



THE UNIVERSITY OF  
**SYDNEY**

## **Mapping the Magazine Four (MtM4) Conference Program**

**Monday December 12 – Wednesday December 14**  
**Department of Media & Communications**  
**University of Sydney**

*We would like to acknowledge and pay respect to the traditional owners of the land on which we meet; the Gadigal people of the Eora Nation. It is upon their ancestral lands that the University of Sydney is built.*

*As we share our own knowledge, teaching, learning and research practices within this university may we also pay respect to the knowledge embedded forever within the Aboriginal Custodianship of Country.*

The Department of Media and Communications, University of Sydney welcomes the conference delegates to the fourth Mapping the Magazine (MtM4) conference. Previous MtM conferences have been held at the School of Journalism, Media and Cultural Studies at Cardiff University, organised by Tim Holmes.

The organising committee (Megan Le Masurier, Fiona Giles, Rebecca Johninke, Tim Holmes) would like to thank the School of Literature, Arts and Media (SLAM), the Faculty of Arts and Social Sciences (FASS) and the MECO department for their generous financial support.

Please note: all papers should be 20 minutes long, with 10 minutes set aside for questions.

All papers will be delivered in MECO S226.

**Monday December 12**

**9.00 – 9.45: Keynote Address 1**

**9.45 – 10.00: Q&A**

**David Abrahamson**

**‘The Future of the Magazine Form: Print Continuity and Digital Transformation’**

Reviewing the scholarship of two and half decades devoted to the digital disruption of the magazine profession, the presentation examines ways in which technological change has transformed the creative editorial and design processes, the form and extent of magazine content and the industry’s underlying business models. The question of whether the evolution of delivery platforms has allowed magazines to create new and more robust relationships with their readers and an enriched sense of community is explored. A *Special Theory of Magazines* is proposed, and, based on the unique quality of reader relationships, the proposed theory argues for the continuing survival of the magazine form for the foreseeable digital future.

**Biography**

David Abrahamson is a professor of Journalism and the Charles Deering Professor of Teaching Excellence at the Northwestern University’s Medill School, where he teaches courses exploring the changing nature of long-form journalism. Co-editor of *The Routledge Handbook of Magazine Research*, author of *Magazine-Made America: The Cultural Transformation of the Postwar Periodical* and editor of *The American Magazine: Research Perspectives and Prospects*, he is a past winner of the American Journalism History Association’s *Sidney Kobre Award for Lifetime Achievement in Journalism History* and the Association for Education in Journalism and Mass Communication Magazine Division’s *Educator of the Year Award*. During two decades of experience as a magazine writer and editor before joining the academy, he served in senior editorial positions at a number of national consumer magazines, including *Car and Driver* and *PC/Computing*, and as a practitioner his long-form journalism was published in *The New York Times Magazine*, *Science* and *Playboy*. He holds a B.A. in History from Johns Hopkins University, an M.J. from University of California, Berkeley and a Ph.D. in American Civilization from New York University.

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**Session 1: 10.00 – 11.30**

**Australasian Magazine Studies**

**‘Caustic Columnists: A Century of Satire in Australian Magazine Journalism’**

**Willa McDonald, Macquarie University, NSW, Australia**

From the larrikin to the gonzo, wit has always been a tool of social and political commentators writing in Australian magazines. Anti-establishment larrikinism and satirical humour have featured regularly in the pages of popular journals from the earliest days of the colony, despite the danger to satirists of libel and other legal threats. The early *Bulletin* magazine’s cast of bohemian writers, journalists and cartoonists spared no category of authority in their mockery of politicians, squatters, magistrates and moralizing ‘wowers’. The tradition continued through the next century, exploding post-war in celebrated obscenity trials in Australia (1964) and the United Kingdom (1971) against the editors of the radical underground *Oz* magazine. This paper will trace the publication of satire in Australian magazines and journals from the *Bulletin* and *Smith’s Weekly* in the mid-nineteenth century through to the counter-culture press a century later. In the process, it will highlight the work of some of Australia’s most influential satirists over that period—including Marcus Clarke, Lennie Lower, Richard Neville and Richard Walsh—to demonstrate the usefulness of satire in social and cultural commentary, and its unique place in Australian magazine journalism.

## Biography

Dr Willa McDonald is Senior Lecturer in Media at Macquarie University where she teaches and researches creative non-fiction writing and literary journalism. A former journalist, she has worked in print, television and radio, including for the *Sydney Morning Herald*, the *Bulletin*, the *Times on Sunday*, ABC TV and ABC Radio National. She completed her doctorate at UNSW in Australian Studies. Willa's books are: *Warrior for Peace: Dorothy Auchterlonie Green* (2009, Australian Scholarly Publishing) and *The Writer's Reader: Understanding Journalism and Non-fiction* (with Susie Eisenhuth, 2007, Cambridge University Press). She is currently researching the history of Australian literary journalism from the early days of the colony. Her website *Colonial Australian Literary Journalism* is located at [auslitjourn.info](http://auslitjourn.info).

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## 'When Nature Turns: Visual and Verbal Rhetorics of Natural Disaster in *The Australian Women's Weekly* 1939-2009'

Rosemary Williamson, University of Armidale, NSW, Australia

*The Australian Women's Weekly* (AWW) is a rare example of an Australian magazine around which is a relatively large body of research. Inspiring that research is the AWW's unparalleled success as a high-circulation magazine for women and, arising from that, questions about the ways in which the magazine has both reflected and constructed its primary readership. A prominent thread in the research is the gendered nature of AWW content, given the magazine's traditional and ongoing interest in matters related to home and family.

This paper extends scholarship on the AWW in a novel way, by shifting the analytical gaze to the ways in which the magazine depicts the natural environment and women's relation to it. Since its first issue in June 1933, the AWW has contained two types of contrasting feature articles relevant to this line of enquiry. First are regular features providing advice on home gardening. There, the natural environment is conceptualised as an extension of the home that, through human intervention, can be both practically rewarding and aesthetically pleasing. Second and less common are special features on natural disaster. There, the AWW tells stories of an uncontrollable natural environment intruding into the human domain, and the effect on women, home and family.

While stories of natural disaster appear intermittently in the AWW, when considered together over time they represent extended verbal and visual rhetorics that are notably consistent in some respects. This is illustrated by an examination of feature articles on bushfires considered to be the worst in white Australian history: 1939 (Black Friday, Victoria), 1967 (Black Tuesday, Tasmania), 1983 (Ash Wednesday, South Australia and Victoria), 2003 (ACT fire storm) and 2009 (Black Saturday, Victoria). Across all articles, certain tropes recur in an environmental rhetoric that is characterized by its anthropocentric depiction of malevolent natural forces pitted against women, home and family.

This paper productively situates magazine studies within the broad field of environmental humanities. Given the likelihood of more frequent natural disaster in Australia, magazine journalists increasingly will be called upon to cover these events for their readers and, it is hoped, to consider the ethical dimensions of the ways in which they express and inform readers' relation to their natural environment.

## Biography

Dr Rosemary (Rose) Williamson is Senior Lecturer in Writing and Rhetoric and Convenor of the discipline of Writing at the University of New England, and a 2015-16 Fellow, Australian Prime Ministers Centre, Museum of Australian Democracy (Old Parliament House, Canberra). Rose conducts research on Australian magazine history and writing, and on Australian political discourse. She is undertaking an extended research project that examines magazine articles, press reports and parliamentary speeches on the responses to natural disaster made by Australians past and present, and the ways in which these define Australians nationally and regionally, and in relation to the natural environment.

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## **'Over-indulgence: trends in Food Magazines in New Zealand'**

**Lyn Barnes, AUT University, Auckland, New Zealand**

New Zealanders have always been voracious consumers of magazines, often rating second in the world behind Britain based on per capita of population. Yet there has been little academic research into the history of magazines in New Zealand. One area of note has been culinary journalism. *Cuisine* magazine, the first dedicated food and wine title, was launched in 1989. Within a decade, it was selling as many copies as its rival title in Australia, *Gourmet Food Traveller*. *Cuisine* was a phenomenon, considering the differences in population – New Zealand with four million compared with Australia's 23 million people.

This article will analyse the rise of *Cuisine* and how it sated readers' appetites by developing a close bond with its audience. It will look at the way *Cuisine* made use of surveys to foster a close relationship with its audience and other innovative strategies. *Cuisine* led the field of special-interest magazines for more than a decade. This coincided with trends worldwide towards eating locally and the surge in popularity of New Zealand wine. It also led to a separate wine title, *Cuisine Wine Country*. The end result was a ravenous audience who craved to be part of a select group of *Cuisine* readers. *Cuisine*'s popularity was not tied to its recipes, but rather to the status it inferred on readers. Did it deserve that respect? What were the magic ingredients? The article closes with an examination of *Cuisine*'s influence in expanding the market for other food titles and a consideration of the reasons why the magazine is not so appetising now.

### **Biography**

Lyn Barnes is a senior lecturer in journalism at Auckland University Of Technology. She had worked on magazines for the past 20+ years, after an earlier career in news journalism. She worked as a sub-editor initially then moved into a deputy editor role at *Cuisine* magazine, NZ's largest glossy at the time, and later became editor. She continued as food and wine editor at *NZ Life & Leisure* until four years ago when she began her PhD. She is awaiting her examiners' reports.

