

STATUS HIERARCHY:  
MAGAZINE DIGITAL EDITORS AND PRINT EDITORS

by

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# STATUS HIERARCHY: MAGAZINE DIGITAL AND PRINT EDITORS

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## ABSTRACT

This project is to find out whether magazine print editors are regarded as a more prestigious and valued position than their online counterparts and what web and print editors think of their status at their publication. Interviewing eight magazine editors with semi-structured questions showed that due to the development of the digital journalism, platforms on which magazine content is published will not affect editors' status hierarchy at their publication in the future.





## Chapter 1 Introduction

To me, love is a strong word. I love my parents. Surely I would say that, but it is hard to bring myself to announce with great passion that I *love* magazines.

I like magazines. I do. I like the weight when holding one in my hand; I like flipping through glossy pages with a coffee nearby or a blanket on my lap; I like how the drop of my tear made a stain on one page because I was so touched by one story; I like cutting pieces of art and photography with scissors, collect them and make a collage on my wall; I even like trying out perfume samples and feeling like I have too many choices.

But I also like tapping, swiping and pinching on an iPad to read a story, which has an infographic and a video, and to share it with my friends on Facebook and my followers on Twitter.

News consumption on mobile devices is an inevitable trend in journalism, and journalists have to keep up with the trend to stay in the industry. This is reflected in many courses at Missouri School of Journalism. J-School teaches young journalists not only how to do quality reporting but also how to do quality reporting in an interesting and engaging way.

That is certainly what I have experienced during my two semesters' involvement with *Columbia Missourian* and *Vox*, a community newspaper and a weekly city magazine. I found my most marketable skills are in the magazine world and decided to go deeper into that area both academically and practically.

Last fall I took magazine editing, and in the spring I worked at *Vox* as a department editor. My weekly duties included pitching story ideas, editing stories, working production shifts, blogging, entering calendar events, etc. I also worked with webbies to manage and maintain the magazine's online presence. One of webbies' duties was to put print stories onto the magazine's website, and my duty as an editor was to make sure there is no missing lines or spaces during that process.

Because editors and webbies worked closely, I got to know some of their comments on their work, and sometimes there were complaints, which led me to wanting to find out what magazine web and print editors think of their contributions to the publication they are working for. I was grateful that I got into the Washington program and excited to carry out my project during my internship at the International Center for Journalists, a DC-based nonprofit organization that provides education for journalists all over the world.



## Chapter 2 Field Notes

**August 26, 2013**

I started working at International Center for Journalists last Tuesday, August 20. As a communications intern, I'm mostly in charge of producing content for social media outlets such as Twitter, Facebook and Google Plus, where my supervisor wants to put in more efforts because it has positive effects on branding. During my first few days, I was familiarizing myself with everything. I also further introduced my professional project to my supervisor, Irene Moskowitz.

When Labor Day comes and ICFJ's 2013 Awards Dinner is closer, I will be more focused on promoting the event. My supervisor and her coworkers are also thinking about a workshop on how to take a good photo; I volunteered to contribute and might lead the session because of my educational background in photojournalism. Katy Steinmetz with *Time Magazine* came to the seminar, and we touched on how to refer to Chelsea Manning in news stories and the importance to develop sources before we need them desperately. However, my biggest takeaway is she telling us to be a person who is easy to work with; it coincides with my own goal at the end of the program.

I'm also deeply interested in her career route because she is a magazine person. Later that afternoon, I wrote her an email and invited her to a coffee break

so that I could learn more details and try to build a relationship with her. Maybe she could direct me to magazine editors whom I need to interview for my project.

### **September 9, 2013**

This week, I will try to work more efficiently at ICFJ, and for my project, I will build an Excel form and put in contacts of 13 Washington magazines and write a draft of a letter that explains my project and asks to set up appointments.

Last Wednesday, I've sent out emails to 10 publications and called and left messages at three. So far, I've heard back from *the Washington Monthly* and *the Washingtonian Magazine*, but I will still need to follow up and set up a specific date with the editors. I will wait to hear back for another week; if people are not responding, I will need to come up with more magazine contacts, and I would really appreciate your suggestions here.

As for work, I had a very relaxing week, which probably was not a good thing. But it was relaxing mostly because my supervisor Irene was out of the office and it was still the beginning phase of the award dinner project. Another reason might be that I didn't ask for challenges because I was "recovering" from the Labor Day weekend and doing research magazine contacts.

Barbara visited the ICFJ last Friday in the afternoon and talked with people from the development team. After understanding what I was and will be doing, both of us felt much better about my stay there. Besides my duties to help with the

dinner, I will also assist with the Chinese version of the IJNet, which is another online presence at the ICFJ. Moreover, I will come up with ideas to make myself more useful at the organization.

Lastly, I enjoyed the Newseum very much. I was most impressed by the great photojournalism work that won the Pulitzer Prize. The publication of many photos has taken significant impact on the world history such as the naked Vietnamese girl running away from an explosion. I think that's the greater influence photojournalists made and are making other than documenting the newsy moments, and I have full respect for those who did and are doing amazing jobs such as photographers when the Boston bombing happened and those at battlefields in the Middle West.

### **September 24, 2013**

These two weeks were busier because my supervisor came back from her business trip and Jewish holiday. The dinner event is coming close, too. With sponsors mostly settled down, I finished uploading their logos and updating the web page. Moreover, they will have a photo auction at the awards dinner, so I created a photo slideshow from which I learned some HTML languages I didn't know before. I also revised a pitch draft to let media outlets know the event and write about it. Then I sent the letter out according to a media list I made after research. I wrote another draft for an impact story about ICFJ's OCCRP. It's a news organization that

investigates into a tax refund fraud in Russia and chases after the missing money, and it has produced excellent work, credited by many publications. Besides, I might be doing some video editing to highlight a health organization in Africa this week.

As for my project, the two interviews went very well. I felt inspired after talking to the editors, especially Bill O'Sullivan at the Washingtonian Magazine. I visited his office, and he gave me a brief tour after the interview. He also gave me free copies of Washingtonian publications, which made me very happy. I wrote thank-you emails afterward and will try to keep in touch with them in the future.

I will have an interview with the print editor at the Washington Monthly on Tuesday, and I will write to the web editor at the Washingtonian and politely remind her about my interview request. I do need help on locating more editors. I would really appreciate your suggestions.

### **September 30, 2013**

This week I got to visit CNN, Hearst bureau and the POLITICO with Barbara and Prof. Smith's group of students. Along with the *Washington Monthly* print editor whom I interviewed for my project, all of them seemed to pass on a message that the web is the future and where job opportunities are and that the print is dying. As much as I love print journalism especially magazines, I think the web holds more jobs for fresh graduates from journalism schools even though my goal is to eventually become a professional magazine print editor.

Maybe I'm old-fashioned and out-of-date. I think the print is more prestigious than the web because it simply takes longer time and more efforts and comes out as a better-quality product. However, journalism is changing every second. Web editors might just be as well respected as their print counterparts within decades or years.

As I mentioned previously, I interviewed a special projects editor, Anne Kim, at the *Washington Monthly*. In spite of her job title, she now is in charge of editing many stories that go in print. She went to MU J-school many years ago, and then she went to law school instead of working in journalism after graduation. Years in law firms later, Kim decided to come back. Compared to the print editor at the *Washingtonian Magazine*, Kim holds a more modern view of the profession and appreciates the advantages of online journalism. I found talking to her very interesting.

In the coming week, I will finish editing the video for an African Health Journalism Association program and complete tasks Irene assigns to me. Besides, I will begin a new round of emails and calls to follow up with editors I wanted to interview. I have set up to talk to a New York Source Media editorial director on Monday and meet with the new media director at Kiplinger on Tuesday.

