

Programme

July 1st

9h30 Opening Session

Chair: **Carla Rodrigues Cardoso**

MtM6 Organizing Committee (Lusófona University, Portugal)

Mário Moutinho

Dean of Lusófona University, Portugal

José Gomes Pinto

*Head of the School of Communication, Architecture, Arts and Information Technologies,
Lusófona University, Portugal*

Luís Cláudio Ribeiro

Head of the Department of Communication Sciences, Lusófona University, Portugal

Maria José Brites

CICANT Research Centre, Lusófona University, Portugal

Tim Holmes

Founder of Mapping the Magazine Conferences, Cardiff University, United Kingdom

10h00 Keynote

**Key Trends in Media Post-Crisis - The Impact of Coronavirus on the
Publishing Industry**

James Hewes (President & CEO - FIPP - The Network for Global Media)

11h00 Break

11h30 - 13h00 Panel 1: MAGAZINE TRENDS

Chair **Teresa Mendes Flores** (NOVA University of Lisbon/ Lusófona University, Portugal)

“Browse Our Collection”: The Commodified Materiality of Print Magazines

Miglena Sternadori (Texas Tech University, USA)

Newsmagazine Transformations in the Digital Age: A Case Study with Donald Trump

Carla Rodrigues Cardoso (Lusófona University, Portugal)

Towards a New Taxonomy of Magazine Genres

Tim Holmes (Cardiff University, United Kingdom)

13h00 - 14h30 Lunch Break

14h30 - 16h00 Panel 2: BUSINESS MODELS

Chair **Sharon Bloyd-Peshkin** (Columbia College Chicago, USA)

Sustainability in Specialist Publishing: A Comparative Case Study Analysis of a British and American Writing Magazine

Mary Hogarth (University of Bournemouth, United Kingdom)

The Canard PC Anomaly: Surviving the Distribution Crisis Thanks to Reader Support

Boris Krywicki and Björn-Olav Dozo (University of Liège, Belgium)

Behind the Screens: How Magazines Organize for Digital Success

Heather Lamb (Missouri School of Journalism, USA)

16h00 Break

16h30 - 18h30 Panel 3: HISTORY OF MAGAZINES

Chair **Ana Figueiras** (Lusófona University / NOVA University of Lisbon, Portugal)

Cultivating Opportunity: The Seminal Role of Farming Magazines in the 20th Century

Catherine Staub (Drake University, USA)

From Marginal to Mainstream: How Vegetarian Magazines Affected the American Diet

Sharon Bloyd-Peshkin (Columbia College Chicago, USA)

Portuguese Magazines During the First Portuguese Republic: Major Contributions to the History of the Portuguese Press

Celiana Azevedo (NOVA University of Lisbon, Portugal) and Jorge Pedro Sousa (Fernando Pessoa University, Portugal)

Intervalo Magazine: A New Way of Talking About TV in Brazil in the 1960s

Talita Magnolo and Christina Musse (Federal University of Juiz de Fora, Brazil)

July 2nd

09h30 - 11h00 Panel 4: **DEBATING NEWS MAGAZINES**

Chair **Mary Hogarth** (University of Bournemouth, United Kingdom)

Visual Communication and Journalism: Teaching Visual Literacy for the Design of News Magazines

Rute Muchacho and Alexandra Barradas (Lusófona University, Portugal)

Narratives of Domestic Violence in Magazine Visão

Carla Baptista and Teresa Campos (NOVA University of Lisbon, Portugal)

A Regional Newsmagazine in the Context of Declining Press - The Case of Mais Alentejo

Sonia Lamy and Luís Bonixe (Polytechnic Institute of Portalegre, Portugal)

11h00 Break

11h30 - 13h00 Panel 5: **QUESTIONS ABOUT INDIE MAGAZINES AND VISUAL JOURNALISM**

Chair **Tim Holmes** (Cardiff University, United Kingdom)

Indie Magazines as Brands: Aesthetic Communication and Designing the Kinfolk Experience

Oliver Scheiding (University of Mainz, Germany)

Designers on the Production of Magazines

Jael Rincon (RMIT University, Australia)

The Evolution of Journalistic Images in Portuguese News Magazines

Maria José Mata (Polytechnic Institute of Lisbon, Portugal) and Carla Rodrigues Cardoso (Lusófona University, Portugal)

13h00 - 14h30 Lunch Break

14h30 - 16h00 Panel 6: THEORY AND HISTORY OF MAGAZINES

Chair **Dora Santos Silva** (NOVA University, Portugal)

Magazines as Sources, Objects of Study and Interdisciplinarity “Laboratories” in Social and Human Sciences: epistemological problematization...

Álvaro Costa de Matos (NOVA University of Lisbon, Portugal)

I Do Not Know What is in Your Newspaper: Content Analysis of Braille Magazines

Ibrahim Omara (Tanta University, Egypt)

Generation K - Mapping the Portuguese Early 90's Through Kapa Magazine

Maria Filomena Barradas (Polytechnic Institute of Portalegre, Portugal)

16h00 Break

16h30 Talking Circle “(Trans)Forming Magazine Research”

Chairs **Carla Rodrigues Cardoso** (Lusófona University, Portugal) and **Tim Holmes** (Cardiff University, United Kingdom)

July 3rd

09h30 - 11h00 Panel 7: GENDER AND MAGAZINES

Chair **Daniel Cardoso** (Manchester Metropolitan University, United Kingdom / Lusófona University, Portugal)

“The little woman is now big business”: Mary Grieve, the Woman who Made Woman Magazine and Predicted the Fall of the Weeklies

Sharon Magnus (University of Hertfordshire, United Kingdom)

Housewives, Actresses, Victims and ‘Shameless’ Mistresses. The Representation of Women in the Czech Popular Magazines Before the WWI

Jakub Machek (Metropolitan University of Prague, Czech Republic)

Judging a Book by its Cover: Sex and the City and the Representation of Lifestyle and Magazine Journalism

Rebecca Johnke (University of Sydney, Australia)

11h00 Break

11h30 - 13h00 Panel 8: DIGITAL AND SOCIAL MEDIA

Chair Ana Figueiras (Lusófona University / NOVA University of Lisbon, Portugal)

Print Magazines in the Digital Environment: Editorial and Positioning Strategies

Dora Santos Silva (NOVA University of Lisbon, Portugal)

Mapping Digital Magazines: Reading as a Practice of Disconnection

Cátia Ferreira and Carla Ganito (Católica University, Portugal)

Preguiça Magazine: From Editorial Product to Community Impact

Pedro Jerónimo (University of Beira Interior, Portugal)

13h00 - 14h30 Lunch Break

14h30 - 16h00 Panel 9: MAGAZINES AS COMMUNITIES

Chair Carla Cerqueira (Minho University, Portugal)

Magazine Twins - Tracing Spaces of Inclusion Small Media Operate in Two Languages in Finland

Ullamaija Kivikuru (University of Helsinki, Finland)

Mass Communication in Post-Soviet Azerbaijan in the Era of Globalization: How International Information Exchange Contributes to the "Re-birth" of Magazines and their Strategy?

