a variety of structures. They also have more chance to use literary techniques. Thus, they have more opportunity to be creative—but also more demand on their skills.

Unlike newspapers, many magazines contain largely freelance work. Thus, magazines can be fine markets for publication. For an able and enterprising student, queries and subsequent stories for a magazine writing class can lead to clips and cash.

So, what might be missing from this list? How could the points be refined to serve students better? I would welcome your thoughts. And I hope that points in this piece will be helpful, especially to those new to doing magazine writing or to teaching it.

Teaching Tips

How to Make the Personal Connection

By David E. Sumner, Ball State University



Once a semester with every class, I dismiss the class and schedule 15-minute conferences with every student throughout the day. Students love it because it's less work for them. It's more work for me, however. Instead of meeting for a one-hour class, I typically spend four or five hours meeting with students in these conferences. I try to schedule them around a due date for an article proposal or first draft, which we discuss.

These meetings transform the nature of the relationship between professor and student. Instead of the name and face who sits in front of me in a classroom, a real personality begins to emerge. Instead of a “teaching machine” who stands in front of class and emits knowledge, I also become a person and a human being.

My supervising professor when I was GA at the University of Tennessee first suggested these conferences, and I've been doing them ever since. No one technique or activity has benefited my teaching more.

Studies have shown that students who

form an emotional connection with the professor acquire a stronger motivation to learn. They will pay more attention in class. I'm not talking about becoming a “buddy” because I still maintain a professional distance and ask them to call me “Dr. Sumner.” I don't try to understand their pop culture or embrace all the latest lingo and pop fads. I do try to demonstrate that I care about students inside and outside the classroom. “My job is to help you succeed,” I often say.

A few more techniques I have practiced will help you make the “personal connection” and improve your relationships with students.

Work hard on learning names right away and show that you care about learning their names. I've tried different techniques—taking photographs, using labels—but nothing seems to work as well as simple practice and repetition.

For every class, I **prepare a “class planner outline”** with activities and a pre-printed list of every student's name. Whenever I call on a student, I use his or her name.

When you send an e-mail or write comments on an assignment, make sure you **use each student's name**. Names form the central part of our identity and we feel affirmation when our names are used.

Include your cellphone or home phone on the syllabus and give the designated hours that it's okay to call. Don't worry; they will rarely call you. However, it shows you are accessible, and that you care about their success.

Recognize student success in

class. When students make a noteworthy achievement, I recognize them in class and congratulate them for their success. They love being recognized by their professor and peers.

Be a human being and not a teaching machine. I often begin class with a personal story or anecdote students may find entertaining. I don't talk about myself frequently or discuss my religious or political views in class. But I believe it's important to show your human side and admit your mistakes. Demonstrate your humility and your humor.

Here's one more practical idea. **Create a “jobs and internship” listserv or distribution list.** More than 200 current or former students are on my list. Every time I learn about a job or internship, which is at least once a week, I forward this information to them. Some alumni have remained on it for years and love it. Sometimes they send me information about jobs or internships with their current employer.

When I left the journalism profession to become a professor, I did so because I wanted a bigger challenge. I got what I wanted because I still feel challenged every day to excel at what I do. Studies repeatedly show that the best teachers have three characteristics: knowledge of the subject matter, an enthusiasm for teaching, and a concern for students. Showing concern for students is probably the most challenging of the three, but also the most rewarding. Your rewards come every time you get an e-mail, call or visit from a student or former student who simply says, “Thank you.”

Teaching Tips

Why Judge A Writing Contest? Why Enter A Writing Contest?

By Dennis E. Hensley, Taylor University

With a full-time job as a university writing professor, as well as a writing career of my own to manage, I'm often asked why I am willing to spend so many hours serving as a writing contest judge. I have both internal and external reasons.

My internal reasons include the fact that contests force me to expand my reading horizons. For example, if I am asked to judge the top five winners in the "Best Editorial" category of the Evangelical Press Association contest, it requires me to give a careful reading and written evaluation of editorials written in more than 50 different periodicals. I wind up reading editorials in regional tabloids, national slicks, citywide broadsheets, and small circulation newsletters. The incredible diversity of viewpoints, topics, perspectives, insights, and explanations is phenomenal. It's like taking an intensive one month seminar on global current events. I always come away greatly enlightened on many topics I probably would not have normally investigated.

Another internal reason is that I get to read material that most often is written by experienced communicators. As such, I read slowly and analytically, taking care to appreciate a clever turn of phrase, a powerfully structured sentence, or a vividly developed anecdote. Where praise is due, I provide it lavishly. Where admonishment is needed, I show no hesitation to fill margins with red ink. I've always insisted that one cannot become a great writer without reading great writing, and contests provide venues for me to discover a vast range of skilled presen-

tations by talented communicators.