**October 7, 2013**

As for my project, I've interviewed six editors from three magazines and Scott Wenger, editorial director of Source Media in New York. When I asked him if I could interview a print editor and a web editor, he told me that they try to let their editors expose to both the web and the print and that they don't divide editors into those two categories. Because he manages three publications on business and finance and is the person who has the big picture, I think his answers would be helpful enough for my project.

At ICFJ, I finished editing the video for a health journalism program and also completed some small tasks such as designing ads, business cards and managing press mentions. During the week, ICFJ had a person from Twitter come and talked about how to utilize the social media tool with higher efficiency and how to distribute information and target better. It was a good introduction but lack of new information for me even though I wouldn't complain the free lunch they provided.

On Friday, Barbara introduced us to Mike McCurry, the White House press secretary under Bill Clinton. His experience during the last government shutdown and the Lewinsky scandal offered us a more personal insight on politics in general. To say the least, what he told us were all very interesting and insightful stories. What also stuck in my mind was when he described what a typical day was like when he was in his position at the White House. That reinforces a universal truth about a good

journalist doing good journalism: You have to work really hard to be professional and successful. I will try not to forget that.

### **October 15, 2013**

Last Friday, we had a lovely lunch at the Covington and Burling law firm and discussed issues on communication law. I took a class on the subject, so I would say I'm familiar with the topic. It was amazing to listen to someone who is involved with the process of making laws to protect journalists and their sources.

With a group of Pakistan journalists and ICFJ staff, I visited NPR last Tuesday. Compared to other newsrooms and magazine offices I have been to, I think NPR has got a distinctive cultural atmosphere. Their newsroom is very bright and spacious because of those huge windows and high ceilings. It is pleasant to see for me, so I will assume the new building would be more pleasant to work in and bring more creativity.

For my project, I interviewed a web editor at Mother Jones. She is with the magazine's D.C. Bureau. Because the main staff of *Mother Jones* is at California, I think interviewing her would be a nice plus to my analysis. I've also been thinking about postponing graduation. I do hope I could hear from all of you on that possibility.

**October 21, 2013**

The tour to NPR was very inspiring and educational. Our host Keith Woods showed us around and talked about the ideas behind the design of the building, for example, the office space is arranged to give everyone working there enough sunlight. I also like the idea that there are colorful seats in the hallways to enhance communications among the staff.

Mr. Woods also talked about his work on diversity in the area of public radio. I think what he has been doing is great and influential, and I was particularly impressed by his determination to take thoughts into actions. “If it’s not an action, it’s a theory,” said Mr. Woods. I believe his words apply to everything we do in journalism. Too often, we fail to bring out our ambitious plans.

I will meet with Bill Allman with the *Smithsonian* magazine on Monday and set up a time to interview a print editor introduced by Mr. Allman. I will start transcribing all the interviews I have and begin writing my first draft of my professional analysis.

**October 29, 2013**

This week we visited *the Washington Post* and met with Jeff Lean, who is in charge of the newspaper’s investigative unit and David Fallis, an investigative reporter who broke under Jeff. Both of them are experienced excellent journalists who would spend months and sometimes years to produce a piece. I got to know



better about the differences between investigative reporting and daily news production, and Jeff and David are great speakers on the challenges and rewards of investigative reporting. I recalled when Jeff described the joy of doing what he does everyday, he said it is an incredible feeling to be the only person who knows about a secret that is going to stun the world and the only reward he wants is to do it again. He said, “Imagine you are standing in this big cathedral, and you are the only one there, and there is a beam of light coming through from above.” I was very much impressed by how much he appreciates his job.

I was conducting guest research for the ICFJ’s coming fundraising dinner and helping Irene with some design. I might be assigned to check the media in at the event. As for my project, I’m still in the progress of transcribing interviews. I’ve made some progress but slowly.

### **November 3, 2013**

Barbara introduced Terry Bracy to us, and we had an interesting meeting at his lobbying firm. Mr. Bracy also invited his coworker, who has contributed to the construction of a new runway at St. Louis Lambert Airport, to sit through our session. Both of them talked about what they do and the significance of what they have done. They also talked about how they get new business and how they select projects. On one hand, I was very impressed by the impact of their work, and the projects they had worked on and have been working on seem to be quite interesting ones. On the

other hand, I had a feeling that they are trying a bit too hard to differentiate themselves from some of the “bad” lobbying firms, which would take whatever cases coming in their doors.

Moreover, the phrase “the revolving door” intrigued me deeply. Somehow it reminds me when I was doing guest research for ICFJ’s awards dinner coming next week, I found many PR and communications people used to be in journalism. Sometimes, I was given an impression that going into PR is not as “cool” as doing journalism. I found it very interesting that journalists especially those successful and well-known ones would like to label themselves as important and that some journalists could be a little judgmental on other people’s personal choices about their own career routes.

At ICFJ, I was kept busy helping with both communications and development teams. As for my project, I finished transcribing and hopefully will complete writing the first draft by the end of this week.

### **November 12, 2013**

Last week I continued doing guest research and finished assignments given by both communications and development departments at ICFJ. Most of them were small tasks, but I didn’t mind the seemingly trivial work as long as I could give a hand to assist with the nonprofit’s annual fundraising event. I was assigned to do press check-in for the event, and later I attended the dinner.

It was a wonderful meeting to listen to what top journalists did, are doing and plan to do to make a difference in the world. The speeches Richard Engel and Nick Kristof gave were inspiring and thoughts provoking. Both of them have been in dangerous situations, and both of them are still making significant contributions to journalism. It was really hard not to be impressed by their knowledge and experiences.

At the weekly seminar, our group met and talked with Donna Leger, a breaking news reporter at USA Today. She shared helpful tips in how to work under pressure both physically and spiritually, and she also told us many of her stories when she went on a trip to report disaster and crime happened worldwide. Through her vivid description, I was able to imagine what it would like for me if I were in that situation. And by doing this, I realized the great significance of her work and sacrifice she had made to get a human story and cover disaster such as hurricane and earthquake.

As for my project, I've sent my committee chair the first draft of my project last Saturday night. I hope Prof. Cropp would give some insights on how I should improve soon.

## **Chapter 3 Evaluations**

### **Self-Evaluation**

During my three-month stay at ICFJ, I got to accomplish many tasks that I didn't expect when I started. Although my job duties are not all journalism related, many of which are administrative projects, I still found the internship to be a beneficial learning experience and a great opportunity to explore the nonprofit world and meet new and exciting people.

I think paying attention to details is one quality that is a must to be successful in almost any profession. Moreover, the kind of work that has become a routine and could be repetitive need even more attention to make sure everything is correct and accurate. It might look too basic and trivial, but it is the starting point, the foundation of all the potential greatness.

Other than drafting impact stories, which feature positive influence a program has on a journalist, and producing content for social media, which mostly promote ICFJ's programs and contests, I was also assigned to do some design, put together a photo slideshow and edit videos. I know basics of design and editing from magazine and photojournalism courses I took back in school, but to finish those projects, I had to solve problems and self-educate along the way. By designing and editing videos, I got to be more creative and feel more accomplished, and I believe self-teaching and

problem-solving are the best skills I learned, among others, from my two and a half year earning a master's degree in the United States.