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## **Morning tea: 11.30 – 11.45 MECO staff room and courtyard**

### **Session 2: 11.45 – 1.15**

#### **Women and magazines 1**

##### **'From Behind Closed Doors to Cosmo Campaign: The Changing Narrative of UK *Cosmopolitan*'s coverage of domestic violence'**

**Sharon Maxwell Magnus, University of Hertfordshire, UK**

Ever since Betty Friedan's 1963 *Feminist Mystique* cultural critiques of mainstream women's magazines have largely focused on them as trivial, regressive or handmaidens of vapid consumer culture.

While women's magazines are a miscellany which enables a multitude of perspectives and interests to be covered within one issue—albeit tailored closely to the target readership—this viewpoint has resulted in the gender-based advocacy role of women's magazines being under appraised, although this is now being challenged by writers as geographically diverse as Le Masurier in Australia and Ytre-Arne in Norway.

This study will analyse UK *Cosmopolitan*'s editorial coverage of domestic violence and will seek to investigate why a mainstream women's magazine which emphasised young women's free agency and confidence would choose to focus editorial coverage (in one case running a

year-long campaign) to an issue in which the dominant narrative was one of woman-as-victim. Domestic violence also became a matter that was not considered “private” in 1976 so for the first thirty years of the magazine was often a focus of mainstream media when it became the cause of murder. This meant that a magazine that had flouted its notoriety through male centrefolds was also campaigning on an issue that was only marginally within the public sphere.

The study will map if, how and why coverage changed over time through using content analysis set against the historic and legal context. It will also examine how much the role of particular personalities was involved and will pose the question as to whether such coverage was driven by the ideology of the magazine or also served a commercial purpose.

### **Biography**

Sharon Maxwell Magnus is Principal Lecturer in Media and Programme Leader for the Humanities Programme at the University of Hertfordshire. She specialises in magazine journalism. She has spent twenty five years as a journalist and editor, working for both consumer and business- to-consumer magazines in the UK across a range of platforms. Her main areas of interest were careers, women’s rights and disability issues. She has won three UK awards for her journalism and still practises as a journalist. Her biggest story was charting how Romanian women regained control over their bodies and sexuality following the Romanian revolution of 1989 and the discovery of the Romanian orphanages.

In her academic career she has written largely on employability and equality issues in journals as disparate as the Association of Journalists in Education (UK) and Blended Learning in Practice. She has written two books and has also been a ghost writer. Her current research interest is charting how women’s emancipation was reflected in the pages of women’s magazines during the late twentieth century particularly within the UK.

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### **‘Language, Little Magazines and Local Feminisms’**

**Nithila Kanagasabai, Senior Research Fellow, Tata Institute of Social Sciences, India**

The object of this research is to inquire into the formulations of feminisms in non-metropolitan locations in India, and the role of little magazines – small local-language literary journals that chiefly address each other – and popular culture weeklies in facilitating spaces of feminist engagement within academia and outside of it. I chose to engage with the ways in which postgraduate and doctoral women’s studies (gender studies) students in two universities in Tamil Nadu – Bharathidasan University (BDU) in Tiruchirapalli district and the Bharathiar University (BU) in Coimbatore district – engage with local language magazines and journals. I explore the role that little magazines and popular culture weeklies play in helping first generation learners create a new language of women’s studies, one that speaks to their location and against hegemonic knowledge flows.

Popular Tamil<sup>1</sup> culture weeklies like Kumudam, Kungumam, Ananda Vikatan have often been criticised for being misogynistic, titillating and confining women to private, domestic and sexually oppressive spaces (Wolf 1991). V Geetha (2005) suggests that while these magazines feature half-clad women and misogynistic jokes they also allow space for stories that look at stories of women’s oppressions, if only to construct them as ‘victims of a system.’ These weeklies have a long history of publishing short stories with feminist overtones.

The little magazine circuit that has a strong presence in Tamil Nadu, India has enabled women from marginalised communities – like the Muslims and Dalits – to find a space to articulate their anti-hindutva and anti-caste stands. Kumaran Rajagopal (2014) suggests that the little magazine circuit contests English language elitism and Tamil elitism by employing regional dialects rather than the de-nativized, urbanised middle-class Tamil that most other journals and magazines employ. The little magazine also successfully positions itself against hegemonic academic culture by rejecting the notion of objectivity and embracing a subversion of linguistic norms. By fighting both global and local knowledge hegemonies in language, content, and the authors it provides space to, the little magazine becomes a fertile ground for

articulation of Dalit issues, gender issues, and a platform for theorisation of popular culture.

Employing in-depth interviews and non-participant observation, this paper explores the importance of little magazines, situated as they are in the margins of publishing, and popular weeklies, in bridging the gap between academics and the public sphere within a postcolonial framework.

<sup>1</sup> The local language in the field of study – Tamil Nadu, India.

### Biography

Nithila Kanagasabai is a Senior Research fellow pursuing a doctorate in Women's Studies at the Tata Institute of Social Sciences, Mumbai, India. Her earlier disciplinary training was in Media and Cultural Studies and Broadcast Journalism. She was a television journalist for two years, and has co-directed two documentaries – *Badalte Naksh*e (Changing Maps) on the 1992 communal riots in India and *Daane Pe* (On Every Grain...) that explores the politics of street-food in Mumbai.

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### ' "I Really Don't Understand": Pedagogies of Pleasure in *On Our Backs*'

Elizabeth Groeneveld, Old Dominion University, Virginia, US

In the 1980s, a set of debates, known as feminism's "sex wars," was at their height. These contentious conversations centered on the politics of sexual practices, such as S/M and pornography, pitting anti-pornography and sex radical feminists against each other. These debates were mediated through print periodicals, specifically the feminist magazine *off our backs* (*oob*) (1970-2008). However, many participants in the sex wars felt the coverage in *oob* was biased toward anti-pornography feminists. In 1984, a group of sex radical lesbians who were active in the sex war debates helped form a lesbian pornographic magazine, playfully called *On Our Backs* (1984-2006).

This paper analyses the "letters to the editor" sections of *On Our Backs*, with a focus on its early issues. These letters give us access to an archive that helps us understand how a lesbian community distinct from, but overlapping with, academic and activist circles was engaging in these debates about sex, sexuality, and feminism. Through the written conversations between readers and *On Our Backs* editors, we see the development of sex-positive feminism, now a key approach in feminist theory and activism to issues of sex and sexuality. *On Our Backs* played a vital role in cultivating sex-positive feminism by fostering pedagogies of pleasure among its readership. The magazine taught its readers *how* to consume lesbian pornography. Early letters to the editor suggest that some readers did not have a framework for interpreting such images. A reader identified as "K," for example, wrote in to ask: "Was the Bulldagger of the Season a real center-fold for perusal—excitement—or as a satire on heterosexual centerfolds. Please excuse my naivete because I really don't understand" (1984, 3).

In their response to this letter, editors encourage the reader to enjoy viewing the image, in ways that work to destigmatize sexually explicit media. Through practicing it, *On Our Backs* educated its readers about sex-positive feminism. Over the course of its publishing trajectory, the magazine worked to cultivate ethical approaches to practices involving sex work, S/M, and sex toys within lesbian and bisexual women's communities. In this sense the magazine played a critical role in shaping feminist discourse on the subject of sexuality, in ways that continue to reverberate in the twenty-first century.

## Biography

Elizabeth Groeneveld is an assistant professor in the Women's Studies department at Old Dominion University. Her book, *Making Feminist Media: Third-Wave Magazines on the Cusp of the Digital Age*, examines feminist independent print magazines in the 1990s and early 2000s.

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**Lunch: 1.15 – 2.00**

**MECO Staff room and courtyard**

**Session 3: 2.00 – 3.30**

## Specialist Magazines 1

**'The museum and the magazine'**

**Cathy Perkins, Editor, SL magazine, State Library of NSW**

Almost all of Australia's major galleries, libraries and museums produce magazines for their members. These publications are an important benefit of belonging to a cultural institution's membership program and bolster the relationship between the supporter and the organisation. They employ editorial, design and production techniques from both commercial and independent magazines.

Despite budget pressures and an increasing focus on digital technology, the role of the magazine is arguably getting stronger with growing reliance on philanthropy in the arts. Its stakeholders maintain a preference for print and value high quality production. The tactile, 'collectable' nature of the magazine also aligns with the museum's concern for material culture. Some organisations have experimented with offering their magazine in digital format, and are reviewing the results of these trials.

Cathy Perkins works with curators, researchers, photographers and designers to produce *SL* magazine at the State Library of NSW. She will speak about the advantages and constraints involved in creating the Library's magazine and its role in the organisation. Since changing its format in 2010, *SL* has won several Museums Australasia Multimedia and Publication Design Awards (MAPDA). Reader surveys show a high degree of attachment to the publication.

This paper will draw on information about magazine publishing at other Australian cultural institutions and reflect on the future of magazine publishing in this field.