Tarana Mahmudova (Baku State University, Azerbaijan)

Niche Fashion Magazines as Micro Societies

Saul Marcadent (Università IUAV di Venezia, Italy)

16h00 Break

16h30 Keynote

Community Builders: Situating Place-based Magazines in the Local Media Landscape

Joy Jenkins (University of Tennessee, USA)

17h30 Book Launch: *The Handbook of Magazine Studies (Wiley, 2020)*

Moderator **Carla Rodrigues Cardoso** (Lusófona University, Portugal)

Authors: **Miglana Sternadori** (Texas Tech University, USA)

Tim Holmes (Cardiff University, United Kingdom)

18h00 Closing Session

Abstracts

July 1st — AM

KEYNOTE

Key Trends in Media Post-Crisis - The Impact of Coronavirus on the Publishing Industry

James Hewes (President & CEO - FIPP - The Network for Global Media)

The Covid-19 crisis represents the biggest opportunity - and biggest challenge - for our industry in 75 years. The rapid changes that we're seeing in the way that consumers access our content is accelerating many of the trends that we had been seeing for many years. This session will cover the impact of the crisis on the industry, looking at the positive and negative effects of the dramatic shifts in demand seen in recent months. I'll also be looking at key pre-crisis trends and identifying which of them will remain relevant in the years to come.

Panel 1: MAGAZINE TRENDS*“Browse Our Collection”: The Commodified Materiality of Print Magazines*
Miglena Sternadori (Texas Tech University, USA)

Much has been said about magazines' role as communities. They are communities of affinity (Abrahamson 2007), communities of taste (Holmes and Bentley 2014), virtual communities (Reader and Moist 2008), and brand communities (Davidson, McNeill, and Ferguson 2007), among others. As the word “community” conjures images of a warm Sunday lunch or people gathered around a campfire, one could infer magazines are nothing other than positive unifying forces. But such an interpretation would ignore the fact that communities do not serve only to connect and include. Often, they exist because of more important functions—exclusion of outsiders, concentration of power, and maintenance of the status quo.

In this paper, I argue that magazines—especially print magazines—are material commodities whose presence in public and private spaces reinforces power distribution through “...a complicated relationship between objects and images, products and signs, commodities and brands. All co-construct the public through their shared presence in everyday life” (Iqani 2012, p. 23). In the West, magazines make/mark class identity (Ouellette, 1999), signal belonging to an intellectual elite (Douglas 1991), or confer cultural power through the symbolic value of their covers (Jensen and Tandoc 2016). Outside the global West, where glossy publications are prohibitively expensive for large portions of the population, print magazines become objects of conspicuous consumption — status symbols placed on the coffee table to be admired and noticed by guests (Keremidchieva, 2015).

The commodified materiality of print magazines and their brand paraphernalia, which function as objects of status, has been neglected in academic research but is effortlessly interpreted in everyday life. A waiting room containing “piles of tatty, out-of-date celebrity and scandal magazines” (Clapton 2016, p. 260) conjures images of low-class female clientele. A person with a New Yorker tote (\$69) claims membership in the exclusive readership community of a magazine accessible only to the highly educated. A fabricated Time cover with someone's face on it (Donald Trump, former State Department official Mina Chang). Not all magazines, of course, perform such functions. But for the ones that do, their print editions have enduring functions that transcend the most obvious and utilitarian one—the presentation of content to audiences. It may be easy to access digitized magazine content these days, but it is a lot harder to claim power by hanging a website on the wall or by carrying a New Yorker tote featuring a screenshot rather than an actual magazine cover.

Newsmagazine Transformations in the Digital Age: A Case Study with Donald Trump Carla Rodrigues Cardoso (Lusófona University, Portugal)

The main goal of this paper is to understand to what extent newsmagazines' online editions maintain their identity as weekly magazines of current news. Is the emphasis on in-depth development of topics and stories sustained? Or do these newsmagazines give in to the temptation of instant information allowed by the digital medium? In short, are these online versions of the newsmagazines closer to a digital newspaper or do their hybrid features, half-way between newspaper and magazine, remain intact?

To begin to answer these questions, we focused our analysis on the representation of President Donald Trump in Time and Newsweek newsmagazines. An analysis was made of how the two newsmagazines depict Trump on their covers during the first three months of 2019 and how the online platforms of the two publications represent the American president during the same period. To obtain a balanced corpus, weekly screenshots of the homepages of the two magazines were collected. The corpus of analysis was thus constituted by 18 covers and 24 screenshots, equally divided by Time and Newsweek. The number of times the president is depicted was identified as well as the context, the images and headlines used, and the framing apparatus, applying Foucault's concept of *dispositif*.

Findings show sophistication regarding paper representation, which resorts to photographic illustration and drawing, while photography is the single medium used in online representations. Given the apparatuses used, we conclude that covers tell stories while homepages give news. The findings also indicate a convergence of the online version of newsmagazines analysed to the digital newspaper format with a national focus. They thus turn away from the identity of weekly magazine of current news which favours the analysis of world events, the in-depth development of issues, and the stories of the protagonists behind the news.

Towards a New Taxonomy of Magazine Genres Tim Holmes (Cardiff University, United Kingdom)

Academic and commercial studies of the magazine form tend to demonstrate a particularly strong bond between readership communities and their preferred magazines. With readership communities in decline, as print succumbs to the pressures of digital information exchange, indie and commercial publishers alike must hope for the best, by planning new launches, and plan for the worst, by extending the magazine brand into new fields. Meanwhile, social media communities are developing that appear to share key characteristics with magazine readership communities. This gives rise to distinctions in genre and the possibility of a new taxonomy for magazine studies. In my paper I propose three categories: the magazine, the megazine and the metazine.

July 1st — PM

Panel 2: **BUSINESS MODELS**

Sustainability in Specialist Publishing: A Comparative Case Study Analysis of a British and American Writing Magazine

Mary Hogarth (University of Bournemouth, United Kingdom)

To stem the tide of print magazine closures more research is needed to ascertain what makes a title profitable and sustainable in the long term. Setting up a magazine consultancy practice (established in 2015) and undertaking in-depth research for my latest books has afforded me a comprehensive insight into those critical issues that have arisen following the digital disruption era, resulting in a significant decline in the sale of print titles.

Such insight has led me to question whether in an era of multiple brand extensions if specialist magazines are more likely to achieve sustainability by building a strong subscription base? Evaluating the ABC's Consumer Media report (ABC, 2019), initial figures suggest that specialist titles tend to have a higher proportion of subscribers than their consumer counterparts. For example, the report cites *Investors Chronicle* (published by Financial Times Ltd) as having an average ABC circulation per issue of 30,565, out of which 27,250 are subscribers. However, in popular lifestyle magazines, subscription percentages are significantly lower such as *Grazia* (Bauer Media), which has an average circulation of 100,089, including 18,277 subscribers.

Yet it is not the same for all the magazines in this sector. In particular, writing magazines appear to be struggling, surprising given that there are 282 writing groups/clubs in the UK (Writers Online, 2020). For instance, *Writing Magazine*, (Warners Group Publications plc), which has combined subscription and newsstand circulation of 21,000 and *Writers' Forum* (Select Publishing) with a combined circulation of 18,000. (BRAD, 2019) While these UK titles have seen a steady decline in circulation, their US counterpart, *Writer's Digest* (Active Interest Media), has grown expediently in terms of distribution and brand extensions. So why are these UK writing titles not thriving?

This paper will undertake a comparative analysis of two case studies *Writing Magazine* and *Writer's Digest* to identify any consistent or reoccurring themes, circulation variations and development of brand extensions. Furthermore, it will review key literature themes, incorporating Servitization (Viljakainen and Toivonen, 2014) and business models for content delivery (Fetscherin and Knolmayer, 2004) to ascertain whether either magazine has achieved financial stability in the face of digital disruption - and if so, how?

The Canard PC Anomaly: Surviving the Distribution Crisis Thanks to Reader Support
Boris Krywicki and Björn-Olav Dozo (University of Liège, Belgium)

In 2003, the majority of the team at video game magazine Joystick left their publisher after its takeover by the subsidiary of a British company, Future, to launch Canard PC, a weekly magazine dedicated to computer titles. Despite a difficult start, Canard PC made its mark on the landscape of French video game magazines and is still doing well nearly seventeen years later.