Another big takeaway from doing my project is that being persistent will pay off. As mention earlier, I wanted to interview eight magazine editors with a set of prepared questions, so in the first few weeks I began to contact editors, one of whom is Mr. Bill Allman with the *Smithsonian* magazine. I talked to him briefly over the phone in the summer when I was applying for the fall internship at his publication and understood he is an incredible busy person to get a hold of. Because I consider the *Smithsonian* an ideal workplace, I made an effort to keep in touch with him. I wrote emails about my updates and invited him to meet for a coffee, and I introduced my project to him and asked to interview him ideally in person and at his office. Finally we met in mid-September, and Mr. Allman spoke about how I was good at reminding him and said he would bring me into the magazine office to meet other editors. Although it is unlikely that I will have him in my project, it is still a great opportunity to visit the magazine office and talk about potential internship next spring.

Lastly, I believe the ultimate summary would be to continue doing good work and make sure to be inspired and learn something new from each experience. As Mr. Manny Schiffres, executive editor at *Kiplinger* magazine, said with a sense of humor in the interview, "You have to learn, or you will die."

## **Evaluation from internship supervisor**

Irene Moskowitz, Communications Director

International Center for Journalists

“Summer Jiang was a Communications/Development intern at ICFJ over the past three months, primarily assisting with preparations for our annual 600-person gala. She helped with everything from designing signs and program book ads to researching important guests to registering press for the event. Beyond the Awards Dinner, Summer worked on a variety of tasks, like editing a video about one of our programs, helping film and interview program participants and photographing events.

My colleague in the Development department who also oversaw Summer and I both agree that she was a delight to work with. She is very bright and a quick learner. She was game for any tasks we threw at her—and there were many different ones over the last several weeks—and she completed them quickly and conscientiously. If she did not understand the instructions, she would not hesitate to ask for clarification.

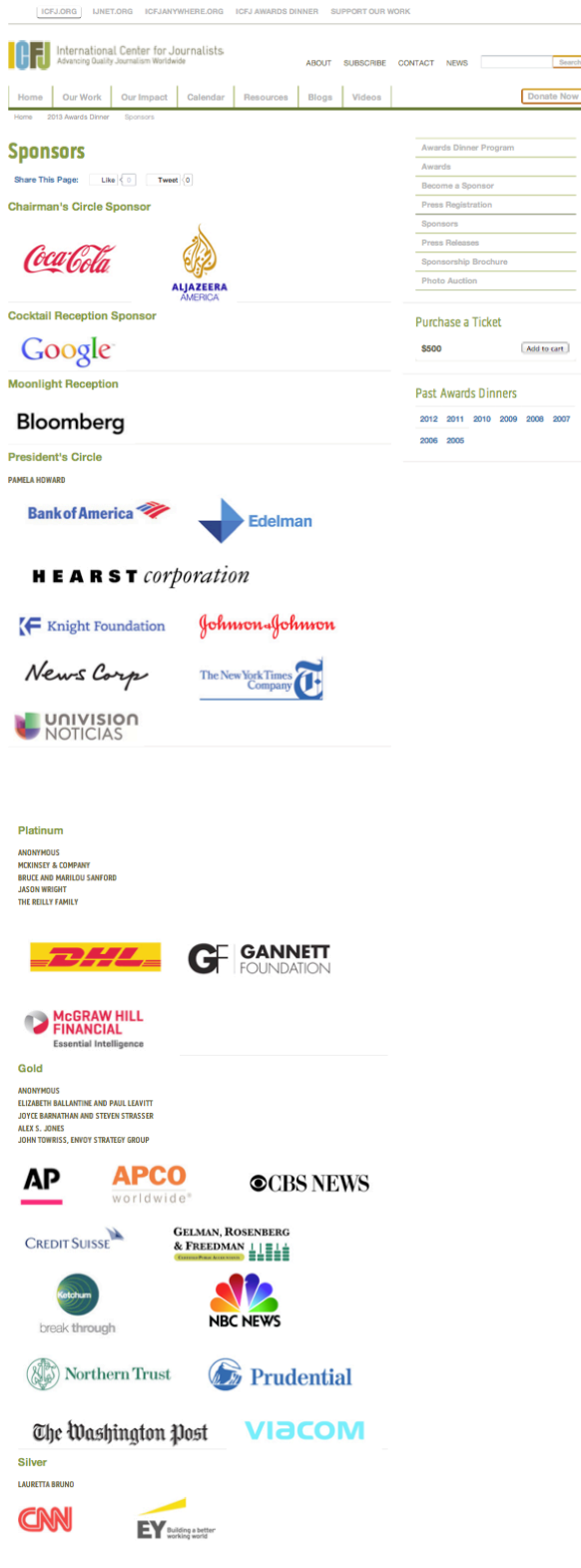
Moreover, she treated all tasks assigned to her, both large and small, both the more interesting and the more mundane, as opportunities to learn, and succeeded in doing so.”

## Chapter 4 Physical Evidence

As mentioned in my weekly reports, what I had been doing at the International Center for Journalists were not all journalism related. Aside from writing tasks, I also did some design and video editing.



I designed the sign for a signature drink sponsored by Google at ICFJ's Awards Dinner, its annual fundraising event.



I maintained and managed the web page  
to showcase ICFJ's Awards Dinner's sponsors.

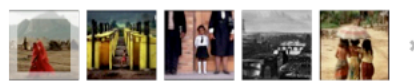


## Photo Auction

Share This Page:   13 2

Working in more than 90 countries, renowned photojournalist [Peter Turnley](#) has shot the major news events of the past three decades. Known for his compassionate documentation of the human condition, Turnley's outstanding images have graced the cover of *Newsweek* 43 times and frequently appear in the world's most prestigious publications. The 11 signed photographs in this special collection evoke strength, poignancy and beauty. Turnley's sixth book, "[French Kiss - A Love Letter to Paris](#)," was released on October 1. It documents 40 years of love and romance in Paris.

The auction will take place at ICFJ's **Awards Dinner** on November 7. To place a bid prior to the dinner, contact Leta Davis at [ldavis@icfj.org](mailto:ldavis@icfj.org) or at 202-349-7637. Proceeds will be used for programs that advance quality journalism worldwide.



- [Awards Dinner Program](#)
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- [Sponsors](#)
- [Press Releases](#)
- [Sponsorship Brochure](#)
- [Photo Auction](#)

### Purchase a Ticket

\$500

### Past Awards Dinners

- [2012](#) [2011](#) [2010](#) [2009](#) [2008](#) [2007](#)
- [2006](#) [2005](#)

I put together a photo slide show for the photo auction section at ICFJ's Awards Dinner.

## Chapter 5 Analysis

### Status Hierarchy: Magazine Print Editors and Digital Editors

On the first day of November, I found myself in a line outside an Apple store at Pentagon City Mall, Va., and I was about to get an iPad Air, the latest model. It is much lighter and said to be 70 times faster than the previous model and with iOS 7 and retina display.

It is also going to be my first tablet in life. I have waited for too long.

Advancing technology shuffles the journalism industry. We might not need to be told again, after analyzing data, studying and researching, that the business model of print journalism is dying and that the trend is to go all things digital. But how exactly is it affecting journalists working for a magazine?

Let us start with defining job responsibilities. Depending on different platforms such as the website and the print magazine, editors' duties vary. As for digital journalism, some involve creating original content such as writing a well-reported story and photography an event; some focus on promoting existing content and reaching out to the community; some might be uploading content that has been published in print to the web. Due to various tasks and the skills that are needed to finish the tasks, journalists such as writers, editors, designers and photographers view their status at their publication differently.

After interviewing eight editors at monthly and bimonthly magazines based in Washington, D.C., and New York, I found that magazine editors generally believe that web editors are, or will soon be to say the least, as important as print editors in terms of values produced by their work. In other words, platforms will not affect how magazine editors are viewed in terms of their importance and value at their publication.