## Biography

Cathy Perkins is the editor of *SL* magazine at the State Library of NSW, where she also edits exhibitions and other publications. Before joining the Library in 2006 she worked as an editor for trade and legal publishers, and as communications officer for the Australian Society of Authors. She is completing a Master of Arts (Research) in History at the University of Sydney on poet and journalist Zora Cross (1890–1964). She is the convenor of the national Editors in Cultural Institutions group.

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## **'Meeting readers' wants and needs: harvesting the data on Farmers Weekly'**

**Kathy Watson, Doctoral candidate, University of Greenwich, London UK**

Research into national newspapers in the developed world is very well documented but research into their poor relations, trade and technical magazines, is woefully lacking. This paper will outline the methodology being used in my research into online and print journalism with particular reference to the readers of the UK publication, *Farmers Weekly* (FW) and its online version, *Farmers' Weekly Interactive (FWI)*, to answer the research question: 'How are the wants and needs of a particular community of practice, farmers, being met in an online age?' Wants and needs include identity (both social and personal), community support and information.

The research will explore the online presence of communities of practice generally as well as using the archives of *FW* to establish history and trends, and *FWI*, its website, to undertake quantitative analysis of threads and posts. In addition, there will be a questionnaire to readers via the publication to gain an overview of farmers' perceptions of how the Internet has impacted on them. One to one interviews with interested farmers will explore how, when and why they use the publication and the Internet and what benefits they perceive ie ethnographic research. It will also look at connectivity and whether poor Broadband spread is impacting in rural areas. The publication's team of journalists will be surveyed for their views on how the switch to an online presence has impacted on their work and on their audience's engagement. Has content changed in their view? A case study of the team's performance during the Foot and Mouth crisis of 2001 will be included.

There are several reasons behind this research. Firstly Business Press publications (trade and technical magazines and newsletters) and their audiences remain under-researched in the UK and are perceived by academics as less glamorous than those of national newspapers. Secondly, this publication is longstanding, having been launched in 1934, and has a well-developed online presence. *FWI* has led the field in creating a multifaceted website with seven general forums and five additional specialist ones as well as its online publication. As of early 2010, it had an active website with 111,280 posts and 10,697 users (FW, February 2010). Its readers, farmers, are a discrete, geographically remote audience, identifiable via the publication and with specific needs for their publications. But are these needs being met?

### **Biography**

Kathy Watson spent more than 25 years as a business and technical journalist and journalism trainer after qualifying in magazine journalism in the UK. She also worked as an academic for 16 years, launching a journalism and PR degree at the University of Greenwich in London before her retirement in 2016 to spend more time with her PhD. Her research area is print and online journalism for specialist audiences with a focus on Farmers Weekly. She will be tweeting at the Sydney conference for the Association for Journalism Education.

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## **'A Custom Magazine Case Study: When is a Website or App a "Magazine"?'**

**Rebecca Johnke, University of Sydney, Australia**

When goods and services are artfully presented for our consumption online, it is sometimes difficult to know whether we are looking at a website, blog, advertising, public relations, or a text sometimes called a 'digital magazine'? What are the borders and are they blurry?

This paper revisits the question that many magazine scholars have raised in the past, like Tim Holmes and Liz Nice in 2012, and most recently Megan Le Masurier in 2014, and asks 'what is a magazine'?

In April 2014, Le Masurier proposed that:



Magazines are containers for the curated content of words, images and design, where each of these elements is as important as the other and the entire content is filtered through an editor via an editorial philosophy that speaks and responds to the specific needs of a niche readership. Magazines are serial in nature and finite in execution. Each issue is almost always produced and consumed in a mid-temporal media space, allowing time for contemplation and desire. (April 2014)

Since composing that definition in 2014, the digital environment has changed even further with the rise of individual digital influencers with blogs, Twitter, Tumblr or Instagram accounts and the number of public relations websites and apps presenting themselves as 'magazines' has risen markedly. In the last two years there has been dramatic change in the magazine and publishing in Australia (and internationally) with massive job losses in the traditional print media and iconic titles like *Cleo* and *Dolly* magazine folding. While sales in traditional consumer glossies plummet, custom magazines in both print and digital forms flourish.

This case study will examine the rise of print and digital custom 'magazines' and particularly at websites and apps designed to promote businesses like online shopping portals (Net-a-porter). I will focus on magazines that have arisen to promote specific brands and the perceived credibility that labelling a text a magazine confers on the brand.

What is a magazine in 2016?

### **Biography**

Rebecca Johnke is a Senior Lecturer in the Department of English and Sub Dean, Student Affairs in the Faculty of Arts and Social Sciences. Her interests include writing and rhetoric, Australian film and popular culture, and street narratives, with a specific interest in walking narratives. Recent journal articles have appeared in *The Journal of Popular Culture*, *Journalism Studies*, and *Assessment and Evaluation in Higher Education*.

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## **Afternoon tea: 3.30 – 3.45**

### **Session 4: 3.45 - 4.45**

#### **Fashion Magazines**

##### **'Putting Fashion Magazines on the Map: The Case of American Vogue'**

**Anna Lebovic, University of Sydney**

In the past few decades there has been an explosion of scholarship on individual magazines. Studies that chart the content and cultural significance of landmark publications such as *Life*, *Reader's Digest*, *The New Yorker*, *Playboy* and *Esquire* have proliferated.

This escalation has also extended to women's magazines. Betty Friedan's argument in her bestselling 1963 book *The Feminine Mystique* that women's magazines promulgate a narrow, domesticated and deeply damaging ideal was previously influential. Consequently, within the academic world, antagonism towards mainstream women's magazines lingered, and many feminist media scholars conceptualized women's magazines as harmful to women.

But more recently, post-structuralism challenged the notion that women's magazines foist an oppressive archetype of womanhood upon a passive readership. Subsequently, scholars conducted extensive interviews with readers – and, in one case, a detailed analysis of their own reading habits – in a bid to more objectively evaluate the multiple meanings women derive from magazines as they read them. In the wake of this scholarship, more sympathetic cultural histories of *Ladies Home Journal*, *Cosmopolitan*, and *Ebony* have abounded.

But although studies of general interest women's magazines have multiplied, the scholarship on women's fashion magazines remains remarkably thin. Often maligned as the arena of the young, rich and beautiful, many have dismissed fashion for being too limited in scope. As a result, at present there is no comprehensive academic history of America's pre-eminent fashion periodical, *Vogue*, nor is there a history of its famous rival, *Harper's Bazaar*. A close examination of America's leading dress trade journal, *Women's Wear Daily*, also has yet to be written.

This paper demonstrates how correcting this omission considerably nuances and enhances our understanding not just of the sartorial past, but of previous social dynamics. Because clothing was – and still is - one the key sites through which identity is constructed and publicly projected, it is inevitably intertwined with the broader paradigms of gender, class, race and national identity.

It is not surprising, therefore, that a close examination of postwar issues of *Vogue* exposes new and important dynamics within the gender politics of postwar America. The magazine, for example, reveals that what many historians have contended was an exclusively "masculine" crisis over individualism in the 1950s was, in fact, a bi-gendered affair. A study of how *Vogue* received and reinterpreted second-wave feminism in the 1970s also reveals that post-feminism emerged a full decade earlier than scholarship has previously claimed.

Through the example of *Vogue*, then, this paper makes the case for fashion magazines. Although currently neglected within the field of magazine studies, tracing the content and significance of these "niche" periodicals can be highly rewarding, especially for those interested in (re)mapping the gendered past.

### **Biography**

Anna Lebovic is a historian of modern America, with a particular interest in gender, consumer culture and national identity in the postwar period. She also has broad research interests in the history of fashion and the media. In 2014, she received her PhD in history from The University of Sydney. Her dissertation, entitled *America in Vogue: Refashioning National and TransnatCulture*, is the first comprehensive academic history of America's pre-eminent fashion magazine in the postwar period. Her research has been supported by several awards, including the John Frazer Traveling Scholarship and the Australian Postgraduate Award, and she is currently rewriting her dissertation as a monograph. Anna also received her BA (Hons. I) at The University of Sydney, and is a Research Associate at the United States Studies Centre where she lectures in American Studies.

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### **'Expressions: Practitioner Critique and Fashion Publishing'**

**Laura Gardner, Doctoral candidate, RMIT, Melbourne, Australia**

Fashion publishing is a performative and critical space. From the dissemination of editorial in seasonal fashion magazines, to independent publications presenting their own ideas and aesthetic, fashion in print expresses the social and cultural context of fashion. This not only enacts aesthetics complimentary to a garment design and production, but is also a subversive space where critical fashion narratives play out; enacting what theorist Gavin Butt refers to as 'the performativity of critical response' (Butt 2005).

All fashion designers have an output of print material beyond simply garment manufacture. Over the last thirty years fashion companies – such as the avant-garde practice of *Comme des Garçons* – have become small-scale independent publishing houses, producing in-house objects of print as a key component to their cultural output. These types of publications not only embody the concerns of the design practices that house them, but function in tandem with the fashioned garment.