Benefit to Entrants

The external reasons I have for being a writing contest judge include some of the obvious joys that come with the job. The winners I select receive trophies, certificates, scholarships to writers' conferences and/or cash. Additionally, in the case of newer writers, there frequently is the bonus of getting published in a national periodical. I often receive cards or emails of thanks from winners who want me to know that winning a writing contest changed their lives, while also advancing their writing careers. That's very gratifying.

But there are other external benefits that are far less obvious. One thing I appreciate about many contests is that, because we judges are required to fill out evaluation sheets that critique the writing and research and presentation style of a writer's manuscript, even when a contestant loses, he or she still wins. There may be no large check or trophy, but the writer has just been presented a professional analysis of his or her manuscript, thus providing insights on how to revise and improve the writing. It's like having a one hour mentoring session with a seasoned author and editor.

Another external benefit is that contests impose deadlines on writers that lead them to closure. Closure provides confirmation of a certain level of writing proficiency. One contestant recently shared with me, "I wasn't sure if I really had talent as a writer or not, so I decided I would enter a writing contest. I couldn't stall because

the submission deadline was August 15. I was forced to bring my short story to an end and send it in. Once it was on its way, I had a euphoric feeling of achievement. I had actually completed a work of fiction. I'd done it! Win or lose, I now knew that I was capable of writing short stories." I take pleasure in knowing that in serving as a judge, I am motivating would-be writers to complete their works and experience this joy of closure. They have moved to the next rung on the ladder of success as working writers.

Fruitful Tension

I truly understand firsthand how praise is appreciated, and I also understand firsthand how helpful it is to receive guidance and correction when offered with finesse and an attitude of sharing. As such, as a judge, I try to be honest, sincere, and instructive without damaging egos or stifling creativity. Indeed, in regard to writing contestants, it takes one to know one, so I frequently become one.

Fortunately, there are literally hundreds of annual writing contests open to writers of every genre and level of experience. The writers' trade magazines list them, as do the annually updated writers' market guides. The contests are proving grounds for novice writers; they are opportunities for skill advancement for experienced writers; and they are career enhancers for all contest winners each year.

If I'm any judge of the matter—and, actually, I am—I recommend entering writing contests.

Feature

"The Finnish Line: A Few of My Favorite Things"

By Sammye Johnson, Trinity University



Here I am wearing one of my 19 scarves while shopping at the Women's Christmas Market in Helsinki.

Julie Andrews sang about a few of her favorite things – 14 actually – in "The Sound of Music," and I've been humming that tune while reflecting on my five months in Finland as a Fulbright Scholar. I have five favorite things I'm going to miss about Helsinki, even as I dream of coming home to my five favorite things about San Antonio. My lists aren't parallel, but they are revealing of the culture and character of the two cities.

Let's start with San Antonio:

1) Mexican food. "Mexican" and "Texas-styled" restaurants are available in Helsinki, but after looking at dozens of menus, I didn't venture inside. Why? No enchiladas, no quesadillas, no handmade corn tortillas, and no borracho beans. First stop: El Mirador.

2) Iced tea. I want a large glass of iced tea and refills. Tea is served hot here, and even if you describe what you want, it isn't right because it's not Texas tea. Second stop: Earl Abel's.

3) American television. I've

missed "Castle," "Big Bang Theory," "Modern Family," "The Closer," "The Good Wife," "Warehouse 13," "Grey's Anatomy," and "Rizzoli and Isles." I have a lot of story lines to untangle.

4) Friends, family, and Trinity colleagues. I didn't write as often as I promised, but I will regale you with stories when I return.

5) Sunshine. When I leave Helsinki, there will be fewer than six hours of sunlight a day. I yearn for sunshine on my shoulders, even if John Denver's song is a tad sappy.

Here's what I'll miss most about Helsinki:

1) Meeting friends under the clock at the main entrance to Stockmann department store. Colloquially referred to as "Stockan kello" ("Stocky's clock"), this is the popular meeting place in downtown Helsinki. There are always people hovering under the clock as they wait for friends and loved ones to appear.

2) Going to work on the Number 8 tram. It takes 30-40 minutes to

get from my apartment to the Aalto campus and I use the time to read. I've been here 16 weeks and read 11 books – most of them murder mysteries or suspense thrillers. With three weeks to go, I should finish three more books. I seldom have time to read purely for pleasure in San Antonio.

3) Wearing scarves. The scarf is a fashion statement and has little to do with the temperature. Women wear beautifully fringed linen scarves draped across their shoulders and men have silk scarves tied a loose "Italian knot" at the neck. With temperatures now in the 40s by day and 30s at night, scarves are cashmere and wool – and still fashionable. I've purchased 19 scarves and plan to wear them as my signature accessory in San Antonio this winter.