For my project, I contacted a list of magazine publications based in Washington, D.C., through email and phone calls and secured phone and in-person interviews with editors from the print side and the digital side. During the process of emailing and calling, I also reached out to my coworkers at the International Center for Journalists where I interned and got in touch with magazine contacts through that way. The semi-structured interview questions are mainly about how the editors define their job responsibilities, roles at work and differences between working for the digital and the print. I also raised questions on what they think of their status at the magazine and in the industry in general. Besides key questions, I also asked them about their career route because I wanted to get a general sense of how they got into journalism, why they wanted to become a journalist in the first place and what they think of being a journalist in today's media environment. With eight semi-structured interviews with editors from five publications, I was able to answer my research questions and analyze what the answers mean to the magazine industry.

## **From Office to Office**

### ***The Washingtonian***

*The Washingtonian* is a monthly city magazine that provides guides and reviews on regional shopping, dining and entertainment. Its online presence tries to deliver similar content in a more interactive way. Washingtonian.com has online chats with editors, online calendar events and blogs to engage residents and visitors and people who consider moving to DC.

The publication has a rather clear division in terms of job responsibilities. Bill O’Sullivan, managing editor at *the Washingtonian*, said he is the final pair of eyes and that he reads every word that would go into print. Besides, “I help keep the trains running on time,” O’Sullivan said. He would make sure he gets copies from writers and editors, coordinate with art department, work on production and solve problems along the way. But O’Sullivan is not so much associated with the magazine’s online counterpart.

Washingtonian.com has its own managing editor, Tanya Pai, who would edit and copyedit all posts for the web and manage the Twitter feed for *the Washingtonian*. Pai also oversees three other publications, *the Washington Welcome Guide*, *the Washingtonian Bride & Groom* and *the Washington Mom*, and makes sure everything is accurate regarding facts and copies.

To O’Sullivan, the big difference between the print and the web is timeliness. “As a monthly magazine, we can’t chase news like a news organization,” O’Sullivan

said. “In some sense, [the web] is looser and can get things up quicker and have a little more fun. It’s more timely, gossipy and newsy than the print magazine.” Pai agreed on the fast pace of the web and added that online publishing could have a different visual component.

Both O’Sullivan and Pai believed that with technology advancing, people who consume news could not live without the Internet. Working for the digital platform is an important skill and essential aspect in the magazine industry and deserves the same amount of respect. From that consensus, O’Sullivan also commented on how other elements come into play. “It’s all about the seriousness and professionalism.”

### ***The Washington Monthly***

*The Washington Monthly* is a bimonthly publication that “covers politics, government, culture and the media,” according to the about-us page on its website. Its editors and writers are proud to announce their independence, “We’re not a subsidiary of some giant media company or a mouthpiece for ideologues,” and that they care, “We’re an independent voice, listened to by insiders and willing to take on sacred cows — liberal and conservative.”

Because of a small staff, the Monthly’s editors are fulfilling duties for both platforms. Ryan Cooper, web editor at *the Washington Monthly*, said, “The monthly is so small that there’s not a clear division of labor.” Cooper is in charge of daily updates on the publication’s website and manages its Twitter feed and sometimes Facebook. He would put print content online every two months, which usually takes

him 18 hours to finish uploading. His duties on the print side include supervising interns with fact checking and some writing for the print magazine and its blog. Anne Kim, editor of special projects, helped with editing stories for both the web and the print. Kim writes for the print magazine as well, and she also creates the publication's weekly newsletter.

Kim believed that the web is the future. "It's really not a matter of preference," Kim said, "It's a resignation that's inevitable." She also brought up the accessibility of the digital platform and the limitation of the print. She said a magazine is limited by its page count, word count, layout, etc., and with the web, the publication could have more possibilities in art and respond to readers much faster.

With no education background in journalism, Cooper stepped into the industry by blogging during his stay at Peace Corp. For Cooper, his job at the Monthly is a great position to start with. "You have to start from the bottom," he said. Cooper believed there is a status hierarchy and that the web editors are at the bottom. "I'm a small fish in D.C.'s journalism pond." However, he said he is satisfied with even having a job in journalism and believed that the media environment is changing rapidly and that there are many great work produced in the form of digital journalism.

### **Kiplinger**

Based in Washington, D.C., Kiplinger provides business forecasts and personal financial advice with a monthly publication, *Kiplinger's Personal Finance* magazine, a weekly periodical, *The Kiplinger Letter*, and its website.

Doug Harbrecht, new media director at Kiplinger, talked a lot about how exciting he got to grow with the digital era since 1997 when he became an online news editor at BusinessWeek.com. “I love the pioneer aspect and the thrill of seeing an industry evolve and create itself right before my eyes,” Harbrecht said, “The rise of digital journalism is fascinating.” Overseeing editorial, ad sales, business and web development, Harbrecht summed up his main responsibilities: an operation manager of all things digital at Kiplinger.

On the print side, Manny Schiffres, executive editor at *Kiplinger Personal Finance* magazine, determines what story goes into the Investing section and what direction the article should take and makes sure that the story makes sense and reads well. To Schiffres, the difference between Kiplinger’s print publications and its website is the audience. He said that because the web is aiming to attract younger readers, writers and editors have to dumb down their stories, and he would like to write in a more sophisticated way if possible.

Unlike Schiffres, Harbrecht believed that there is a status hierarchy at some publications because experienced journalists might have the inclination to hold on to the old-fashion journalism. “... But the matter of fact is that the print side is declining,” Harbrecht said, “There are less and less opportunities because ad sales are declining, circulation is declining and the business model of print journalism is dying.” He believed that digital journalism is a constantly evolving space and that at places that are making the effort to keep up, there will be no hierarchy any more.

At least Harbrecht and Schiffres have the same goal; they are just using different techniques to achieve it. “We have to be mindful to satisfy existing readers and also attract new readers,” Schiffres said, “The ultimate goal is to get the company through this period of intense ferment in the journalism business and allow it to survive.”

### **SourceMedia**

SourceMedia, an Investcorp company, reports, analyzes, researches news, data and insights in business and finance. Scott Wenger, editorial editor at SourceMedia, supervises three publications, *Financial Planning*, *On Wall Street* and *Bank Investment Consultant*, and their websites. Wenger said he wanted his editors to work for the web and the print with balanced devotion and they don't have a person works exclusively on the digital or the print.

Sharing a similar view with Kiplinger's editors, Wenger believed that the future of the journalism is digital. “It's vital that we serve all our readers who want to get their news digitally, so we spend an enormous amount of time creating and improving our online news presence,” Wenger said.

He said that he is very excited to see the next new trend in journalism unfold. He didn't believe that in journalism print editors would be regarded as the more prestigious, valuable and important positions than web editors. “It's actually even flipped,” Wenger said, “If you tell people you're going to work at some big print



publication, people might look at you and secretly think hope that works out and good luck with that.”

### ***Mother Jones D.C. Bureau***

*Mother Jones* is a nonprofit news organization that publishes a bimonthly magazine on investigative, political and social justice reporting and has its website. Lauren Williams, story editor at Mother Jones, works for its D.C. Bureau and writes for the publication occasionally.

With a journalism background in writing African American culture blogs, Williams said that she enjoyed the fast pace of digital journalism. She also said that she feels more involved during the process. In her office, everybody is fulfilling duties for both platforms. “I think in today’s media, every magazine should have online presence so that it’s keeping up with everything that’s going on,” Williams said.