Since 2004 the fashion house *Bless*, has disseminated their collections as a para-publication in a selection of print titles within a like-minded community of independent publications. This

project reflects a subversion and reconfiguration of traditional modes by bypassing press and marketing systems. Publishing endeavors from the studio practices of Atelier E. B., Susan Cianciolo and Dolci & Kabana similarly add a textual layer to their clothes and editorialise a fashion practice that demonstrates a resistance to accepted standards in fashion.

Contemporary independent publications such as the *FDeC Reader*, the *Centre For Style Rag*, *Here and There* and *Garmento* magazine also offer alternative narratives on fashion, and express the concerns of the social fabric in which they are produced. These publication projects, and their editorial teams, reflect a dynamic mode of cultural production and relational context, though they have received minimal recognition in fashion discourse (see Thomas 2014).

This paper addresses these recent independent publications as cultural products and their significance as critical projects that offer alternative fashion narratives and functions.

### **Biography**

Laura Gardner is undertaking her PhD by practice at RMIT University's School of Fashion and Textiles, she is also the Online Editor of the journal *Vestoj*.

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**5.00 pm: Drinks and canapés in the courtyard of the MECO department.**

## Day 2 Tuesday December 13

### 9.00 – 9.45 Keynote Address 2

### 9.45 – 10.00 – Q and A

#### Tim Holmes

#### “...of divers kind...” People, Platforms and Purpose in Magazineland’

##### People

Recent surveys and reports indicate journalists are drawn from a small, and shrinking, section of society. In 2012 the Cabinet Office of the British Government noted that “journalism has shifted to a greater degree of social exclusivity than any other profession”. This was followed by the extraordinary statistic that “of the country’s top journalists, 54% were privately educated, with a third graduating from Oxbridge”, which must be set against the fact that just 7% of the UK population as a whole went to private school and a minuscule 0.8% graduated from Oxford or Cambridge.

It is not just education that provides an advantage – Media Diversified found 5.4% of media workers are from a BAME (Black, Asian, Minority Ethnic) background compared with a national working age proportion of 9%.

The situation appears to be mirrored in the USA. In their study of *The American Journalist in the 21st Century* (2007), Weaver et al. found that the average journalist was a married white male just over 40, likely to come from a protestant religious background and to hold a bachelor’s degree.

These findings show clearly that although formal or legal barriers to entry into journalism or the media are low to non-existent, structural and institutional barriers to diversity in the workforce have proven difficult to overcome.

It is often hard to find, or to extract, data specifically for the magazine industry and although there have been initiatives to encourage journalists from BAME backgrounds it is far from clear that magazines can claim a better record than journalism generally.

What can and should the magazine industry, educators and scholars do about it?

##### Platforms

If the magazine workforce is not drawn from “divers kind”, the platforms on which magazines exist are now many and varied. This diversity should be beneficial to the ecology of the form and the adoption of new publishing platforms might also be beneficial in diversifying the workforce but it also puts the industry at risk from a variant of tulip mania of the kind seen by the rush to the iPad as the saviour of magazines.

##### Purpose

One by-product of the new diversity of publishing platforms is increased diversity in the purpose of magazines. For mainstream publishers the transaction between reader and magazine is commercial – this is true for many indie publishers too, but there is often a twist to the purpose (for example, using profits to fund social projects). Other indies reject the usual commercial imperatives and aim for a “pure” relationship between content and reader.

This diversity of purpose seems likely to foster increased diversity in the workforce as unconventional creatives cluster around the magazine form – the question is, will it lead to improved diversity in the mainstream?

## Biography

Tim Holmes is Associate Director of the Centre for Journalism, which is responsible for the development and delivery of Postgraduate Taught Journalism courses within the School of Journalism, Media and Cultural Studies at Cardiff University. He has authored, co-authored or edited *Subediting and production for journalists: print, digital, social* (Routledge, 2016), *The 21st Century Journalism Handbook* (Pearson, 2013), *Magazine Journalism* (Sage, 2012) and *Mapping The Magazine: Comparative Studies In Magazine Journalism* (Routledge, 2008). He has contributed chapters to editions of *The Magazines Handbook* (1e 2000, 2e 2006, 3e 2013), *Writing For Journalists* (2e 2008 and 3e 2016) and *The Routledge Companion To British Media History (2015)*. Forthcoming works include *The Handbook Of Magazine Studies* for Wiley (co-authored/edited with Miglena Sternadori of Texas Tech University) and *Writing For The Media* for Palgrave Macmillan.

Tim Holmes was Course Director of the postgraduate magazine journalism programme at Cardiff School of Journalism for 19 years before taking on the role of Associate Director of the Centre for Journalism. He still teaches on the magazine course and runs JOMEK's share of the MBA in Media Management, a joint programme with the Cardiff Business School.

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## Session 5: 10.00 - 11.00

### Specialist Magazines 2

#### **'Urban Matters: The Convergence and Contrasts of Journalistic Identity, Organisational Identity and Community Identity at a City Magazine'**

#### **Joy Jenkins, Doctoral Candidate, University of Missouri School of Journalism**

Although daily newspapers once established the civic agenda for cities, because of declining readership, circulation, and advertising, these venerable publications negotiate their dominance alongside other sources of information (Burd, 2008). City magazines hold potential to complement newspapers' reporting, provide alternative voices on city issues, and galvanize readers to take action (Hynds, 1979; Jenkins, 2014).

Local journalists and their audiences are members of geographically focused interpretive communities with common ways of understanding their social worlds (Berkowitz & TerKeurst, 1999). Therefore, this study addresses the common values, strategies, and codes that define journalistic practice (Deuze, 2005) and how these professionals make their professional lives meaningful (Zelizer, 1997).

Local journalists also operate within organizations focused on earning profits, which can limit their autonomous interpretations (Berkowitz & TerKeurst, 1999). News organizations can serve as resources for understanding journalistic identity. In particular, this study considers how organizational identity shapes the meanings, beliefs, assumptions, and values of members (Hatch, 2012).

Field theory considers journalism as an interorganizational, professional, social, and cultural space where journalists interact in uniform and diverse ways (Benson, 2004). News organizations hold both cultural and economic capital and compete to valorize the capital they possess (Benson & Neveu, 2005; Bourdieu, 2005). Within this competition, news organizations accept implicit rules and assumptions and are also subject to internal and external influences (Benson & Neveu, 2005). It is worth considering how forms of capital, as well as *doxa*, *illusio*, and *habitus*, manifest among magazines.

This study examines the perspectives and practices of local journalists through a case study of an award-winning city magazine, *D* magazine in Dallas, Texas. The study assesses how staff members discursively construct their journalistic identity within a geographically focused media organization. The study also considers the relationship between journalistic identity and organizational identity by addressing how the staff members describe their surrounding community and their publication's role within it.

Although sociology-of-news studies have considered how newspaper, television, radio, and online journalists conceive of their work, studying magazine journalists can shed light on how these professionals describe their roles. These motivations may derive from organizations. Therefore, an ethnographic case study illuminates how organizational identity interacts with journalistic identity. Specifically, this study uses participant observation, in-depth interviews, and textual analysis to assess how editorial decisions are made, how staff members discuss their cities, and the nature of organizational identity in an urban media organization.

### **Biography**

Joy Jenkins is a doctoral candidate at the University of Missouri School of Journalism. She holds a Master of Science in mass communication and media management from Oklahoma State University and a Bachelor of Arts in journalism from the University of Oklahoma. She worked for one year as a copy editor at an alternative newsweekly in Oklahoma City and seven years as an editor at a city magazine in Tulsa, Oklahoma. Jenkins' research focuses on the changing roles of editors in newsrooms, the role of local media in facilitating social change, and magazine journalism from sociology of news, critical, and feminist perspectives. Her work has been published in *Journalism Studies*; *Journalism: Theory, Practice and Criticism*; and *Journalism Practice*, among others.

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### **'History and Sociology of French Video Game Magazines'**

#### **Bjorn-Olav Dozo, University of Liege, Belgium**

The first video game magazine in French, *Tilt*, was published by Editions Mondiales in September 1982, just a few months after the first release of *Computer and Video Games* (UK, November 1981) and *Electronic Games* (US, November 1981). It established a model for future French-speaking video game magazines, with a stable structure (news, previews, tests) present in any magazine until the early 2000's.

The 1990's are a very profitable decade for these magazines as the editorial field is structured to support game developers, with a pro-Nintendo pole and a pro-Sega pole. While magazine titles stood in rhetoric opposition (*Super Power* pro-Nintendo vs. *Mega Force* pro-Sega, about 120 000 monthly copies each), they shared the same editorial boards: the same journalists wrote in different magazines of one publisher, but with different pseudonyms. At times, they simulated competition between the various editorial boards, giving to the readers the feeling of belonging to a community. This kind of strategies was common until 1996, but when a new challenger (Sony) came into the dance, some magazines chose to merge with old competitors of the same press group in order to survive.

In 2003, "Future France" bought almost all the video games magazines titles available on the French market. This hegemonic strategy, however, has not proven to be profitable on the long term: a lot of these titles, even long-running magazines with faithful audiences, discontinued their publication in the years following the buyout. My talk will question the context of these cessations of activities. Different reasons could be given: the internet explosion of video games information's websites, the weakness of the economic model of the paper press or the demotivation of journalists. Other initiatives emerged at this time, as *Canard PC* and *Gaming* for example, proposing a different business model (independent press). After this first stage, I will further analyse the career-path of these specialized journalists with a social network analysis, following their path between different redactions in this very small world. The database that I use is compiled from the examination of about 80 titles of French-speaking video game magazines over 30 years. With these data, I will show the evolution of the field, with the migration of some journalists between different publications, sometimes on the basis of a kind of "mercato" of local writing stars.