Recently, at the end of 2017, an unprecedented challenge presented itself to Canard PC's independent publishing company. Its distribution company Presstalis collected a quarter of the money it owed its customers. This substantial loss threatened small actors' future. In order to recover from his loss, Canard PC made the affair public, to raise awareness among its readers, and launched a participatory fundraising campaign. It collected more than €210,000 and ensures the magazine's sustainability in the medium term. We would like to use Canard PC's case study to question the future of paper magazines and identify some of the ingredients necessary for their survival. Our postulate to explain the longevity of this magazine articulates two elements: on the one hand, the long-term loyalty of a close-knit community that is attached to a specific editorial identity, and on the other hand, an irreproachable "professional ideology". Canard PC's journalists frequently and explicitly state the importance of said ideology. In 2017, the magazine decided to communicate in all transparency on the crisis it encountered. This transparency largely helped the reader understand the ongoing difficulties faced by Canard PC.

To understand this approach, we analyze, in close reading, all the editorials by Ivan Gaudé, publishing director of Presse Non Stop, that dealt with the Presstalis crisis in order to determine the Reader Model built and to inventory how these editorials insist on the dependence of Canard PC on its readers. Mirroring these texts, we will present some emblematic examples of Canard PC's own representation of its editorial autonomy. Through this analysis, we want to make explicit the link that we postulate between the relationship to the community and editorial autonomy. In order to raise awareness on these issues, a meta-communication dimension concerning the production of the magazine appears to be essential. This meta-explanation thus makes the readers of Canard PC all the more aware of the value of what they are paying for, in an environment that has been shaken by the digitalisation of information.

Behind the Screens: How Magazines Organize for Digital Success

Heather Lamb (Missouri School of Journalism, USA)

Change has dominated the media landscape for nearly two decades as digital content creation and delivery mushroomed from the work of secluded upstarts to that of legacy giants. Magazine companies have become more innovative and entrepreneurial in response to the shifting digital media landscape. In many ways, the magazine industry is uniquely equipped to adapt to these new opportunities, given its history of integrating ever-changing publishing technology and its focus on producing new content and maintaining close audience relationships. Yet, many are not faring well. While there is much positive news about new magazine titles and programs, the media industry news is a constant flow of magazine closures and mergers, employee layoffs and leadership changes.

This research aimed to determine internal factors that fuel digital success by examining the organizational practices of three successful magazine digital operations. Data was gathered with interviews of editorial staff in 2017 within the digital organizations of Better Homes and Gardens, The Hollywood Reporter and New York, and analyzed using thematic content analysis and applying a strategic entrepreneurship framework.

Most striking to come out of this research was the importance of people. Where there was entrepreneurial culture at these magazines, it was defined by passionate, motivated and smart employees who teamed up to achieve common goals, and continually pushed themselves, and their companies, further. The drive for innovation were part of the work culture that the employees manifested and then modeled to new employees. And pushing all of this forward were visionary leaders. At these magazines, entrepreneurial leaders truly believed in the digital success of their organizations and made decisions that supported it. They cultivated a culture of high expectations and understood their role was to get the best out of already-talented people.

This builds upon previous research in the field about the importance of human resources and effective leadership. Also interesting was that success was defined broadly—in part as quantitative measures, but also as continually pushing forward, as effective teamwork and as supporting the brand's value in consumers' lives. Experimentation was part of the work culture, and also built into the nature of serving content to audiences in a digital space. And brand identity was intertwined in almost every facet of the work, and it fueled goals as well as employees' passion for the work.

Panel 3: HISTORY OF MAGAZINES

Cultivating Opportunity: The Seminal Role of Farming Magazines in the 20th Century Catherine Staub (Drake University, USA)

Twentieth century farming magazines may seem a quaint niche category in the world of magazines. Yet they played a crucial role in agricultural communities throughout rural America with equally consequential influence on magazine publishing in the United States. This paper examines their broad impact on farming practices, society, and the magazine industry.

Farm magazines have long guided those in the ag industry with practical tips for improved crop yield, better animal health, and higher market prices. Yet for much of the twentieth century farm magazines served a more expansive role. The magazines developed academic lessons for children in rural schools, home plans, poetry and fiction, recipes, and information bureaus that not only answered farming-related questions, but inquiries about relationships, personal care, automobiles and more.

Farming magazines and their reader-engagement techniques serve as a model for today's magazines as all-encompassing brands. More than monthly print publications, farm magazine brands extended their reach into all aspects of farm life.

Content that catered to the entire farm family provided reader service. Yet it also reinforced gendered stereotypes about roles on the farm. Women's content focused on recipes, child-rearing, home keeping, and fashion. It was largely men who were shown working in the fields and making the decisions. Rather than simply a reflection of reality, these gendered portrayals reinforce masculine hegemony of U.S. farm culture.

So, too, were these magazines a means of delivering readers to advertisers. Farm magazines in the twentieth century were subsidized by advertising dollars just as most consumer magazines are today. As such, advertisers had an outsized, if mostly unspoken, role in shaping the content of the magazines.

Alternative farming practices debuted in magazines during the twentieth century, though not in the pages of traditional farm magazines. These practices needed their own publications, with the first "alternative" farming magazine launched in the 1940s, with more to follow in the 1970s. These came into being, in part, because of social, cultural, and environmental movements of the time. They were an important counterpoint to the advertiser-driven messages promoting herbicides and pesticides for farm success found in the pages of traditional publications.

The impact of farm publications of the twentieth century extends beyond the magazines and their brands in other ways. Several twentieth century farming magazines—Successful Farming, Progressive Farmer, and Organic Farming and Gardening—were the foundations on which publishing houses were built, underscoring the outsized influence of this genre of magazines.

From Marginal to Mainstream: How Vegetarian Magazines Affected the American Diet

Sharon Bloyd-Peshkin (Columbia College Chicago, USA)

During the American countercultural movement of the late 1960s and early 1970s, young people challenged traditional forms of authority, including the American meat-and-potatoes diet. This interest in vegetarianism was reinforced by numerous spiritual, environmental and ethical concerns. But vegetarians in the United States were small in number and spread out geographically. There were few vegetarian cookbooks or convenience foods, and most physicians and nutritionists discouraged vegetarian diets. Against this backdrop, *Vegetarian Times* was essential reading. It provided articles documenting the many arguments against eating meat--environmental, agricultural, animal rights and nutritional--and correcting the misconceptions spread by the meat industry and uninformed health professionals. It also published dining guides, recipes and advice on cooking and traveling as a vegetarian. Over the next two decades, as vegetarianism gained acceptance and the arguments against a meat-based diet gained credibility, the magazine changed to accommodate a broader readership and more mainstream advertisers. And while this expanded its influence, in the end, its accommodations undermined its mission, leaving a handful of vegan magazines published by nonprofit organizations filling the void.

Portuguese Magazines During the First Portuguese Republic: Major Contributions to the History of the Portuguese Press

Celiana Azevedo (NOVA University of Lisbon, Portugal) and Jorge Pedro Sousa (Fernando Pessoa University, Portugal)

The I Republic, the period from October 1910 to May 1926, was rich in political turmoil, in Portugal. In addition, new ideas - with political repercussions - expanded in the country. The situation was reflected in the press sector, always sensitive to the need for expression of opinion, particularly in free societies. As part of the research project "Towards a History of Journalism in Portugal", funding by FCT, this paper considers three magazines of general information published during these 16 years: ABC - Revista Portuguesa (1920-1931), O Domingo Ilustrado (1925-1927) and Ilustração (1926-1939). The Portuguese newsstands saw the first issue of ABC, approximately two years after the end of the I World War when Europe was still trying to recover. The situation in Portugal was, to a large extent, a country of political instability, rural, impoverished and with the highest rates of inflation. When O Domingo Ilustrado began to be printed, Portugal was still in a period of great political and social unrest that would culminate in the military coup, in May 1926. As a result, the establishment of the dictatorship would modify, enormously, various aspects of the Portuguese society for the next five decades. O Domingo Ilustrado and ABC did not have an absorbed posture with all this reality figured in the pages of both magazines as well as support for national dictatorship.