### **From Office to the Industry**

*The Washingtonian* is a monthly lifestyle magazine that is focused on local topics. It gives some attention to politics and current news event, but that are mostly what its website covers. *The Washington Monthly* and *Mother Jones* are more about politics and both bimonthly. Although their print version are not following daily news, their content are constantly talking about politics, such as interpreting and

analyzing domestic and international policies, reporting on public figures and reviewing ideas concerned with the government. Kiplinger and Source Media could be labeled as trade magazines because their audience are extremely well targeted: people who are in economics/finance/business and who are looking for professional advices, opinions and analysis in finance.

Among the five, Kiplinger and Source Media are making an effort to attract attention and convince readers to continue browsing their website. Editors at both magazines are very much excited about how digital journalism is going to evolve and hope they could be a part of it. At these two publications, editors believe that status hierarchy is out-of-date and in the future, there will be none.

In fact, most of the eight editors I interviewed said that there used to be a higher status for print editors and a lower for web editors at some publications, but that is changing rapidly. “Online doesn’t carry a stigma as it used to,” Bill O’Sullivan of *the Washingtonian* said. O’Sullivan also related the hierarchy to what kind of content a publication publishes. He said no one would turn up their noses at an editor who works at websites of major news outlet such as Slate.com and NewYorkTimes.com. He believed the hierarchy is more relevant to the level of seriousness and professionalism of the content a publication produced rather than on which platform the content is published.

Manny Schiffres of Kiplinger pointed out that the hierarchy could also just be different divisions of labor. When talked about different roles the web and the print side play, Schiffres said, “Their (the website’s) whole thing is to get hits.” Beside a

big drive of traffic online, the website is also trying to attract younger readers while the print magazine has a pretty stable subscribed readers, according to Schiffres.

Another finding is that some web editors could be less involved with the print magazine production because they spend less time and energy with the story compared to how much time a print editor would be researching, editing, fact checking a story. Small-staffed magazines might work with more collaboration, but with a clear division of labor, a lack of involvement to produce a print magazine happens. How it is affecting the quality of the publication is unclear, but imagine this: if the first time a web editor sees a story is when he or she is putting the published content onto the website, he or she would have less creative ideas to contribute and less possibilities to make the story a more powerful, compelling and, more importantly, engaging one for digital news consumers.

From talking to people working for magazines and newspapers and from what I experienced working as a reporter for a daily newspaper and a weekly city magazine, I believe it is reasonable to conclude that because journalism is in the middle of transformation and the magazine industry is a rapidly changing space, editors who work for the print publication and who work for the website and mobile devices will no longer be viewed by whichever platform the magazine content is published. In ten years, the definition of web editors will not be the same as it is today. Along with magazine content shifting to the Internet, more and more people will consume news from their laptop, PC, smart phones and tablets.

With that in mind, it is fair to say that the number of print editors who produce and design to publish in physical print publications will shrink. There will be much fewer editors who are dedicated to print magazine production than editors who produce in-depth, long-form magazine stories and present them in the digital world. Although it is difficult to conclude that their status will be flipped in ten years, it is highly possible that web editors will be viewed as a more important position at a publication and will be valued more for their work.

Within a decade, magazine print and digital editors will be expected to have the skills to produce online content that is interesting, engaging and creative in the way stories are presented and displayed. The main job duties of a magazine editor, such as editing, copyediting and fact checking, will still be the basics, but when editors work to publish a story, they will be thinking first about publishing the story on the Internet, smart phones and tablets. That will be the major effort and where magazine editors spend most of their time and energy in, and publishing a magazine, through which people could flip and hold on to, will not have the same amount of attention from editors.

## APPENDIX

### PROJECT PROPOSAL

#### **Revision**

I would like to mention some changes that were made after my proposal was approved by my committee members and sent to the graduate school. First of all, my internship was at the International Center for Journalists, an nonprofit organization that provides training programs for journalists all over the world. I worked for their communications and development departments.

Secondly, I updated the interview questions and phrase them to focus more on how magazine editors think about their different job responsibilities and role conceptions and more importantly the status hierarchy. I also made an effort to better understand their career background by asking them how they get to their current positions.

Lastly, my committee members suggested that I should shift my emphasis on the status hierarchy and not spend too much time on job satisfaction because by merely interviewing editors might not deliver a satisfactory result. Thus questions on job satisfaction were deleted.

Here is listed the revised interview questions, paying more attention to the status hierarchy in magazine journalism. I used them to lead the conversations with eight magazine editors for this project.

Basic information:

1. In what year were you born?
2. In which one of the following groups would you place yourself?

White, African-American, Hispanic/Latino, Asian/Asian American, Native American/Indian.

Now I will ask you questions about the magazine you work for.

1. What is your job title?
2. In what year did you become a full-time employee of the magazine?
3. How long have you worked in journalism?
4. In looking back, why did you become a journalist? (Any other reasons?)
5. What is your main responsibility at your publication?
6. Are you also fulfilling duties for the online/print part? What are they?
7. Do you have any experience working as a online/print editor?
8. Do you prefer working for the print or the web? Why?
9. What do you think are the differences of working for the print and the web?
10. The print and the web play different roles in the magazine. How will you describe their differences?

11. Do you feel the differences in job responsibilities and role conceptions and more are affecting how you perceive your role in the magazine? How about your job satisfaction?

12. In terms of communication with people such as your supervisors, coworkers, writers, journalists, etc., do they interact differently from they would with online/print editors?

### **Original project proposal**

A Research Proposal: We Are What We Think: How Online and Print Editors Perceive Themselves Differently and Their Career Satisfaction

#### **Introduction**

My two-year education at Missouri School of Journalism and my journalistic experiences since 2010 have prepared me well for the master's project. Among many courses I have taken, news reporting taught me the professional workflow: finding story ideas, sourcing, conducting interviews, writing stories on deadlines. I also learned how to tell a story visually. More importantly, I realized that working for a daily newspaper might not be what I would like to see myself doing in five years. Then I had intermediate writing with Prof. Grinfeld who encouraged me to

open up and fit in. Although I'm not planning to become a magazine writer, his support and patience gave me great comfort when I needed it.

To be a magazine editor was not on my list until I took magazine editing with Prof. Rowe. It was a great learning experience, and the fact I did well gave me confidence to go into the profession. The course not only equipped me with knowledge in magazine editing but also provided tips on how to succeed at magazines. After the editing class, I worked at *Vox* magazine as a department editor. Among daily routines such as story pitching, assigning, editing and producing, I also oversaw the production of a special issue, "Matters of Faith." My duties included planning, editing, fact checking, writing heads, decks, blurbs, and captions and coordinating with writers, other editors, designers and a photographer. Moreover, I wrote blog posts about trending topics, updated calendar events and wrote TOC blurbs and cover lines.

During my time at *Vox*, I found that department editors produce part of online content such as blogs and calendar events, but webbies, students from magazines across platforms, are responsible for transferring stories from print to the web and the iPad app and promoting the stories on *Vox*'s Twitter and Facebook accounts. Because department editors worked together with webbies on Wednesdays and had weekly meetings, we had many occasions to talk about *Vox* and our work. From those conversations, I understood many of them did not consider their work meaningful or valuable. One reason of their dissatisfaction might be the characteristics of the job: trivial and unimportant.



It is hard to imagine an American publication today that does not operate its own website. Since the late 1990s, newspapers have been producing online content that includes putting print content online, inserting hypertext links, processing content for search-engine optimization and managing interactive features for their website (Keith, 2011, p. 127). Beside online content, many big newspapers and magazines are using social networks to break news, publish commentary, promote stories and engage readers. A lot of them have developed iPad apps as well.

Some publications might not have a separate set of writers and editors devoted to producing online content; their staff will not only write and edit stories for print but also create content for the web. Other publications might hire another set of people to specialize in the maintenance and management of their websites, social media accounts and iPad apps, but the team usually has much fewer people than its print counterpart.