4) Finnish socks. Finns don't wear shoes in their homes, removing them the minute they enter. The floors have radiant heat and your feet don't get cold. Yes, you wear socks, but not an ordinary cotton or polyester blend. I received a handmade pair of wool socks from a colleague and take them with me whenever I visit her home. Handmade Finnish socks are a work of art – it's all about the heel, which feels snug and sturdy.

5) The quiet sounds of the city. No honking horns and no traffic jams; road rage doesn't exist here. People don't jaywalk, but wait for the green cross-light even when no cars are coming in either direction. I especially like Helsinki's connectivity with nature – the trees, parks, walking paths, bays, and lakes with lovely sunrises and sunsets that remind me of a Maxfield Parrish painting.

And this is the last line about my experiences in Finland.

This column first appeared in the Trinity University Newspaper.

Notes from the Field

Annual visit to NYC

By Elizabeth Hendrickson, University of Tennessee-Knoxville



My students tried to keep it cool when David Granger walked into the conference room and joined the conversation. His generous time with my group might be because he's an alum of the university (and I bring him tacky orange gifts!). But what a pro. Photo credit: Clara Reed, UTK student.

The winter, I led ten of my magazine students on the School of Journalism & Electronic Media's annual visit to NYC media organizations. During the January 15–20 trip, our group visited 13 different publications, listed here by media company:

Time, Inc.: *Sports Illustrated, EW, Health, Real Simple*

Hearst: *Food Network Magazine, Esquire, Country Living*

Conde Nast: *Glamour, W*

Wenner Media: *Men's Journal, Rolling Stone*

American Media: *Shape*

The New York Times

It's an incredibly interesting trip for me to take each year, in that I get to hear what different magazines are do-

ing with technology and innovation. Sometimes I refer professionals to what they said the previous visit, and hearing them then discuss what went right and what went wrong is fascinating. But by the end of our visits, the remaining publications always ask us what we've learned so far. I have to tell them we're sworn to secrecy!

Then I was back in NYC a week later to judge the National Magazine Awards digital, and it was a bit of a challenge to keep my inside knowledge from influencing my choices. But thankfully, others on our committee were given the titles that might have otherwise been problematic for my conscious.

SEC Panel

The Multi-Media Era

By Erin K. Coyl, Louisiana State

A Magazine Division panel at the 37th Annual Southeast Colloquium provided an overview of magazines' moves to incorporate multimedia and tips on how to prepare students for a digital future. The Colloquium was held March 8-10 at Virginia Tech.

Yanick Rice Lamb, of Howard University, Susan Currie Sivek, of Linfield College, and Erin Coyle, of Louisiana State University, were on the panel. Lamb said change is clearly the cost of doing business for magazines. Her research indicates that magazines need to deliver excellence through new media as well as traditional media.

To help prepare students to thrive in this evolving field, Sivek said she encourages students to incorporate multimedia in each assignment, even if that means simply adding a photograph to an article. Rather than conceptualize a story in linear terms, Sivek teaches students to visualize interactive elements that could be added by using social media to encourage engagement with audiences.

Coyle has found that universities across the nation are teaching students to create content for multiple media platforms. Some schools are assigning students to create blogs, video, audio, digital photographs, apps and online magazines as well as traditional articles and print-based magazines.

Combining a mix of traditional and digital media assignments, educators are pushing students to think critically about how to engage audiences by using media formats that vary from books to social media to videos—formats students will need to use as future leaders in the industry.

Research

The Fulbright Experience

By Sammye Johnson, Trinity University



Sammye Johnson completed several research projects with Maija Toyry, head of the magazine program at Aalto University, and Merja Helle, head of research for the school's Media Concepts Research Group.

I left San Antonio in early August 2011 to spend five months in Helsinki, Finland, as a Fulbright Scholar. My professional life has revolved around magazines as an editor/writer, educator, and scholar, so this was a golden opportunity for me to wear my three "hats" and work with graduate students and professors at Aalto University, while also consulting with publishers and editors in Finland, which has a vibrant and thriving magazine industry.

I split my time between teaching and doing research in the Department of Media at the School of Art and Design at Aalto University, which has the only graduate magazine curriculum and research program in Finland. I taught a graduate magazine course with 12 master's students, which was a wonderful experience since I teach only undergraduates at Trinity University.

I also participated in a weekly seminar for doctoral students and worked

with four who are doing ground-breaking research about magazines and digital convergence, the construction of portrait cover shots, magazine readership on tablets, and the intersection of typography on the printed page and the computer screen.

Receiving this Fulbright was a professional and personal high point in my career and my life.