Launched in January 1926, just in time to be considered a magazine from the I Republic, Ilustração was luxurious, printed on coated paper and distinguished itself by the coverage of official acts and other national and foreign affairs through "fotonoticiário". Unlike the other magazines, Ilustração had a little attitude toward any national or international political aspect. This can be explained by the control that the Portuguese dictatorship imposed on the news and publications in addition to all limitations imposed by the II World War.

Taking into account this reality and based in a qualitative press analysis content of these three magazines, the objective of this paper is to point out what we can learn from the past discussing how these publications have changed and evolved over time, considering: political instability from the I Republic; the attempts of - by legal means, but also by violent acts - control of the press; by the economic crisis exacerbated by the I and II World War, preventing investment in new media projects; but also by editorial and technological development.

Intervalo Magazine: A New Way of Talking About TV in Brazil in the 1960s
Talita Magnolo and Christina Musse (Federal University of Juiz de Fora, Brazil)

This article proposes a historiographical approach of Intervalo magazine focusing on its production of content directed to television through articles, photos, sections and television programs. “Intervalo” magazine is considered one of the most important specialized publications that emerged between the 1960s and 1970s in Brazil, as it valued in its entirety television subjects and created a new way of communicating and relating to other media. Very attentive to the national and international media market, Victor Civita's inspiration for the launch of “Intervalo” came from the United States, from one of the most famous magazines of the time: “TV Guide”, a small-format publication, which contained all television programs covering the North American continent from coast to coast and all TV stations.

This way of communicating the TV program and letting the viewer know so that they could follow their favorite shows, movies and series caught the eye of Victor Civita, who wanted to replicate this idea in Brazil, through “Intervalo”.

More than bringing the TV programming, “Intervalo” came up with the intention of treating in a journalistic way the issues that were on the television. Thus, the magazine built a very close relationship with Brazilian TV and changed its way of communication as television has also evolved, since the creation of new programs, new communication strategies, soap operas, journalism, among others.

The main question that will guide our research will be: What were the editorial changes in “Intervalo” magazine fixed sections according to the reconfigurations of television programming and Brazilian TV in the 1960s and 1970s? With this first question, we will try to understand how the magazine brought to its fixed sections the changes of Brazilian TV and how was the dialogue between these reconfigurations and the production of content of “Intervalo” in the 1960s and 1970s?

The question that I propose to answer is related to the significance of the study and the understanding of the way of communicating of a magazine about TV, which also behaved as a builder and amplifier of the media narrative disseminated by Brazilian television. It is important to note that the organization of television programming in the early 1960s was a major innovation in the way broadcasters study and understand the profile of their viewers.

July 2nd — AM

Panel 4: **DEBATING NEWS MAGAZINES**

Visual Communication and Journalism: Teaching Visual Literacy for the Design of News Magazines

Rute Muchacho and Alexandra Barradas (Lusófona University, Portugal)

In this communication we intend to analyze the design project of the discipline of Digital Image Computing from the Degree in Communication and Journalism at Universidade Lusófona. This CU has as main objective to provide students with visual literacy through knowledge, understanding and technological expression in the field of graphic design. Our starting questions subsist to understand how this curricular unit provides students with the technical and conceptual principles essential to a communication project, namely in image composition, typography and layout, and how to motivate students to design a newsmagazine, following all the steps of its development, from naming to production. Organized in working groups of 4 to 6 elements, all textual and imagery contents to be used are of individual authorship, in an interdisciplinarity with the CUs Journalistic Genres and Photojournalism. The final project results from the application of the work carried out in the 3 CUs, structured in a news magazine close to reality, using the knowledge taught, both in terms of editorial design - for a good organization and hierarchy of information -, as well as image treatment and composition - for the introduction of images and press ads - using specific software.

We have as main objectives a coherent and balanced project presentation and a good understanding of the processes involved in the area of visual communication that allows a correct dialogue with professionals in the area. Being a theoretical-practical CU, expository classes are used to present the programmed topics with the aid of audiovisual platforms, and practical exercises using the Adobe Photoshop image editing and Adobe InDesign pagination software. Projects are monitored and analyzed in their different stages, through intermediate presentations stipulated by the teachers, with the objective of making the students aware of the progression of the project throughout its development.

We want to apply a questionnaire at the beginning of the UC, to understand the expectations of students about the various stages of the project and the presentation of the project, and also to apply a questionnaire at the end of the semester, to evaluate the contents learned, the results obtained and the difficulties encountered throughout the project. We intend to present the results of this study and contribute to innovation through the integration of visual literacy in Communication and Journalism students, with the inclusion of editorial design content and tools associated with the journalist's profession as a verbal and visual information mediator.

Narratives of Domestic Violence in Magazine Visão

Carla Baptista and Teresa Campos (NOVA University of Lisbon, Portugal)

This paper analyzes the transformations in the journalistic narrative about domestic violence, based on a case study in the Portuguese weekly magazine *Visão*. Starting from a year-long reportage entitled “Here a Woman Died”, following the femicides that occurred between January and December 2015, 15 years after it became legally considered as a public crime, seeks to reflect on the effects of news towards the collective perceptions of domestic violence.

In 2015, 29 women were murdered in this context. The numbers fell (29 in 2016, 18 in 2017) as the theme was increasingly covered by the media. But they rose again (25 in 2018 and 30 in 2019).

Despite the more penalizing legal framework for perpetrators, the high percentage of murder crimes in the context of domestic violence, reveals structural levels of gender violence in Portuguese society. Based on a content and discursive analysis of the reportage “Here a Woman Died”, we intend to question the effects of media representations on public perception and the potential risks of aggression enhancement. The report “Here died woman” is a long-term journalistic work that marks a turning point in the reporting of domestic violence. Plunging into the stories of the 29 deadly victims in 2015, journalism became involved, abdicated the usual values of journalistic narrative, such as objectivity and impartiality, adopting proximity and empathy. The magazine *Visão* coverage was political, deconstructing ways of saying, routine framings and highlighting the sole pattern that seemed to emerge from the histories of culturally, socially and economically individuals: the one of gender violence, transversal to the whole society.

Looking back at reports of domestic violence from previous years, they usually received little prominence in larger articles about crime reports. After 2015, they become autonomous journalistic stories. The approach has also become more analytical (“Why does the system fail?”) and international, reflecting the fatigue of mere case reporting, and crediting the idea that wrongly conducted news reporting can induce more cases, similarly to what is largely studied in suicide cases.

Recent studies (ERC, 2019, CIG, 2018) point out that the practice of providing graphic details of the crimes, focusing on the event and disregarding the structural problematic, and in some cases even blaming the victims (from “bad behavior”) or diminishing the responsibility of the aggressors (for being “jealous”), is not helping to combat domestic violence. Our analysis aims to provide empirical data to support this theoretical argument.