### **Biography**

Björn-Olav Dozo is assistant professor in digital humanities and popular literatures and cultures at the University of Liège. He published several books on Belgian literature and co-edited, with Fanny Barnabé,

two collective works about relations between books and video games (in [Mémoires du livre / Studies in book culture](#) and by [Bebooks](#)).

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## Morning tea: 11.00 – 11.15

### Session 6: 11.15 – 1.15

#### Issues in Magazine Practice

##### 'Designed Moments'

**Hannah Weselius, Aalto University, Helsinki, Finland**

The production of editorial photography for magazines has been the subject of little academic research. By investigating the work of photojournalists for contemporary popular magazines, this paper opens up practices that may only have been the tacit knowledge of magazine professionals.

Actual photographic production processes are examined reflecting the professional ideals stemming from the 'golden era' of magazine photojournalism in the mid-1900s.

My ethnographic materials, gathered 2010–2014, show that the work of magazine photographers is regulated by editorial concepts, and during the 2000s there has been a shift from individual work towards teamwork. The decisive power is distributed among several people involved in the image production. More than a photographer's individual account of the subject, the commissioned editorial photograph is an elemental part of magazine identity and design.

I look at the photography production processes – including the pre-designing, briefing, planning, and post-production – and their results, images, as performative events with different context-specific discursive biases. These collectively planned and pre-designed processes and images bear a strong resemblance to advertising photography, yet magazine photographers still are met with role expectations based on photojournalism's historical-cultural 'golden era' ideals. They are often expected to create 'decisive moments' in surroundings where virtually everything is staged to fit the magazine's fixed story formats. This sometimes causes discursive collisions and puts the photographer in the role of a general problem-solver.

Drawing from the analysis, I argue that in contemporary popular magazines the 'decisive moments' are not what they perhaps were – they have been rendered to magazine identity based *designed moments*. This conceptual and practical transformation has drawn photojournalists from editorial work to individual projects, looking for new ways of narrating the world in a credible way. This movement can be seen as one part of a bigger turn in photojournalism and narrative documentary photography that also can be connected to current trends in written journalism and literary fiction.

##### Biography

Hanna Weselius (Ph.D.) works as University Lecturer of Photography at Aalto University, Helsinki, Finland. In her doctoral thesis she focused on the production processes of editorial photography for popular magazines. Her current areas of interest include photojournalism and documentary photography, magazine journalism, media studies, visual culture, gender studies, and artistic research methods. Beside the university work she writes fiction.

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### **'On the design of independent art magazines (working title)'**

**Brad Haylock, RMIT, Melbourne, Australia**

This paper builds upon and contributes broadly to discourse in the fields of magazine studies, communication design and independent publishing, and it contributes specifically to scholarship on independent magazine design. Existing literature in these fields principally includes cultural studies perspectives of the magazine (Holmes 2013; Le Masurier 2014; Abrahamson and Prior-Miller 2015), as well as surveys of professional practice in magazine design (Leslie and Blackwell 2000; King 2001; Andersson and Steedman 2002; Leslie 2003; Rivers 2006; Losowsky 2009) and handbooks for professional practice (Moser, Moser et al. 2003), but there is also some dedicated academic research into magazine typography (Moys 2014; Moys 2014) or the magazine as a cultural form (Holmes 2007; Le Masurier 2014). The literature on the related but different category of zines notwithstanding (Duncombe 1997; Triggs 2010; Klanten, Mollard et al. 2011; Gangloff 2012), there is limited scholarship around and professional interest in independent magazines (Losowsky 2009; Le Masurier 2012); this is a nascent field with much room for growth.

This paper discusses a longitudinal practice-based research project in magazine design and typography. The approach here draws upon Donald Schön's notion of 'reflection-on-action' as a means to render tacit knowledge explicit (Schön 1983). Specifically, the paper reflects upon the author's seven continuous years as the designer of an independent art periodical.

The research develops insights into independent magazine design through reflections upon practice in three ways: at the macro level of the design of the magazine as a single, longitudinal case; at the meso level of each annual volume of two issues; and at the micro level regarding the design of individual biannual issues. The paper therefore presents insights regarding typography, layout and production design, interrogated with regard to the specific artistic and financial considerations dictated by the magazine's artist-led imperative and the organisation's historical financial precarity.

#### **Biography**

Brad Haylock is a designer, publisher and academic. He is an Associate Professor of Design in the School of Media and Communication at RMIT University, Melbourne, Australia, where he is program manager of the Master of Communication Design and co-director of the Design Futures Lab research group. His research interests span book typography, independent publishing and sociologies of critique. He is founding editor of Surplus, a publisher of books focusing on critical and speculative practices across art, design and theory.

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### **'Editing a mag, serving a purpose: how do editors see their role?'**

**Kayt Davies, Edith Cowan University, Perth, Western Australia**

This paper presents results of a series of interviews with Australian editors of print and digital women's magazines about the impact of the digital shift over the past seven years on how editors perceive their role. Specifically it explores the concept of curation of both content and audiences and how online interactivity has changed the nature and meaning of that work. The semi-structured interview format allows exploration of a number of themes. These include journalistic integrity, advocacy, and the extent to which magazine editors see themselves as agents of cultural change. Another major theme is 'interactivity'. Editors' views on the benefits of interactivity will be documented, as will their concerns. In the wake of alarms raised by digital-magazine journalists such as Jezebel's Ryan (2014) and West (2015), who have endured extreme trolling, calls have been made for publishers to provide some protection to employees.



This study asks Australian editors to describe the nature and extent of trolling as a problem in their newsrooms and workplace practices around the issue. The interviews, conducted in late 2016, will enable documentation of the shift in the type of work editors do, and the extent to which new practices have been forced by the requirements of new media business models and how much they have been the result of editors creatively exploring new ways to achieve their goals. The baseline data for this study comes from an ethnographic study of magazine editors in Australia, completed in 2008 that explored magazine editors' understanding of their role within their workplaces and within culture. The earlier study included the responses given by 30 women's magazine editors to a questionnaire (developed through interviews with other editors) and discusses reactions to the editors' statements by six key industry figures. The earlier study found that magazine editing was less glamorous than most editors expected before landing their jobs; that 62% of them were at risk of burnout and they would rather change culture than report on it. Duffy's (2014) writing on shifts in the magazine industry provided guidance on the selection of themes and questions for the 2016 interviews.

### **Biography**

Dr Kayt Davies is a senior lecturer in journalism at Edith Cowan University. Initially trained as a cadet journalist in business news, she has worked for The West Australian, Visnews (London), and edited community newspapers. From 2001-2004 she was the editor-in-chief of a stable of magazines based in Western Australia, that included Perth Woman and Australian Vital, as well as mining and construction industry publications. She has a BA (psych) honours, an M.Phil in English and Comparative Literature and her PhD was an ethnographic study of women's magazine editors.  
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### **'Where do facts matter? The Digital Paradox in Magazines' Fact-Checking Practices'**

**Susan Currie-Sivek, Linfield College, US**

**Susan Bloyd-Peshkin, Columbia College, Chicago, US**

Print magazines are unique among nonfiction media in their dedication of staff and resources to in-depth, word-by-word verification of stories. Over time, this practice has established magazines' reputation for reliability and protected them from litigation. It has served magazine brands well in the digital age, helping them retain loyal readers amid a glut of information sources.

In the past decade, as magazines began publishing unique content online and on mobile platforms, they developed ways to reach readers and expanded the types of stories and other content they could provide. But doing so shortened the time between the creation and dissemination of content, challenging and in some cases eliminating fact-checkers' participation.

This study focuses on magazines that publish both print and digital content and that have established fact-checking processes. It examines the procedures applied to stories on different platforms, seeking to discern what decisions were made in response to the speed of digital publication, what effects these decisions have had, and what changes were made over time. It places these decisions against the backdrop of the disparity in the size of magazines' audiences in print and online; their print editions typically circulate to hundreds of thousands of readers, but they can reach millions of readers through websites and social media.

We asked these questions during in-depth interviews with editors who oversee fact-checking at 11 major American magazines, chosen as representatives of consumer publications with reputations for thorough fact-checking in print. Several of these magazines have won numerous National Magazine Awards, the highest recognition for excellence in American magazine journalism. These magazines are widely known brand names with strong reputations for quality.

Our interviews revealed that while these magazines continue to expend significant (though diminishing) resources on fact-checking their print content, most of their online content receives little or no fact-checking. Editors spoke to us about their rationale for this seeming contradiction, and shared strategies for optimizing the accuracy of digital content and handling errors caught after publication.

Our findings suggest a digital paradox for magazines. On one hand, digital publishing is critical to magazines today, and fact-checking has been made somewhat easier by it. On the other, the internet has dramatically accelerated the pace of publishing, making thorough fact-checking of all online content impossible. The study offers suggestions for how magazines might address this digital paradox to ensure that both their print and digital practices maintain their veracity and reputation for accuracy.