That experience was enhanced by Finland's reputation as an international academic superstar that consistently ranks at the top in math, science, and reading literacy year after year. All teachers — whether they're teaching primary or secondary students — have a master's degree in either education or a teaching subject. Education is free from the time children start school at the age of seven through the graduate university level.

The bottom line is that Finns are well educated. They are fluent in English, which they learn when they start

school and study for many years. All classes and assignments are in English at the master's and doctoral levels. Obviously, Finnish students are bright and highly motivated. For the final project in my graduate magazine seminar, they created prospectuses and prototypes for six possible international magazines and analyzed their impact on international audiences. I expect to see some of these ideas implemented in the future.

About 50 percent of my time was spent doing research, and this was the most productive semester of my entire academic career. Working with Dr. Maija Töyry, head of the magazine program, and Dr. Merja Helle, head of research for the school's Media Concepts Research Group, I completed a major research project about audience construction at international magazines; it is the first phase of a longer, more involved study about readership. We also laid the groundwork for two additional projects, one about changing work practices at magazines and the other about magazines and reader-generated content.

I gave nine major presentations

to magazine professionals, scholars, faculty, students, and the general public at symposia, conferences, and workshops. Additionally, I consulted with major publishers and magazine organizations in Helsinki — those conversations made me rethink how editorial pages of magazines should be constructed and how readers can be involved.

I have never been so busy and so immersed in the magazine industry, in magazine education, or magazine scholarship — it was a winning trifecta.

Contest

Student Magazines

Carol Holstead, Kansas

The Student Magazine Contest deadline is Tuesday, May 1, a day I expect to receive 150 of the 200-plus entries. We don’t stop behaving like journalists when we become professors. We still like to just make our deadlines.

The contest has 13 categories including those for magazine articles, magazine startups, and online and print magazines.

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, here at the University of Kansas, my students produce a weekly magazine, *Jayplay*. 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 delete the writer’s name from article tear sheets.

■ 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 arrive by Tuesday, May 1.**

The call and entry form are available on the Magazine Division Web site at <http://aejmcmagazine.asu.edu/>

There is a \$10 per entry fee. Please read all the rules carefully.

Questions? Write Carol Holstead at holstead@ku.edu.

Kudos – New Section!

Noted Accomplishments by the Division Members

Submit Yours to Rachel Davis Mersey, Division Head

Brian Thornton, former head of the division in the early 2000s and now at University of North Florida in Jacksonville, was promoted to full professor, the first in his department for 20 years.

David Sumner, Ball State University, will present the paper “Winners and Losers in the American Magazine Marketplace 2001 to 2010” at the International Conference on Communication, Media, Technology, and Design in Istanbul, Turkey, from May 2012.

Sam G. Riley, Virginia Tech, has a book out in paperback. *Mostly Merry Commentary: from the Mezzanine of the Ivory Tower* is a collection of more than 70 commentary pieces dating from 1986 for the Roanoke and Richmond newspapers and is published by The Pocahontas Press, Blacksburg, Virginia, for \$10.

Walter Brasch, professor emeritus, Bloomsburg, took first place awards in columns, radio commentary, and education reporting, and second place awards for entertainment/arts reporting and features written solely for the web in the annual Pennsylvania Press Club (PPC) contest.

His latest book, *Before the First Snow: Tales from the Revolution*, an autobiographical novel, looks at the counter-culture between 1964 and 1991, with strong implications about understanding the base of both the Tea Party and Occupy movements. The book received strong reviews from Michael Blake (“Dances With

Wolves”) and Dan Rather.

Sammye Johnson, (Trinity University) spent the fall 2011 semester as a Fulbright Scholar at Aalto University in Helsinki, Finland. Johnson was based in the Department of Media at the School of Art and Design, which has the only graduate magazine program in the country. While there, she taught a graduate magazine seminar based on her co-authored book with Pat Prijatel, *The Magazine from Cover to Cover*, and completed several research projects about editorial work practices at international magazines and their audience construction. The Fulbright Scholar Program sends approximately 800 U.S. faculty and professionals – chosen for their academic merit and leadership potential – abroad each year to spend a semester or a year teaching and/or doing research. The Fulbright is competitive, with thousands applying each year. For the 2011-2012 academic year, only 12 Fulbrights were awarded in journalism.

Read details of Prof. Johnson’s experiences on pages 7 and 9.

Sheila Webb (Western Washington University) was named Arthur W. Page Legacy Educator for 2012 by the Arthur W. Page Center for Integrity in Public Communication, Penn State, for her co-submission, “The Ethical Audit.”

Prof. Webb’s article, “*Woman Citizen – A Study of How News Narratives Adapt to A Changing Social Environment*,” is in press in *American Journalism* 29, no. 2 (Spring 2012).

2011-2012 Magazine Division Officers

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Teaching Chair	Kevin Lerner, Marist College
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