A Regional Newsmagazine in the Context of Declining Press - The Case of Mais Alentejo

Sonia Lamy and Luís Bonixe (Polytechnic Institute of Portalegre, Portugal)

The regional press plays an important role in the development of a solid relationship between local communities. Local media - newspapers and radio - have a long tradition in Alentejo. There are some relevant local press newsmagazines in the history of the Portuguese media and that are or were based in Alentejo, such as Diário do Sul, Fonte Nova or Diário do Alentejo. However, the press industry in this region faces a number of challenges similar to those found in the rest of the country. We are talking about a deficient advertising market, the need for technological innovation, more training for professionals as well as new business models to meet the new challenges of the media. It is important to stress the significant role played by the local press amongst the population that resorts to local newspapers and radio as a source of information about the Alentejo. In a study carried out by the Portuguese Communications Observatory (Obercom, 2017), Alentejo is the fourth region with the highest number of people who read newspapers (Obercom, 2017: 12-13). Furthermore, a study by the Portuguese Regulatory Authority for the Media (ERC, 2011) which analyzes the reading habits of local newspapers, reveals that the percentage of readers is 64 in Portalegre, 61 in Évora and 53 in Beja. With the exception of the district of Beja, the percentage of reading habits of local newspapers is superior to that of the rest of the country. In the same study, Alentejo represents 6.7% of the total of publications in Portugal, specifically Portalegre with 3.2%.

In this communication, we take the contribution of several authors (Cardoso, 2015; Johnson&Prijatel, 2007) who define newsmagazines as bound, printed publications, dedicated to covering stories, with content that can provide opinions and interpretations, targeted at a specialized audience, and issued regularly in a consistent format. For this purpose, we suggest the analysis of Mais Alentejo Magazine - founded in 2000 -, the only magazine with these characteristics in the Alentejo. Taking into consideration that regional journalism plays a crucial role in local press context, we will analyze last year's most recent issues of Mais Alentejo Magazine. This study aims to analyze the main themes, voices and journalistic genres published in the magazine in order to identify the level of proximity to the its target community and study the journalistic model that allows the continuity of a regional printed publication.

Panel 5: QUESTIONS ABOUT INDIE MAGAZINES AND VISUAL JOURNALISM*Indie Magazines as Brands: Aesthetic Communication and Designing the Kinfolk Experience*

Oliver Scheiding (University of Mainz, Germany)

Over the past years, Kinfolk magazine's minimalist aesthetics has created a visual voice for a global slow lifestyle audience. Although Kinfolk has become a publishing phenomenon with many imitators, lifestyle magazines are frequently treated as light fare. Pioneering this particular genre of lifestyle magazine, Kinfolk fulfills a deeper purpose of helping readers define themselves. The magazine helps curate and perform lives and strives for authenticity, attraction, and positive valuation to generate short-term affective experiences and long-term cultural value. This paper analyzes Kinfolk's aesthetics as an architecture of relations assembling visual and textual page arrangements that are recurrently meant to be looked at more than read. While current studies associate Kinfolk's slow lifestyle with Instagram's blend of people and photography, this paper seeks to demonstrate how editors, designers, and art directors have extended the visual personality of the magazine. In doing so, it will explore the magazine's advanced aesthetic communication, establishing Kinfolk as the template for the millennial set and the culture of neomodernism.

I propose to read the magazine's printed surfaces as performative sites of what Giuliana Bruno calls "technological alchemy." In doing so, I aim to convey a sense of the magazine's 'other way' symbolizing the desire for an aesthetic and ethic alternative to neoliberalist capitalism with its superficial industrial designs and interiors. In this sense, the magazine's heavy visual and tactile feel, given its thick and coated paper surfaces, is central to understand Kinfolk's enduring aesthetics and its attempt to change the scope of life. Since most critics focus on the magazine's formative years as a regional and communal indie journal produced out of Portland, I will first examine the two major redesigns that occurred in 2014 and 2016 to study the magazine's visual personality. In a second step, I expand my argument and discuss the magazine's advanced aesthetic communication in conjunction with Kinfolk's close cooperation with Danish designer firms. Teaching the magazine's readers not what but rather how to consume, Kinfolk's art direction aligns itself with the 'New Nordic' and its design ideology. Focusing on the interaction between the magazine's branded content and visual storytelling, I reassess Kinfolk's credo for slow living as a paradoxical message that becomes visible in the magazine's 'Nordic' approach to design, experimentation with different materials, and the shared history of things and people.

Designers on the Production of Magazines

Jael Rincon (RMIT University, Australia)

Designers make magazines. In this paper I present a collective case study of three magazines from Latin America - Gatopardo (Mexico); Etiqueta Negra (Peru); and El Malpensante (Colombia), to examine the role of design and designers in the production of magazines.

Magazines are the main publishing platform for journalistic crónicas - a hybrid genre, particular from Latin America. These magazines, founded about two decades ago, have a strong visual language. Their visual identity has evolved. Using design elements such as typography, colour, space, symmetry, and so on, they captured a local taste and developed their own imagery.

In this paper, I present insights from interviews I conducted with editors and designers of the three magazines. I visualise the networks of practitioners who co-work creating the magazines' design and discuss my observations about how some editors' have collaborated with designers to develop the identity of the magazines.

This paper argues that contemporary magazine develops a printed and digital identity. In their print version, these magazines provide the reader with an experience. They smell and feel the texture of their paper, the readers are able to manipulate the magazine, and notice their format.

In their digital version, these magazines have created a set of digital products, such as web landing pages and themed videos, which are integrated with their printed issues.

My research has explored a method to analyse the magazine system. It consists of mapping and visualising the people, places, partnerships, events and other elements in a timeline, to show the networks where the magazines have emerged.

Through these visualisations, one can see that the practices of making the magazine have changed in the last two decades. New skills to create a multimedia content brought new designers to work on the magazine production.

Graphic designers, photojournalists, and illustrators have traditionally work in the magazine production. But recently, we can see user experience designers, sound designers, and user interface designers, to name some of them, who co-work to create multimodal content for the magazines.

The research develops insights into the field of magazine production through reflections upon the role of design and designers in the making of magazines. The visualisation of the magazines' system aims to foster methods and methodologies for the study and analysis of the magazine form.

The Evolution of Journalistic Images in Portuguese News Magazines

Maria José Mata (Polytechnic Institute of Lisbon, Portugal) and Carla Rodrigues Cardoso (Lusófona University, Portugal)

This study is part of an ongoing broader project on the History of Journalism in Portugal.

In this paper, we aim to outline the main features and evolution of the presence of journalistic images in Portuguese news magazines, from the beginning of the Second Republic (1926), - a period that coincides with the establishment of a military dictatorship regime leading to a 40-year-long period of authoritarian government under the Estado Novo - until present days.

The focus is on the shaping and informative role of images in the construction and understanding of the discourse about events. The first hypothesis we put forward is that in different evolution contexts (historical, technical, social and political), images were one of the distinguishing elements of the editorial projects of the news magazines created during about almost a century. The second hypothesis is that these magazines contributed decisively to promote and maintain the professional status of illustrators, photojournalists, information designers, among others.

From illustration to photography, the image was vying with text for space and increasingly coming into the spotlight. This is an evolution that can be observed also in newspapers, but which enriches magazines, making them a prime place for feeding and preserving the creative freedom which is central to image-related work.

The development of a new journalism genre - the photo-reportage -, which recognizes the status of “journalist” to the one taking the photos, has contributed to the birth of a specific type of magazine, the illustrated news magazine. This model emerged in France with Vu, in 1928, and conquered world fame with Life launched in the United States of America from 1936, following its own path in parallel with the American model of the newsmagazine Time, founded in 1923. In Portugal, Século Ilustrado and Flama, launched in 1933 and 1937 respectively, are two classic examples of illustrated news magazine.

Here, the crossing between image types, their authors and the visual discourse of some of the most more striking journalistic events, is used as basis to identify the key periods in the evolution of images in the Portuguese news magazines throughout the timeframe indicated.