### **Biographies**

Susan Currie Sivek, Ph.D., is an associate professor in the Department of Mass Communication at Linfield College in McMinnville, Oregon, USA. She teaches courses in media theory, media writing, and multimedia storytelling. Her research focuses on the changes in journalism due to technology, particularly with regard to magazines.

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Sharon Bloyd-Peshkin is an associate professor of journalism in the Department of Communication and Media Innovation at Columbia College Chicago, where she teaches undergraduate courses in magazine writing and editing, along with fundamental journalism courses. She also advises the award-winning student magazine, Echo. A former magazine editor, she is now a freelance writer and editor with work published in the Common Review, Chicago magazine, the Chicago Tribune, In These Times, Belt and other publications.

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## **Lunch 1.15 – 1.45**

### **Session 7: 1.45 – 2.45**

#### **Magazine Case Studies**

##### **‘Voice of the Enemy. International Politics in *Playboy* Magazine in the Reagan Era’**

**Laura Ellen Saarenmaa, University of Tampere, Finland**

With extensive focus on international affairs interviews, the volumes of *Playboy* Magazine make a remarkable archive of critical reviews and commentaries on U.S foreign politics throughout the Cold War decades. While the complex, contradictory and often progressive messages of *Playboy*’s sexual politics have been highlighted in a number of books and articles, *Playboy*’s critical coverage of international affairs during the Cold War era has perhaps not been fully recognized. This paper approaches *Playboy* magazine as one of the spaces of expanding the horizon of the American public on the global Cold War by discussing the interviews with international political figures and the issue of U.S. foreign politics published in the *Playboy* Interview format in the 1980s.

The impact of the Cold War in the American culture was enormous. Widespread fear of domestic as well as foreign enemies stands as a key legacy of the era. *Playboy* Interview was one of the platforms that gave the feared enemies opportunities to explain their views for the American audience, and present overt critique towards the United States foreign policy. This characteristic situates the *Playboy* Interview format as part of the liberal tradition of American news journalism, characterized by antiauthoritarian views, liberal stances and sympathies for Democratic Party representatives. (Cooks 1998, 110.)

Playboy Magazine inevitably shared the premises of the liberal political press, but it also challenged the political establishment and their norms of decency. In the paper it is suggested that it was perhaps precisely this that made Playboy attempt to be a forum for non-American interviewees representing the enemy in the US Cold War foreign political setting. Drawing on interviews with Fidel Castro, Gabriel Garcia Marquez, Daniel Ortega, Jose Napoleon Duarte, Yasser Arafat and Lech Walesa, it is suggested that giving an exclusive interview for a magazine famous for nude girl centerfolds was perhaps used as a mean of ridiculing the American political and media elite. After all, it is likely that giving an interview to a magazine with such a particular profile was done with some expectations. In earlier research, Playboy has been associated with contradictory American modernism (Osgerby 2001; Miller 1984) and male rebellion against the nuclear family ideology (Pitzulo 2011; Ehrenreich 1984). The examples discussed in this paper complicate further the role of Playboy Magazine as part of the American Cold War media culture.

### **Biography**

Dr Laura Saarenmaa postdoctoral fellow at the Research Centre for Journalism, Media and Communication (COMET) at the University of Tampere, Finland. Currently she is working as a Visiting Fellow in Sweden in the University of Lund, Department of Communication and Media. Her research project 'Meanwhile in Sweden: Society, Culture and World View in the Post-War Swedish Men's Magazines' funded by Helsingin Sanomat Foundation develops further her post-doctoral research on the societal and countercultural functions of men's magazines funded by the Academy of Finland (2012-2015).

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### **'Poverty Through the Lens of *National Geographic*'**

**Holly Schreiber, University of Maine, US**

This presentation analyzes *National Geographic* magazine to explicate the ideological underpinnings of U.S. depictions of poverty. Because the United States is built on the insistence that it is a nation of affluence and equality, the very notion of poverty within its borders is seen as paradoxical. Rather than weaving them into a national history or folk culture, media outlets, politicians, and social scientists alike persistently depict poor Americans as a contradictory presence. During the course of the twentieth century—and especially during the Cold War—the U.S. focused anti-poverty measures on the “developing” world, depicting poverty as a foreign and even anti-American phenomenon. These trends in representation are not simply thematic, however; they result from the persistent suppression of the contradictions inherent in attempting to dismantle poverty without far-reaching economic reconstruction. The fact that the “paradox” of poverty remains largely unchanged after centuries of effort begs for a more sustained analysis of the rhetorical structures that enable the public to cope with and even excuse poverty in their midst.

The popular magazine *National Geographic* is a valuable index of these representational strategies, especially given the magazine's prominent role in packaging a visual iconography of global culture for U.S. (and increasingly international) audiences. Although the National Geographic Society's primary aims have been to promote scientific research, exploration, and conservation, poverty is often an unspoken feature of the magazine and its commitment to a “better world.” This presentation will examine the magazine's representations of poverty between the years of 1995 and 2015—in print and online publications—to contrast recent depictions of both domestic and global poverty. Ultimately, this analysis exposes how the magazine teaches the public to understand poverty in ways that strengthen the U.S. economic structure rather than critique it.

### **Biography**

Holly E. Schreiber is an Assistant Professor of Communication and Journalism at the University of Maine, USA. Her research focuses on representations of poverty and environment in U.S. media. Her publications have appeared in *Literary Journalism Studies* and *The Comparatist*.

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## Session 8: 2.45 – 3.45

### David Leser in conversation with Sue Joseph and Carolyn Rickett

#### 'The Journalist, the Industry and Future Praxis: David Leser's adaptive survival strategies'

***There is no person who in their right mind would not want to keep from a journalist their deepest character flaws their darkest secrets. Conversely there is no one who would not want to be portrayed in the best possible light...<sup>1</sup>***

Matthew Ricketson's foundational text *The Best Australian Profiles* showcases some of the country's leading writers and journalists of the time. Much of their work was featured in magazines at a time when the publishing industry supported and privileged opportunities to produce in depth long form writing. The economic model then enabled magazine editors to task their staff writers with gathering and producing in depth stories without the current attendant pressures associated with technology-based formats. But as Katharine Viner<sup>2</sup> argues, digitisation has acted as:

...a cluster bomb blowing apart who we are and how our world is ordered, how we see ourselves, how we live. It's a change we're in the middle of, so close up that sometimes it's hard to see. But it is deeply profound and it is happening at an almost unbelievable speed.<sup>3</sup>

In stark contrast to Viner's depiction, multiple award-winning journalist David Leser, who has worked for a range of magazines and periodicals including *HQ*, *The Good Weekend*, *The Bulletin* and the *Australian Women's Weekly*, reflects on a writerly period where the journalist was paid to take time with his subjects in order<sup>4</sup> to produce 'intimate, psychological portraits':

With all the subjects I have tried to get up close, tried to work out what makes them really tick, struggle to understand what forces drive them beyond the normal course of things. In so doing I have seen many of their attributes and flaws, their vanities, their frailties, the qualities that make them so compelling, so human. I could never say with certainty that I have seen deep into their souls, but on more than one occasion I have certainly seen the whites of their eyes.<sup>5</sup>

This session explores the changing landscape of magazine profile writing drawing on the professional experience of David Leser through live interview. Crucial to this discussion is Leser's current perspective on the future of magazine profile writing, and the ways in which his own practices have adapted to shifts within industry paradigms. After a structured interview, we will invite questions from the audience.

#### Biographies

**Sue Joseph** (PhD) has been a journalist for more than thirty five years, working in Australia and the UK. She began working as an academic, teaching print journalism at the University of Technology Sydney in 1997. As a Senior Lecturer, she now teaches journalism and creative writing, particularly creative non-fiction writing, in both undergraduate and postgraduate programs. Her research interests are around sexuality, secrets and confession, framed by the media; ethics and trauma narrative; memoir; reflective professional practice; ethical HDR supervision; and Australian creative non-fiction. She is currently Reviews Editor of *Ethical Space: The International Journal of Communication Ethics*.

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**Carolyn Rickett** (DArts) is an Associate Dean of Research, Senior Lecturer in Communication and creative arts practitioner at Avondale College of Higher Education. She is co-ordinator for *The New Leaves* writing project, an initiative for people who have experienced or are experiencing the trauma of

<sup>1</sup> David Leser, *The Whites of their Eyes*, 1999 p. xiv

<sup>2</sup> Before she became the first female editor-in-chief of *The Guardian*, Katharine Viner was its Deputy Editor and editor-in-chief of *Guardian Australia*

<sup>3</sup> Viner 2010

<sup>4</sup> <http://davidleser.com/biography/>

<sup>5</sup> David Leser, *The Whites of their Eyes*, 1999 p. xvi

a life - threatening illness. Together with Judith Beveridge, she is co - editor of *The New Leaves Poetry Anthology*. Other anthologies she has co-edited with Judith Beveridge include: *Wording the World; Here, Not There*; and *A Way of Happening*. Her research interests include: trauma studies; writing as therapeutic intervention; medical humanities; journalism ethics and praxis; literature and poetry.