Even in magazines where editors work to publish content for print and digital, what they do for different platforms is not the same because they might need to change the display or presentation of the original content. For example, based on the same text, the iPad apps usually ask for another design rather than transferring the same format from the print story; it could let viewers tap and slide instead of flipping glossy papers or clicking and scrolling up and down the web pages. The differences in job duties might lead to a possible distinction in how the editors perceive their roles in magazines.

I might start working as an editorial assistant at a city magazine after graduating from the Missouri School of Journalism. Although that position is highly likely to be unpaid, I would like to get paid in six months. From a paid intern, I should be working to become a staff department editor and then move to managing positions in the following years.

For this project, I will look into the magazine editing process, study the different job responsibilities of print and online magazine editors and find out if those differences are related to how the editors perceive themselves and how they feel about their job. Doing this project will greatly help me pursue my professional goal because I will be gaining journalistic experience through an internship and interviewing skilled magazine editors who might help me look for job opportunities. It is likely that I will find a place to intern after graduation because of the network I'm able to build with this research project.

### **Professional Skills**

This project will focus on the editing process of magazine journalism. To be more specific, the study will look at how print and online magazine editors work differently to produce content for their publication and find out whether their different job responsibilities lead to different role conceptions and whether those differences are related to their satisfaction or dissatisfaction toward their job.

As a graduate student at Missouri School of Journalism, I have taken many courses that taught me news reporting, magazine writing, magazine editing and photojournalism. Having studied magazine journalism at MU for two years, I'm confident that I'm qualified to work as an editorial intern to pitch story ideas, assign and edit stories, fact check, work in a team and coordinate with writers, other editors and photographers, assists studio photo shoots, write heads, decks, blurbs of all kinds and photo captions, work on galley pages and produce content for print, etc.

The project will begin in late August and end in late November. More specific dates are yet to come. Here is a schedule for the fall semester. It is subject to future changes.

June 6 to August 9: Intern at my hometown news publication in Wuhan, China.

August 9: Get back to Columbia, Mo., from Wuhan.

August 19: Internship (project) starts.

August 19 to late November: Interview magazine editors and write transcription. Send my committee chair field notes.

November 25: Deadline to finish oral defense of my Master's project.

Because I haven't secured the internship at *Washingtonian* magazine, the following information is subject to change. Although I'm not certain what work I will do for the internship, I think it should be similar to what I have been doing at *Vox*

this spring — pitching ideas, fact checking, and content production and assisting my supervisor.

The final project report will include a magazine style article that discusses my findings, the proposal, my weekly field notes, which I will email to my committee members, the transcriptions of the interviews with magazine editors and comments from my committee members and my intern supervisor, who is likely to be a department editor at *Washingtonian* magazine. She or he would provide guidance and offer suggestions to improve my work and project.

### **Research questions**

I have developed an interest in studying the magazine editing process from my education in magazine journalism and my journalistic experience at *Vox* magazine. The ultimate goal of my project is to find out whether print and online editors' role conceptions contribute to their job satisfaction or dissatisfaction at their magazine. To figure out the answer to that question, I will need to know the differences between print and online editors' job duties and how those differences are related to how they perceive their work at their publication. This leads to my research questions for print and online editors at a city magazine.

RQ 1. How do different responsibilities of print magazine editors and digital magazine editors affect, if at all, their role conceptions?

RQ 2. Are print and digital magazine editors satisfied with their jobs?

RQ 3. How are the role conceptions of print and digital magazine editors related, if at all, to their job satisfaction in general?

Because there are not many studies about magazine editors across different media platforms, this project will serve to fill that space. It will also help other journalists, especially those who are in magazine journalism, better understand magazine editing process and the profession as well.

### **Theoretical framework**

Print and digital magazine editors are gatekeepers because they decide what stories could go into their publications, web pages and iPad apps and how those stories would be presented to fit in different platforms. Although the Internet has brought changes to journalism, the concept of gatekeeping is still reflected in the magazine editing process no matter whether the content is for the print, the web or the iPad app.

Lewin (1947) coined the term “gatekeeping” and used it to describe how certain foods end up on the dinner table. It’s a perfect metaphor of magazine editing. While wives or mothers usually make the decision about foods for dinner, magazine editors decide what content to publish.

White (1950) applied Lewin's theory in his research project from which he found that the way editors control the flow of information is very subjective. Making the call depends on editors' own judgment on factors such as timeliness and truthfulness and sometime on whether there is enough room to publish a story.

However, the power to control the information flow is no longer editors' exclusive. Vos and Shoemaker (2009) said the audience has become gatekeepers because the media tend to give audiences what they want if the media want in order to have a larger viewership and sell more content (p. 78). They concluded that it is important for editors to let their prediction on what the readers want guide the editing process and that would help news publications to succeed in the industry (p. 80).

This is especially true for regional publications. Kim (2002) found out that because the audience's demand was not high on international news, local journalists would choose stories according to the demand and the need (p. 488).

Cassidy (2006) conducted a national survey at more than 1,000 online newspapers in the U.S. and found out that print and online editors have similar gatekeeping processes and that routine gatekeeping forces influenced print and online editors more than other individual forces. This shows that the gatekeeping theory is sufficient to support my project.

Although they have a history of more than six decades, studies on job satisfaction lack a conceptual definition on their subject (Beam, 2006, p. 170). The term job satisfaction used to be interchangeable with job attitudes, then in 1968, scholar Ivancevich and Donnelly defined it as "the favorable viewpoint of the worker

toward the work role he presently occupies” (p. 172). Years later, scholars used other word choices such as affective orientation to more accurately give the meaning of job satisfaction. But they are not as simple as how Spector (1997) put it: Job satisfaction is “how people feel about their jobs” and “the extent to which people like (satisfaction) or dislike (dissatisfaction) their jobs” (p. 2).

Measuring different facets of jobs is to find out which part of the working experience contributes to satisfaction or dissatisfaction. The findings could be used for organizations to improve. Common job satisfaction indicators are rewards such as pay and fringe benefits, relationships such as coworkers and supervisors, job conditions, promotion opportunities, recognition, the nature of the work itself, the organization itself, etc. (p. 3).

Studies are done on the subject not only out of humanistic concerns but also practical consideration. Although the relation between job satisfaction or dissatisfaction and employee outcomes is not proved to be causal, there have been a number of hypotheses in this field. Reinardy (2012) found out from a national survey that job security and organizational commitment positively indicate job satisfaction to a great extent (p. 54). Spector (1997) had a detailed discussion about the potential effects of job satisfaction, which include job performances, organizational citizenship behavior (or OCB), withdraw behavior, burnout, physical health and psychological well-being, counterproductive behavior and life expectation (p. 55-70). Needless to say, employee dissatisfied will raise the expenditure for

companies and affect how successful they will be (Reinardy, 2009, p. 127; Beam, 2006, p.170).

## **Literature Review**

A number of researchers have studied print and online newspaper journalism, but there is a relatively small number who have studied magazine journalism. Although newspaper journalists have different job responsibilities from those who work for magazines, they share a lot of similarities. In this study, the findings and discussion about newspaper journalists will apply for magazine journalists including reporters, writers, correspondents, columnists, photojournalists and editors.

### *Role conceptions*

Weaver and Wilhoit believed journalism is not necessarily a profession, “the autonomous practice of work that is based on strict educational requirements and licensing” (1996, p. 125). But journalists work according to their own understanding of professionalism. They rate highly public service, autonomy and freedom from supervision; they consider public service more important than higher income. A similar concept Shoemaker and Reese (1996) mentioned in their study is media routines, the “patterned, routinized, repeated practices and forms that media workers use to do their jobs.”