July 2nd — PM

Panel 6: **THEORY AND HISTORY OF MAGAZINES**

Magazines as Sources, Objects of Study and Interdisciplinarity “Laboratories” in Social and Human Sciences: epistemological problematization...

Álvaro Costa de Matos (NOVA University of Lisbon, Portugal)

Magazines are often considered to be the poor relatives of the book, if not the newspapers: they do not look like their halo, their status they have earned for centuries. Ephemeral, they often end up in anonymous coffee or sold by weight to a junkyard less sensitive to the subtleties of beautiful letters. Due to its precariousness, it is difficult to have access to complete collections in the main national libraries and archives. Although the subject of some studies, mainly monographic, they still do not deserve the epistemological attention due to the investigation and history of the media, despite being an inexhaustible source of factual information about a certain time.

Epur si muove. Its importance is all too obvious, because in them we find the facts that move the wheel of history and, consequently, allow us to reconstruct the past in its multiple thematic valences. Then, because they were a privileged stage for literary and political polemics, for heated and provocative debates of ideas; anticipating the theorization and emergence of new political, literary, artistic and philosophical movements that fanned and deconstructed the old schools and existing social and cultural hierarchies; major and refined literary, political, cultural, essayistic and artistic collaboration archives; “launching ramps” for auspicious and successful political, journalistic, literary, artistic and even diplomatic careers; “ateliers” of paraliterature and disruptive or fracturing literary, political ideological projects. Finally, because, on the one hand, magazines often took on the role of counterpower, of refusing the status quo, which, at certain times in Portuguese Contemporary History, had to fight against censorship, against the famous “blue pencil” - like newspapers, magazines suffered the onslaught of censorship during Pombalism, the Constitutional Monarchy, but especially during the First Republic, the Military Dictatorship and the Estado Novo. On the other hand, they also functioned as information vehicles, organs (official or unofficial) defenders of installed political regimes, “of immovable political elephants” and, as a consequence, many times they fought with other publications, defenders of political opposition, or simply contrary political ideas. We even have several examples of magazines that were created, in the first place, to combat already existing magazines that had the audacity to confront political power, be it “left” or “right”. Reasons, among others, why we apologize for magazines here, placing them where they should be: as sources, objects of study and interdisciplinary “laboratories” of indelible importance in the social and human sciences.

I Do Not Know What is in Your Newspaper: Content Analysis of Braille Magazines
Ibrahim Omara (Tanta University, Egypt)

People with visual impairment can access newspapers' content using various methods; they can read newspapers in Braille, large print, or online. Although there are many drawbacks of the Braille publications (being bulky, expensive, and taking large space), many visually impaired individuals still prefer to read newspapers in Braille because they fit a particular reading situation, either when the readers do not have access to electricity and the internet, or when they want to relax and relieve the stress caused by the use of assistive technologies in daily life activities. However, little is known about the production of Braille magazines, the people who participate in this process, themes covered in these publications, and the characteristics of the audience of this type of journalism. The main contribution of this research is to examine articles published in a sample of Braille magazines from four different countries. This may include, but is not limited to, the fields, templates, sources, attitudes, and to what extent the magazines' content is related to the visual impairment field.

To achieve this goal, the content of seven Braille magazines is analyzed. With the use of convenient sampling technique, the author chooses four Braille magazines in the US (Braille Forum, Braille Monitor, Our Special, and Syndicated Columnist), a Braille magazine in India (White Print), a Braille magazine from Saudi Arabia (Al-Fagr), and (El-Akhbaar Braille) from Egypt. Most of these titles publish articles that mainly target people with visual impairment. Other braille magazines that translate the articles published in regular newspapers into Braille are excluded from the sample. The analysis includes all the magazines' issues for one year. Two blind coders assisted the author after receiving training on the coding book that was articulated for the study.

The primary results of the study show that both news and articles are the most journalistic templates adopted in Braille magazines with low presence of interviews while investigations are totally absent. The people with visual impairment are the main sources of the articles in Braille magazines due to the fact that some Braille magazines are published as a newsletter sponsored by the organizations that work in the visual impairment field. Most of the articles address themes considered highly relevant to the visual impairment community. The study also finds that many articles discuss different themes positively; the few negative topics deal with challenges facing people with visual impairment or negative stereotypes about visual impairment.

Generation K - Mapping the Portuguese Early 90's Through Kapa Magazine
Maria Filomena Barradas (Polytechnic Institute of Portalegre, Portugal)

This work is intended as a contribution to the history of Kapa magazine (1990-1993). Directed by Miguel Esteves Cardoso, the brief title of the magazine included a play on words and an editorial program. In Portuguese, the letter “K”, used as symbol and title of the magazine, is pronounced like “capa”, a word that designates either the outside of a book or a magazine, or a type of long dress, which overlaps with other pieces of clothing. The popular saying “Quem tem capa sempre escapa”, which alludes to success in risky situations, will be appropriate, with slight modification, as the motto and slogan of the magazine - Quem tem K, sempre esk. This suggests that the magazine adopts a certain ethos, guided by an attitude of challenge to the media codes current at the time it was issued.

In its first issue editorial, the magazine defined itself as communicative and not as informative. Usually assumed as synonyms, to communicate and to inform reveal different attitudes, as the etymology shows: to communicate is to put in common; to inform is to give form, to mold. Among those who communicate there is equality of status (none of the participants is more important than the others), so communication is guided by solidarity, by sharing and by the establishment of a common ground between all the players involved in it. On the contrary, information reflects an inequality of status and a distance between the producer (who informs) and the consumer (who receives the information).

In this sense, we will try to show how throughout its 32 issues, Kapa has been guided by an editorial strategy that sought to forge a community in communication. For that, Kapa gave up “information” in the traditional sense of the term and opened itself to “entertainment”.

The canonical news genres are thus unrepresentative and/ or undergo personal approaches; the graphic and visual component plays a central role in the creation and dissemination of a taste and an aesthetic; leading figures such as Agustina Bessa-Luís, with her short fictions, or Vasco Pulido Valente, with his articles on contemporary Portuguese history write in the magazine; finally, the way blague and humour are disseminated throughout the magazine have contributed to its success and were decisive to make Kapa a cult magazine, as well as a symbol of a generation in the early 90's in Portugal.

July 3rd — AM

Panel 7: **GENDER AND MAGAZINES**

“The little woman is now big business”: Mary Grieve, the Woman who Made Woman Magazine and Predicted the Fall of the Weeklies

Sharon Magnus (University of Hertfordshire, United Kingdom)

Mary Grieve was one of the most influential, and yet least celebrated, women’s magazine editors of the twentieth century in the UK, yet she is also relatively unknown. She was editor of Woman magazine from 1940, three years after its launch until 1962, a tumultuous twenty two years that included a World War, the founding of the Welfare State and the beginnings of the Swinging Sixties. During the Second World War, she had huge political influence through her work with the Ministry of Information to promote thrifty living and improve morale on the home front.

Grieve was one of the first editors to introduce colour and her flair for understanding her reader meant that by the late fifties, the magazine was selling over three and a half million copies a week, making her a key influencer of her generation.

At a time when other prominent editors of women’s magazines were male, Grieve lived an unconventional life, never marrying and living with a long term female companion. She was consulted about starting magazines in developing countries and was outspoken in her views as to what her current reader wanted. But she also foresaw how a new generation of educated women would look for different editorial values than the ones that had enabled her own success and how that might threaten the product she had created.

This article aims to inform and rediscover this remarkable woman whose success led to the high point of women’s weekly magazine publishing in the UK.