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## Afternoon tea: 3.45 – 4.00

### Session 9: 4.00 – 5.00

#### Women and Magazines 2

**‘“The Woman You Want to Be”: Race, Nation and the Construction of South African Femininity on *Fairlady* Magazine Covers During the Political Transition’**

**Martha Evans (co-authored with Aimee Carelse), University of Cape Town, South Africa**

The construction of femininity in South Africa has always been complicated by issues of race, ethnicity and class. The history of beauty pageants, like sporting contests, demonstrates the extent to which culture is intertwined with contemporary politics. Similarly, women’s magazines offer a fruitful arena in which to track the complex interplay between beauty, power and politics. More specifically, the magazine cover offers a highly visible platform via which to investigate changing symbolic trends.

This paper uses visual analysis to explore the mutability of feminine identity, particularly as it is represented on one of South Africa’s oldest women’s magazines around the time of the political transition, looking at the transition itself (1990—1994) as well as the years directly preceding and proceeding it.

Using a qualitative-quantitative content analysis of 141 covers of *Fairlady* from 1985 to 2005, the paper investigates the influence of socio-political context on the magazine cover and asks questions about how *Fairlady* mediated ideas about beauty, race, gender and nationhood in these periods. The paper reveals the essential role of the South African popular media in communicating the values of Nelson Mandela’s Rainbow Nationalism.

This role is highly contradictory, however, and the representation of women is shaped according to shifts in social, cultural, historical and political contexts. The paper argues that women’s identity is problematically mediated through racialised discourses of beauty, including a dependence on and preference for royalty, beauty queens, fashion models, television stars and Hollywood celebrities. The site of the female body becomes a highly politicised space, revealing much about the renegotiation of identity during this period of historical flux.

The analysis illustrates that, but for a brief period in which South African television stars offer fruitful references for the renegotiation of feminine identity in the country, *Fairlady*’s celebration of an exclusive form of beauty during the latter years of apartheid is swiftly eclipsed by dominant global trends soon after democratisation.

#### Biographies

Martha Evans is a senior lecturer at the Centre for Film and Media Studies at the University of Cape Town, where she convenes the print journalism production programme.

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Aimee Carelse is currently completing her Masters degree in Media Theory and Practice in the Centre for Film and Media Studies at the University of Cape Town. Her current research explores the democratising potential of African feminist media blogs, with a particular focus on women’s engagement with this medium and how it blurs the public/private dichotomy, forcing us to reconceptualise notions of

women's citizenship in Africa, both on and offline.

Aimee works for the Writing Centre in the Centre for Higher Education Development at UCT where she helps first year to PhD students hone and strengthen their academic writing skills. She tutors in both the Centre for Film and Media Studies and the African Gender Institute at UCT. She is also a research fellow of the AW Mellon Foundation in New York, as well as a member of the Golden Key International Honour Society.

### **'Sexy or Skanky? A Feminist Analysis of the Conceptualisation of Sexually Transgressive Behaviours and 'Sexual Health' in Magazines Research'**

**Miglana Sternadori, Texas Tech University, US**

This essay interrogates a substantial body of research built upon the concern that lifestyle magazines promote too much sexual irresponsibility instead of "sexual health." Because of the limitations of sexual education—especially, but not only, in North America—magazines often serve as training manuals to adolescents and young adults seeking information on sexual topics not broached by the bioreproductively focused curricula of most schools (e.g., Bielay & Herold, 1995; Garner, Sterk, & Adams, 1998). As highly visual media with a relatively long shelf life, lifestyle magazines often draw readers in by offering sexual information and advice, to the chagrin of many a scholar (e.g., Brown, Steele, & Walsh-Childers, 2001).

This "concerned parent" approach to magazine research, although theorized within positivist or post-positivist frameworks, reflects socioculturally specific norms and values that stem from Protestantism, especially the North American values of sexual purity and hard work (such as the work needed to maintain one's abstinence and/or "sexual health"). Researchers coming from non-U.S. backgrounds, by contrast, have been more willing to challenge the presumed link between women's expected work as sexual gatekeepers and their "sexual health," or lack thereof (Joshi, Peter, & Valkenburg, 2011).

In unpacking these perspectives, the essay employs a feminist deconstruction of the sexual ideologies utilized by both the subjects and the objects of magazine research on "sexual health." I argue that gendered ideologies shape both most researchers' analytic assumptions *and* the magazine content they interrogate. Within that perspective, magazine texts that appear to many, including magazine scholars and magazine writers, to draw readers in by promoting transgressive or permissive sexualities, often simply reinforce traditional gender stereotypes (McLoughlin, 2008). The scholarly research on such magazine texts tends to take an alarmist perspective about magazines' failure to promote "sexual health." However, the same studies often sideline or neglect gender equality, as though this element is unrelated to sexual health.

To outline this phenomenon, the essay begins with a literature review of sexual-health-related articles that employ content analyses of magazine texts and have been published in peer-review journals. This section is followed by an explication of how ideological influences shape the peer-review process in academia. The essay concludes with a section about the theoretical and practical implications of the current body of academic research that prioritizes the postponement of sexual gratification over knowledge of one's body and the unabashed appreciation of sexual pleasure by both men and women.

#### **Biography**

Miglana Sternadori is an associate professor and assistant dean for undergraduate affairs in the College of Media & Communication at Texas Tech University. She is the author of *Mediated Eros* (Peter Lang, 2015) and co-editor of *Gender and Work: Exploring Intersectionality, Resistance, and Identity* (Cambridge Scholars Publishing, 2016). Her work has also appeared in *Feminist Media Studies*, *Journal of Media Psychology*, *Women's Studies in Communication*, *Newspaper Research Journal*, *Journal of Broadcasting & Electronic Media*, *Atlantic Journal of Communication*, *Forum: Qualitative Social Research*, *Media Report to Women*, *The Chronicle of Higher Education*, and *Journal of Media Education*.

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**Conference dinner: 7.30pm. Garfish, Manly Cove**

## Day 3 Wednesday December 14

### Session 10: 9.30 – 10.30

#### Latin American Magazines

##### **'Amauta, the seed of Latin American cultural and progressive magazines'**

**Antonio Castillo, RMIT , Melbourne**

Amauta is Quechua, the language spoken by indigenous people in the Central Andes of South America. It means 'teacher or 'wise man.' Amauta was the name that Peruvian Marxist intellectual José Carlos Mariátegui gave to the magazine he founded in 1926.

Amauta became the seed of Latin American cultural and progressive magazines. It became a key player in the formation and the actions of the Latin American left movement. It was fundamental to the process of *Latino Americanization* of Marxism.

Mariátegui was the founder of the Peruvian Socialist Party. Under his editorial leadership Amauta, Amauta became a nexus between the creative and literary avant-garde to revolutionary politics of the time.

In its first editorial it states: 'this magazine does not represent an intellectual group. It represents a movement, a spirit. For some time now there has been an increasingly vigorous and determined trend towards new ideas in Peru. Those responsible for this new spirit are called the avant-garde, socialists, revolutionaries etc.'

This talk will critically examine the history – still untold – of Amauta magazine. In addition it will discuss the role the magazine played in the process of *Latino Americanization* of Marxism and radicalization of the left movement.

##### **Biography**

Antonio Castillo, PhD, is a Latin American journalist and Director of the Centre for Communication, Politics and Culture, CPC, at RMIT University, Melbourne – Australia.

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##### **'An inventory of history: examination into the visual language of Latin American Literary Journalism magazines'**

**Jael Rincon, Doctoral candidate, RMIT, Melbourne**

In response to post-modernist concerns about subjectivity, narrative closure, irrelevance and the instability of evidence, many historians now employ literary journalistic techniques to reconstruct and tell about past events, people and places.

In this paper, I'll present an examination onto the *historical materiality* of three Latin America cultural magazines published between 1920 and 1940.

This paper will argue that the challenge of a material platform of communication - as it is the case of magazines - has shown the increasing relevance to historians of journalistic narrative and storytelling.

This argument is posed alongside concerns about accuracy and simplification, issues that are constantly around literary journalism publishing. It can be argued that literary journalists share these concerns about how history is created, represented and permeated with meanings. The debates within contemporary historiography may serve not only to incorporate magazines to a broader canon but it also suggests strategies for dealing with such complex paradigm.

This paper aims to examine the visual language of the magazines I have selected to analyse and how magazines have framed - in their graphic approach - political and cultural events, incidents and well-known figures in Latin America during 1920 and 1940. Elements from 'history of art' and 'rhetoric of the image' propose concepts in order to present and comprehend the magazine's visual system.

Magazines seem to be unspoken objects of representation and communication with a very distinctive graphic design in Latin America. It can be demonstrated that their visual language has blurred the lines between author, journalist, designer, or image editor. The visual communication – the one used earlier in the XX Century –persists today in the modern Latin American magazine scene. The use of visual elements keeps on pushing the limits of typography, text-image conventions, and materiality and binding.

### **Biography**

Jael Rincon is a Melbourne-based graphic designer and PhD candidate in the School of Media and Communication at RMIT University. She is a design consultant with public, private and third sector, and a publisher of magazines, newspapers, brochures, packages and websites.