Weaver and Wilhoit also said the reason why journalism is not considered a profession is because a small number of journalists have membership in professional groups and those groups have little influence on their members (1996, p. 127). Then where do journalists develop their work routines? It's likely that many news people learn to become professionals in schools even though an education in journalism might not promote diversity according to Glasser (1992). In its *Occupational Outlook Handbook*, Bureau of Labor Statistics suggests people who would like to become a reporter, correspondent or broadcast news analyst have a college education in journalism or communication and have experience from an internship or working on a university newspaper.

In their 1992 study, getting information to the public quickly and investigating government claims were rated as "extremely important" (p. 135). Because of a constant development in mobile technologies in the 1990s, journalists who ranked getting information to the public quickly extremely important in 1992 have increased 13 percent compared to the number in 1971 (p. 136). Although it has been more than two decades since the study was done, the increase would be consistent with the shape of news media today.

Weaver and Wilhoit (1996) listed four categories in terms of journalists' role conception: 1) interpretive/investigative; 2) disseminator; 3) adversarial; 4) populist mobilizer. Many journalists see themselves in the interpretive/investigative category, which includes responsibilities such as investigating government claims, analyzing and interpreting complex problems and discussing public policy in a timely manner.

The disseminator role is also important and includes responsibilities such as getting information to the public quickly and avoiding stories with unverifiable facts. The conclusion was that most journalists see themselves as a combination of interpreter and disseminator.

Most journalists in 1992 perceived themselves as interpretive or investigative. This role included three working aspects: investigating government claims, analyzing and interpreting complex problems and discussing public policies in a timely way (Weaver, Wilhoit, 1996, p. 137). Those journalists were more likely to work for big, publicly traded news magazines and daily newspapers (p. 144). Playing these roles, they might be trying so hard that it is possible that they become “backstage activists, professional experts, undemocratic elitists — or, one might say, democratic realists” (Bates, 1995, p. 31).

A second largest perception was taken up by the disseminator function. Besides getting information to the public, journalists in 1992 gave more value to avoiding stories with unverifiable facts (Weaver, Wilhoit, 1996, p. 139). Publications today usually have their policies on when to use anonymous sources so that they could guarantee the credibility of publishing journalistic works to the maximum extent. Those journalists are often “audience-orientated, somewhat conservative and cautious immediacy-seekers” (p. 145).

The adversarial role and populist mobilizer role were recognized by a minority of journalists in 1992. Adversary function means being skeptical of public officials and business interests constantly, and populist mobilizer has four roles:

developing interests of the public, providing entertainment, setting the political agenda and letting ordinary people express views (Weaver, Wilhoit, 1996, p. 139-140).

Many factors would lead to how journalists conceive their roles in the publications they work for. The reasons why journalists see themselves as interpretive or investigative, disseminators, adversarial and populist mobilizer are among the three categories: organizational context, individual background and external factors (p. 141). Some significant findings are, for example, journalists who treated autonomy as of great essence were more likely to think themselves as interpretive or adversary, and those who believed journalistic training was an important factor in the industry would probably fall in the disseminator category (p. 143).

Furthermore, organizational context, individual background and external factors are also closely related to how journalists feel about their jobs: are they satisfied with their present work?

#### *Job satisfaction in journalism*

The mention of being satisfied with one's job to journalists from earlier generations might win some laughter because many of them got low pay from their publications but they considered it motivation to work better, Weaver and Wilhoit said (1996, p. 99). "A career in journalism in the 1950s was a romance as real as the smell of ink, the clack of manual typewriters, and the cries of 'copy!'" (p. 99)

Today, job satisfaction becomes a more visible issue. The first study on job satisfaction among American journalists by Johnstone et al. (1976) found that journalists were happier with their jobs than the nation's labor force at large. Because of the Watergate and a younger staff in the press, there was a little boost in terms of job satisfaction by the early 1980s. Ten years later, Weaver and Wilhoit found a considerable decrease in American journalists' job satisfaction. Only 27 percent of more than 1,000 participants said they were very satisfied (1996, p. 99). That number took up 47 percent in 1971 (p. 100).

Researchers had debates on whether predictors of job satisfaction and dissatisfaction go to separate pools or the lack of satisfaction indicators will lead to dissatisfaction in one's job.

An influential theory brought by Herzberg et al.'s (1970) is motivation-hygiene theory. It treats job satisfaction and dissatisfaction as two concepts that are affected by intrinsic and extrinsic factors. There are six intrinsic factors, or motivators: achievement, recognition, work itself, responsibility, advancement and growth; and there are 10 extrinsic, or hygiene factors: company policy and administration, supervision, relationship with supervisor, work conditions, salary, relationships with peers, personal life, relationships with subordinates, status and security. The motivation-hygiene theory looks at people and work environment rather than how jobs affect people.

Similarly, Spector (1997) categorized the predictors of job satisfaction into personal antecedents and environmental antecedents. Personal antecedents include

personality traits and person-job fit (p. 49-54). There are debates on whether personality traits are correlated with job satisfaction, and Spector expanded on locus of control and negative affectivity that appear to affect job satisfaction. For example, people who believe they can control on how they perceive life are more likely to be satisfied with their jobs; those who tend to experience negative emotions such as anxiety or depression are more likely to be dissatisfied with their jobs.

Environmental antecedents, on the other hand, include job characteristics, organizational constraints, job roles, work-family conflicts, pay, job stress, workload, work schedules, control and work schedules. Among all the factors, job characteristics might have a great influence on job satisfaction. Hackman and Oldham (1976, 1980) believed people could find their working experience satisfactory in doing job tasks. Spector (1997) explained, “When they find their work to be enjoyable and meaningful, people will like their jobs and will be motivated to perform their jobs well” (p. 31).

According to job characteristics theory, the higher the job scope is, the more motivating a job will be. Job scope stands for the overall complexity of a job and is a combination of skill variety, task identity, task significance, autonomy and feedback of the job (p. 33). Spector (1997) concluded that if people are satisfied with the number of different skills necessary to do a job, whether or not an employee does an entire job, the impact a job on other people, the freedom employees have to do their jobs as they see fit and how obvious it is that employees are doing their jobs correctly, people tend to be satisfied with their jobs.

Personal antecedents and environmental antecedents together influence employee job satisfaction, and the fit between the two will contribute significantly to satisfaction or dissatisfaction.

Akhavan-Majid (1998) suggested that how journalists perceive themselves will affect how they feel about their jobs and different aspects of their jobs. This is especially the case with editors at news publications because editors have more power and higher autonomy than reporters under their management and autonomy is an important indicator of job satisfaction (p. 86).

I believe it is of great significance to figure out whether magazine editors' role conception is related to their job satisfaction or dissatisfaction because the answer will provide magazines and other news publications some insights on how to improve.

### **Methodology**

Interviewing is a basic method of data gathering and used by both qualitative and quantitative researchers (Fontana, Frey, 2000, p. 646). Fontana and Frey (2000) said, "The commitment to and reliance on the interview to produce narrative experience reflects and reinforces the view of the United States as an interview society." Berger (2000) believed that by interviewing people, researchers could find out their past history, their attitudes and motivations whereas by observation, which is another method to get information, could only gather people's present activities, their actions and the context (p. 113). Another advantage of interviewing is that

researchers could always produce a written record of the interview, which makes it possible for them to study and analyze the information in detail (p. 113).