Housewives, Actresses, Victims and ‘Shameless’ Mistresses. The Representation of Women in the Czech Popular Magazines Before the WWI
Jakub Machek (Metropolitan University of Prague, Czech Republic)

At the turn of the 20th century, the emergence of the sensationalist pictorial press was related to the formation of new urban areas, and especially to the rapid growth of metropolitan centres in Central Europe. Urban newcomers found themselves torn between their traditional, rural mindset and the explicit modernity of the city. The establishment and development of the Central European modern printed mass media and their popular content was led by entrepreneurs, who tried to modify successful Western media patterns to suit the beliefs, values and desires of the local metropolitan audience. Global patterns of popular mass production were more or less modified to suit the Czech, and more specifically the Prague-dwelling readers, as its specific national and local beliefs, values and desires were different to those of the Western urban centre dwellers. Several new popular magazine formats appeared during the period, such as the news and women's magazines as well as sensational “revolver” risqué and sport weeklies.

Illustrations became the main selling feature of the popular magazines, as they were intelligible to less literate readers and also appealed to those from the lower strata of the population.

Popular magazines offered ordinary people a suitable guide to the rapid transformation of fin-de-siècle society. They provided explanations and attitudes to new phenomena, ranging from technological innovations to female emancipation.

The research is based on the analysis of texts and illustrations of several Czech pictorial periodicals from 1890s family and fashion magazines via 1900s pictorial news and women's magazines to 1910s sport, risqué and sensationalist metropolitan weeklies. Whereas less conservative women's magazines were addressing the subject of female emancipation, risqué and sensationalist weeklies typically included illustrations of women in the shape of cartoons of ‘shameless’ mistresses cheating on their husbands, plotting against wealthy men or, less frequently, popular actresses and divas, thus affirming the strongly conservative patriarchal views shared by the majority of Czech society.



Judging a Book by its Cover: Sex and the City and the Representation of Lifestyle and Magazine Journalism

Rebecca Johninke (University of Sidney, Australia)

The shocking truth that mature women might enjoy sex and indeed talk and joke about sexual matters with their friends is perhaps old news for magazine editors but was very welcome intelligence for cable television producers Home Box Office (HBO) in the late nineties. Just as the mix of sex, fashion and friendship has sold millions of copies of women's magazines, it also proved irresistible fare for legions of *Sex and the City* fans. The sexual adventures of protagonist Carrie Bradshaw and her friends were the topic of Bradshaw's weekly column (for the fictitious *New York Star*), magazine articles (for *Vogue*) and her books (collections of her columns). The series aired for six seasons (1998-2004) and spawned two films: *Sex and the City* (2008) and *Sex and the City 2* (2010). It has also generated a raft of scholarship about feminism, post-feminism and consumption. I examine how the producers of the series negotiate Bradshaw's status as a well-known writer and how her achievements are underplayed in order to generate humour, serve the needs of the plot, and to ensure that she remains accessible to viewers. Following Jane Arthurs (2003), Helen Richards (2003), and Jonathan Bignell's (2004) arguments about *SATC*'s indebtedness to magazine culture, this paper examines Bradshaw's status as writer and how her profile as a writer is constructed and developed over the series. I examine how Bradshaw's writing moves from newspaper journalism in the early years of the series to magazine journalism and books in the final seasons and films and how Bradshaw, as a "celebrity writer", increasingly becomes the subject of magazine journalism herself. I argue that Bradshaw has significant success as a writer but that is underplayed in the series while her relationship failures are highlighted. The central arguments made in the paper locate *SATC* within the context of scholarship by Howard Good (1998), Joe Saltzman (2003), and Brian McNair (2009) into the representation of journalism and journalists on film and television and the status of lifestyle and magazine journalism.

Panel 8: **DIGITAL AND SOCIAL MEDIA**

Print Magazines in the Digital Environment: Editorial and Positioning Strategies Dora Santos Silva (NOVA University of Lisbon, Portugal)

In the last years, the digital ecosystem increased the rhythm of change and forced the blurring of boundaries. Parallel to this, there was a need for innovation, seeking “new combinations”, using Schumpeter’s words (1934, p. 78). This innovation, focused on the product or on the way that the news are distributed, meant assuring a presence in the digital environment. However, this wasn’t so clear to magazines, especially considering that this medium has distinguished features, a periodicity and its online presence is not necessarily a “digital magazine” (Santos-Silva, 2011): it may be an extension of the media brand, a digital enhanced version of the magazine or a new media product itself; it may be a monthly magazine thriving in a 24-7 media.

This paper examines how is the media magazine industry innovating in the digital environment, regarding the editorial process and the media brand positioning. The focus is on media brands that have started with the print magazine as the core medium. With that in mind, three research questions are addressed: 1) which are the main magazine brand extensions in the digital environment and how can they relate with the print product? 2) which are the main editorial differences between the print product and the digital one? 3) what are the main strategies to keep the magazine relevant, both in print and digital world?

To answer these questions, we have conducted a content analysis to three major monthly current affairs magazines: The Atlantic Monthly (USA), Monocle (UK) and Forbes Portugal (Portugal), regarding three print issues published between January and April 2020 and their digital strategy in the associated months. The content analysis was complemented with interviews with the editors.

Mapping Digital Magazines: Reading as a Practice of Disconnection
Cátia Ferreira and Carla Ganito (Católica University, Portugal)

In a time of ubiquitous and permanent access to the internet made available to more and more people, emergent research has focused on audiences' practices to disconnect from the internet (Kaun et al., 2014), to go offline and to remove their presence and visibility from online spaces (Light & Cassidy, 2014). From criticism on digital media to acts of refusal such as closing accounts on SNS or abstention from use have been understood "as a performative mode of resistance" (Portwood-Stacer, 2012: 1041; Woodstock, 2014). Critical thinkers have highlighted the ways in which digital industries incite participation and production by audiences and some such as Carr (2010) and Turkle (2011) have gone further to criticize the impact of permanent connection, namely on reading practices.

The paper aims at mapping people's practices of disconnecting as a form of resistance, and initiatives that offer offline spaces. In the new digital ecosystem, staying ON seems to be, at the surface, the most effective strategy to engage with the audience. This is especially true for the media and other creative industries, that suffered in the last years an abrupt adaptation to the digital environment and depend highly on social media to disseminate their work. However, the ON formula doesn't suit all. Staying OFF social media is also a clear strategy for some media and creative industries. Monocle, the worldwide awarded British magazine, is an emblematic example. It doesn't have a Facebook or Twitter account because it would mean to give content for free. Keeping in mind that the magazine has a legion of fans and is profitable for over eight years, this strategy deserves some thought. Another recent example is Disconnect Magazine that can only be read offline. To pursue this objective, we will use a mixed method approach, combining case-studies of initiatives of digital disconnection with a discourse analyses of readers.

Preguiça Magazine: From Editorial Product to Community Impact
Pedro Jerónimo (University of Beira Interior, Portugal)

Magazines are not a usual presence in the portuguese local media landscape. For this reason, exceptions must be studied. Preguiça Magazine is one such case. Launched in January of 2013, in the city of Leiria, Portugal, it was weekly and online. It ended in December of 2016, a few weeks away from turning four years. It was produced by the four journalists who founded it, with the aim of proving that in the city of origin there were things to do. It was, therefore, a magazine focused mainly on cultural and lifestyle content. It quickly created a community of loyal followers and collaborators, raising interest beyond the geographical limits initially defined. Proof of this was the expansion to another city (Coimbra), the annual printed editions, the training activities in the “covil” (lair) - designation of the newsroom - and the humanitarian actions (e.g. Aylan Kurdin Caravan).