She is interested in cultural studies and design history in Latin America and the Caribbean. As a PhD candidate she is conducting a collective case study which explores the magazine as a persuasive platform for social change in Latin America.

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## **Morning tea: 10.30 – 10.45**

### **Session 11: 10.45 – 12.45**

#### **Industry/Academy Roundtable: Where Theory and Practice Meet**

David Abrahamson, Tim Holmes, Miglena Sternadori, Peter Fray, Sharon Maxwell-Magnus, Megan Le Masurier.

## **Lunch 12.45 – 1.30**

### **Session 12: 1.30 – 4.00**

#### **Independent Magazines**

##### **Introduction**

**Megan Le Masurier, University of Sydney**

##### **Biography**

Megan Le Masurier teaches in the undergraduate and postgraduate programs in the Department of Media and Communications at the University of Sydney. In another incarnation, she worked as a feature journalist and editor for magazines in Australia. She has been collecting indie magazines from around the globe for many years which is why she has little disposable income. Her research at present is in Slow Journalism and Slow Magazines, of which indie magazines are an integral part. She is working on a book provisionally titled *Slow Magazines: indies in print in a digital age*. She has published in a number of journals including *Feminist Media Studies*, *Australian Feminist Studies*, *Angelaki*, *MIA*, *International Journal of Cultural Studies*, *Journalism Practice* and *Digital Journalism*. She edited the double special issue for *Digital Journalism* and *Journalism Practice* on 'Slow Journalism', 2016.



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### **'The impact of haptics on the consumption of journalistic content'**

**Sarah Cooper, Leeds Beckett University, UK**

How does the science of touch affect the way in which we consume newspapers and magazines? This paper explores the research relating to haptics and media consumption, paying particular attention to the way in which print publications offer a different reading experience to online publications - and what bearing this has for the future of journalistic content.

This paper is based on the research conducted over the past two years on a PhD of the same name. It explores how haptics impacts upon our experiences as journalistic-content consumers, making comparisons between the consumption of online and printed journalistic content with direct relation to haptics. For instance, do consumers spend more time with printed journalistic content than with digital content? Can we identify more ritualistic habits when consuming printed journalistic content than digital content - and if so, what reasons could there be behind this? Potential outcomes of the study relate to the integration of haptics into digital content, as well as the identification of haptic-related qualities that are proving to be the lifeblood of the printed content - as demonstrated in a small-scale experiment, where students were observed engaging with the haptics of magazines while being 'blind' to the brand.

#### **Biography**

I have worked as a journalist since 1999, having studied a degree in media at the University College Suffolk. I worked as a regional journalist for business publications before moving on to lifestyle titles, whilst studying part-time for an MA in Journalism at the University of Westminster. Once I'd completed my studies, I relocated abroad, working on a broad range of publications, including newspapers and magazines, such as The Sunday Herald (Australia and Scotland), The Sunday Times (UK), NW (Australia), and Time Out Dubai. I focus on lifestyle journalism, and have worked as a writer, sub-editor and stylist. I became a full-time academic in 2007, when I relocated back to the UK, first teaching on a fashion journalism degree at Southampton Solent University, before moving to Leeds Beckett (formerly Leeds Metropolitan University). I currently course-lead two degrees: BSc(Hons) Photographic Journalism, and BSc(Hons) Digital Journalism. I am the external examiner of two degrees: media, at Rotherham College; lifestyle journalism, at University of Arts London.

My research interests lie with haptics, and how this can affect our engagement with newspapers and magazines. I currently lecture at Leeds Beckett, as well as run my own online publication – yella-yella.net – and copywrite for a creative agency – c2clearcreative.co.uk. I live in York, and have two children – both of whom love magazines, too.

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### **'Finding Lost Magazine: an Autoethnographic Study of an Independent Magazine Startup'**

**Kirani Carlin, Curtin University, Perth, Australia**

**Bonita Mason, Curtin University, Perth, Australia**

Using autoethnographic narrative and interviews with independent magazine editors, my thesis aims to understand how Australian independent print magazines survive and thrive in a 'death of print' environment. Over the next five months I will collect and analyse data gathered from critically reflexive material concerning my own publication, Lost Magazine, and interviews with founders and editors of Australia's independent print magazines to develop a model of success for print media within the increasingly technological world of information.

This work will encompass elements of journalism entrepreneurship, slow journalism, and competing magazine journalism ideals and practice.

In 2014 I, along with two other postgraduate students, began a magazine of our own. We had been involved in student journalism for six months, had no industry experience and very little idea of what we were doing. What we did have was the grandiose conviction we wanted to revolutionise the national media landscape, and that we wanted to do it in print.

Without realising, we had engaged in one of the apparent paradoxes created by the infiltration of technology in media: in a 'death of print' environment of falling newspaper circulation and the rise of the e-zine, the ebook, and online news sites many independent print magazines seem to be thriving.

Relatively little has been written about magazine journalism compared to other media forms. The 2013 edition of the Australian Writer's Marketplace lists 843 magazines currently published in Australia and a 2006 study by the Australian Bureau of Statistics estimated 7 out of 10 Australians regularly buy a print magazine, making a consumer market of approximately 16 million people. Given the prevalence of this market, there is a strong case to be made for more study into magazines, their effect on society, their business models and influencers.

This research adopts a qualitative research approach that employs autoethnography to better understand why and how print is relevant in a digital age, a question which will be best answered through the experience of participants in the field. As a critically reflexive approach, autoethnography employs the 'insider status' of a researcher participant in an effort "to expose and understand the forces that limit their decision-making and curtail the development of practices that provide more human autonomy and agency." (Mason, 2014, p62).

I hope to elucidate a model of success for independent print publications in Australia and to situate them within the ecology of Australian media. Previous Mapping the Magazine papers have been formative in the contextual research for this thesis, in particular the work of Tim Holmes and Megan Le Masurier, and it would be an honour to present our research and findings in that setting.

### **Biographies**

Kira Carlin is a founding editor of Lost Magazine, and a Masters student in Journalism at Curtin University, Western Australia. Her research interests include future directions in print media, multi-platform publishing and slow journalism. In 2014, Carlin co-founded an independent magazine with the goal of moving towards a more empathetic media landscape. You can find more of her work at [www.lostonline.com.au](http://www.lostonline.com.au).

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Dr Bonita Mason is a writer, award-winning freelance journalist and journalism lecturer at Curtin University, where she teaches first-year journalism, feature writing and specialist Indigenous reporting. She has published in books and magazines, and advocates critically reflexive journalism and writing practice and research. Her research interests include reporting across cultures, alternative journalism, journalist-source relationships and deaths in custody reporting.

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### **'The Lifted Brow'**

**Publisher and editor, Sam Cooney, Melbourne Australia**

*The Lifted Brow* is an independent Australian literary, culture and ideas print magazine. Based in Melbourne, it has an international gaze and has eyes all over the world. Since its first issue in 2007, *The Lifted Brow* has grown to become a force in the local publishing scene, with some of the world's most famous contemporary writers among its long contributor list. And yet its core focus has always been to unearth the weird and the truly

wonderful — it has published pieces and contributors that others wouldn't, and found great success doing so.

*The Lifted Brow* now occupies a unique and increasingly vital place in the Australian publishing ecology, with its continuing discovery and development of different and vital voices. It has evolved constantly with respect to format, design, distribution, and business model. So just how did *The Lifted Brow* become what it is today? And where is it headed? Publisher Sam Cooney will present and discuss.

### **Biography**

Sam Cooney runs publishing organisation The Lifted Brow, which makes a quarterly literary magazine, maintains a dynamic website, produces events, awards writing prizes, and now publishes books.

Sam is publisher-in-residence at RMIT University, and teaches sessionally at RMIT and University of Melbourne. He has commissioned and edited work for a variety of other publishing houses and publications, and his own writing has been published in many magazines, journals, and newspapers. He sits on non-profit arts boards, recently undertook a residency with McSweeney's Publishing in San Francisco, and helps kids make literary magazines at 100 Story Building. He has hosted events and chaired panels at writers' festivals here and overseas, and has been a judge of the Victorian Premier's Unpublished Manuscript and also the Non-Fiction Prize awards, and the Lord Mayor's Narrative Non-Fiction Prize.

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### **'Archer'**

#### **Lucy Watson, Online Editor, Co-Editor (print)**

Archer Magazine is an award-winning print publication about sexuality, gender and identity. It is published twice-yearly in Melbourne, Australia, with a focus on lesser-heard voices and the uniqueness of our experiences. Its first edition was published in 2013, after a Pozible campaign raised \$20000 for its production. Archer Magazine also exists in an online format, publishing blog posts twice weekly.

### **Biography**

Lucy Watson is Archer Magazine's online editor, and a co-editor of the print edition. She began working with Archer in May, 2015. She also writes news and analysis for online LGBTI publication SameSame, and has previously written for New Matilda, and The Brag. She is currently completing her PhD in the Department of Media and Communications at the University of Sydney, researching how queer and LGBTI people read celebrity media.

**Closing drinks: 4.00 ---**