This proposal aims to reconstruct the path of Preguiça Magazine, something that has not been done so far. Using interviews and documentary analysis, namely what was published in the media, as well as what can be recovered from the magazine via Archive.org, we will seek to know the motivations for the creation of the magazine, the editorial criteria and the business(s) model(s). In terms of content, we intend to identify the journalistic genres, themes and potentialities of online journalism explored (e.g. multimedia and hypertextuality). The perspective of journalists from other local media in the neighborhood will also be considered. With this proposal, we intend, therefore, to make an initial contribution to a practically unknown field in media studies in Portugal, that of local magazines.

July 3rd — PM

Panel 9: **MAGAZINES AS COMMUNITIES**

Magazine Twins - Tracing Spaces of Inclusion Small Media Operate in Two Languages in Finland

Ullamaija Kivikuru (University of Helsinki, Finland)

The paper studies how minority/majority status and language support identity-building and participation in readers of small magazines, three operating in Swedish, three in Finnish. There are two official languages in Finland: Finnish and Swedish. This study focused on small journals related to society and culture, economics, and feminism. For each topic area, one Finnish magazine and one Swedish magazine were selected. Three pairs of magazines were studied (i.e., six magazines in total).

In an ideal situation, small magazines can offer a route for balancing between ‘us’ and ‘them.’ They can strengthen sub-communities while creating a close link to society. More emphasis could be assumed to be on inclusive than exclusive elements in the minority journals operating in Swedish, and inclusiveness mechanisms could be stronger in them.

This study used qualitative content analysis, close reading, and limited argumentation analysis. A modified system of analysis was developed for each pair of magazines. Results showed that the pair of journals focused on society and culture appeal to two totally different publics. The Finnish-language magazine is topicality oriented, offering space for debate about Finnish society, making no references to the Swedish minority. The Swedish-language partner offers a collection of essays about the Swedish minority culture. Thus, soft exclusion was found in both journals. The Swedish-language journal focused on strengthening minority togetherness. The economic pair is more inclusive beyond the language barrier, although the main target remains in the own language group. The two feminist journals are very narrow in their inclusiveness: neither languages nor women, in general, get their attention, only feminist activists are invited. The journals function in their own bubbles, without reference to each other.

Mass Communication in Post-Soviet Azerbaijan in the Era of Globalization: How International Information Exchange Contributes to the “Re-birth” of Magazines and their Strategy?

Tarana Mahmudova (Azerbaijan State University, Azerbaijan)

Magazines are one of the oldest forms of communication in the world. While the other oldest form of communication - newspapers have faced challenges with the appearance of internet journalism/mass communication, magazines always were in trend. This feature played an essential role in the creation of “magazine style/format” which is widely used now by other media. It is no coincidence that this style is known as the most practical and preferred one in the relevant field.

It is widely accepted that ‘journalism’ in the USSR was largely a propaganda tool, using such methods as misinformation and brainwashing. Public dialogs on social/humanities subjects were largely impeded and issues such as mass communication, sociology, etc. were ignored. Therefore, the true meaning and mission of mass communication were unknown for the general population.

Due to these factors, magazines in the former USSR had never been considered as a serious mass communication medium. They were designed mainly for women; magazines introducing fashion and culinary arts were popular all over the country.

However, the world is living through a new mass communication era. The current trends in mass communications have opened new opportunities for magazines. Short stories, colorful photos, and interesting content/design have a lot in common with the style which is used by almost all media “inhabiting” the internet.

Today, due to the many advantages at its disposal, internet-based journalism and communication is the most used media in Azerbaijan as everywhere in the world. All socio-political actors understand that we have entered a new communication and media era. The global online ‘world’ has enabled post-Soviet countries to represent themselves and become more recognized worldwide. Additionally, Azerbaijan, widely known as an oil producing country, is targeted to become a touristic center in the region after a global crisis in the oil industry in recent years.

In an era when countless online information sources are being created, ‘rebranding’ of magazines has become essential as social organizations strive to introduce the country to the global community. Magazines are becoming a mass medium with specific content and standards. Magazines targeting the international audience are mainly based on globally recognized advanced standards.

How the new trends in magazine publishing affect mass communication in Azerbaijan? Will the popularization of magazines help to set the Western standards of journalism in Azerbaijan? Will circulation of magazines contribute to raising interest in communication studies? This paper seeks to answer these and other questions.



Niche Fashion Magazines as Micro Societies

Saul Marcadent (Università IUAV di Venezia, Italy)

The paper aims to discuss the functioning of niche fashion magazines, the ones that are positioned outside the commercial circuit and are widely distributed. In doing so, the paper focuses on two French case studies, «Purple» and «Self Service», founded in the first half of the nineties and still active today. These magazines both are models in the responses and impulses provided to the editorial panorama through the questioning of established practices of production, distribution and fruition as well as the construction of an alternative to the official circuit. «Purple» and «Self Service» are different from the popular periodicals as they were self-initiated, i.e. not supported by a publisher, and are characterized by a high level of experimentation and research, a slow periodicity, the attention to hidden worlds, a horizontal business vision.

The paper dwells on the importance of niche fashion magazines not as means of mediation or communication but as “places” in which people can act, recognize and establish relations with one another. These publications may be understood as “micro societies” and they construct communities that are shaped by their founders, their readers and all those who in one way or another contribute to their evolution.

The definition of niche magazines is based on the interest in investigating the dimension of the group, which is practiced and protected by the founders. The choice of the term niche magazines, used in the academic field mainly in sociological research and recently in fashion studies, is associated with the need to question it, or rather to free it, in the discussion, from the language of marketing. In the paper, I would like to focus on the figure of the insider, i.e. the person who takes part in niche magazines in various ways, and on the relationships between the actors: the term “niche” is used in the sense of refuge or community and not as a market segment, thus underlining the aspiration of readers to be part of it.

Quoting Elein Fleiss and Olivier Zahm, founders of «Purple», «a magazine is not exactly media, in the sense of information; it is a visual, textual space that can shape a generation. In its pages, a generation invents itself, finds itself, and deceives itself» (E. Fleiss and O. Zahm, *Purple Anthology: Art, Prose, Fashion, Music, Architecture, Sex*, New York: Rizzoli International-Purple Institute, 2008, 11).

KEYNOTE

Community Builders: Situating Place-based Magazines in the Local Media Landscape

Joy Jenkins (University of Tennessee, USA)

Local media face acute challenges in the online environment. As audiences turn to smartphones, social media, and search engines to access news (Newman, Fletcher, Kalogeropoulos, & Nielsen, 2019), key sources of revenue for legacy news organizations, such as subscriptions and display advertising, have declined, and digital advertising largely fails to address the deficits. Having already faced circulation losses, shrinking newsrooms, and ownership consolidation, local media often have fewer resources to respond to digital shifts (Ali, Radcliffe, Schmidt, & Donald, 2018; Cornia, Sehl, & Nielsen, 2016). Scholarly and industry conversations about the challenges facing local media tend to prioritize newspapers. Magazines, however, remain an important part of the local-media landscape. In the U.S., city and regional magazines fulfill distinctive functions, serving as user manuals for experiencing cities (Sivek, 2014) and offering deeply reported investigative articles and engaging opinion and commentary (Jenkins, 2016, 2019).

Additionally, many local and regional newspapers are pursuing editorial and commercial strategies mirroring those found in magazine media, such as long-form features, themed special sections, and tie-in events and products (Jenkins & Nielsen, 2018). Therefore, understanding the challenges and opportunities facing place-based magazines, particularly in the midst of the COVID-19 pandemic, can illuminate broader questions and concerns around the future of local media. This talk will address the roots and development of place-based magazines in the U.S. and globally, exploring how they depict their cities, how editors describe the roles they fulfill in their communities, and how scholars can better explore their democratic potential to both inform and galvanize readers.