According to Fontana and Frey, structured interviews could gather codable data and “explain behaviors within pre-established categories,” and unstructured interviews focus on understanding behaviors without limiting findings with categories (1994, p. 366). Berger (2000) categorized interviewing as a qualitative research method into four kinds: informal, unstructured, semi-structured and structured interviews. In semi-structured interviews, the interviewer will have a list of pre-established questions for the participant while keeping the casual and conversational quality that can usually be found in unstructured interviews (p. 112).

Wengraf (2001) defined semi-structured interviews as having questions prepared in advance and they should be open so that “the subsequent questions of the interviewer cannot be planned in advance but must be improvised in a careful and theorized way” (p. 5). In semi-structured interviews, the researcher cannot predict the responses from the participants (p. 5).

The project will use semi-structured interviews because I would like to have an organized structure and the power to control the interview directions. But I do not wish to miss interesting reflections from editors on how they feel about their job, what they like and dislike about their work and why. Moreover, a semi-structured interview might lead to more authentic answers to questions that are more personal such as pay and annual income.

Rapp (2011) employed a two-step qualitative research method to study the effects of different media platforms on print editors. First she did written interviews, and then she had semi-structured interviews with six newspaper editors and five magazine editors. Wang (2005) interviewed ten top magazines' editors, three of whom were from men's magazine, another three with women's magazine and the rest were working for general interest magazines. His study is to compare the editing process of the ten magazines. Jenkins (2004) adapts scales from previous studies to "measure the degree of satisfaction with employees' work, co-workers, supervision, total pay and promotional opportunities" (p. 7).

I hope to work for *Washingtonian* magazine as an editorial intern in the fall, so ideally I will be interviewing magazine editors who are in charge of producing content for print and digital. However, I will not limit my interviewees to *Washingtonian* magazine editors because editors might not give authentic answers to questions about the dissatisfaction toward their employers even when the names will not be disclosed. Furthermore, Wang (2005) quoted Abrahamson (1995) interviewing editors from different publication can avoid "the absence of any overarching intellectual structure" (p. 11). To avoid that from happening, I will: 1) start from editors at *Washingtonian* magazine and ask them to direct me to the next potential interviewee; 2) locate magazines with similar distribution to *Washingtonian*, access editors' email addresses on the publications' website, call and send them emails explaining the significance of my project, the interview process and confidentiality issues and hopefully get their consents and schedule a time to talk.



With the Jenkins' and Wang's studies in the similar field as examples, I would like to create a pool of 10 to 15 interviewees, and the number of print editors and online editors should be even. I also want to show diversity in gender, race, geographic regions, etc. in the sample pool.

### *Interview guidelines*

This is a guideline for semi-structured interviews and based off questions about role conception and job satisfaction from Weaver and Wilhoit's study (1996, p. 256-273). Besides, I will ask interviewees to expand on their answers and give me examples.

Thank you for your time to participate. Our conversation will be recorded.

### Basic information:

I would like to mention once again that all information you give us will be treated in strict confidence, and neither you nor your organization will ever be reported by name.

1. In what year were you born?

2. In which one of the following groups would you place yourself?

White, African-American, Hispanic/Latino, Asian/Asian American, Native American/Indian.

(Specify other. If refused, take notes.)

Now I will ask you questions about the magazine you work for.

1. What is your exact job title?
2. In what year did you become a full-time employee of the magazine?
3. How long have you worked in journalism?
4. In looking back, why did you become a journalist? (Any other reasons?)
5. What is your main responsibility for the print magazine?
6. Are you also fulfilling duties for the online part? What are they?
7. What are the differences of working for the print and the web?

Role conception:

Next, I would like to know how important do you think a number of things are in your field. Firstly, the questions are about your working experience for the print magazine.

(Ask the interviewee to rate again for their experiences for the online duties at their magazines.)

- a. Get information to the public quickly. Is that extremely important, quite important, somewhat important or not really important at all?
- b. How about providing analysis and interpretation of complex problems?
- c. Provide entertainment and relaxation.
- d. Investigate claims and statements made by the government.
- e. Stay away from stories where factual content cannot be verified.

- f. Concentrate on news, which is of interest to the widest possible audience.
- g. Discuss national policy while it is still being developed.
- h. Develop intellectual and cultural interests of the public.
- i. Be an adversary of public officials b being constantly skeptical of their actions.
- j. To set the political agenda.
- k. Influence public opinion.
- l. Give ordinary people a chance to express their views on public affairs.

Finally, do you have any additional comments?

Thank you so much for your time!

#### *Potential media outlets*

As for where to publish my final findings through interviewing magazine editors across different media platforms, I would like discuss this with my academic advisor, Prof. Amanda Hinnant, because she would be able to tell me what publications are more likely to accept my article and what publications are the ones that I should give it a try anyway. Therefore, I do not have the exact names of publications for now.

## INTERVIEW TRANSCRIPT

### **Bill O’Sullivan, Senior Managing Editor at *the Washingtonian Magazine***

Born in 1961; White; Male

#### *Career route:*

Major in German in a small liberal arts college. Applied for internship at the senior year of college and got it. Left and came back in 1999. Has been working in journalism for about 30 years.

#### *Reasons why became a journalist:*

I’ve always been interested in languages. I majored in a foreign language. Because I come from a family of linguists: my mother was a Latin teacher, and my father was a Russian linguist. It was dinner-table conversation. I’ve always been interested in writing and written word and accuracy and even grammar. My entire career has been on an editing track more than writing. I do some writing and even teach writing, but that’s more on the side. I do my own essay writing, and that’s what I teach. My starting point is more in language than writing. The way I can find to work with language and is satisfying and fulfilling is in journalism. My job is to help writers to tell their stories.

#### *Main job responsibilities.*

The term managing editor is very different depending on publications. I read every word that goes into the magazine. I’m the final pair of eyes. I help keep the

trains running on time. I work with art department and production. To keep things on track in terms of the schedule. I have to nudge writers and editors to turn in their copies on time. I do some assigning editing. I copyedit according to our style, make sure everything is consistent. I ask questions that didn't get asked for whatever reason. Some pieces require a lot more tension than others. In some cases, I'm really like a second editor. In some cases, I'm just crazing the teases and dotting the eyes. It varies.

The way I describe my job to other people in nutshell is that I'm a problem solver. I solve problems every minute of the day. Some of them are big problems, and some of them are little tiny problems. I'm the only one that reads every word that goes into the magazine even my boss doesn't read every word.

*Duties for the online part?*

Very little. The website has its own managing editor. She does the same thing that I do for the website, but there are steps for print side that, because of time issues, can't get done. Things have to be posted very quickly, very immediately. We have a whole fact checking process. One of the things I do after I've copyedited an article is I show it to the author to make sure they're ok with the edits and there are some negotiation involved, they want to put something back or change something. Then I put it in fact checking. And then I put their changes in and get it ready for print. That doesn't go the same way online because that's a minute-by-minute operation.

Sometimes when we post print stories online, I have to be involved and get them ready. But I'm not directly involved with the website.

*Experience in working as an online editor?*

No.

*Online or print?*

Print.

I love to have the luxury to spend more time with the articles that I work with. I would certainly be open if an opportunity arose to move more to that. I think (print) is what I'm more naturally inclined to.

*Roles of online and print.*

All our print stories go online after the print edition is out. Not immediately though. There are a lot of original content online.

As a monthly magazine, we can't chase news like a news organization. We're now actively producing our November issue and thinking about December. So if there's breaking news, there isn't much we can do about it in a timely way, but the website can. So the website there is to be more timely. In some sense, it's looser and can get things up quicker and have a little more fun. Timeliness is the biggest difference. It's more timely, gossipy and newsy than the print magazine.

There are certain stories we either don't have room for that are related to a package, we can direct readers to online. Or an iPad edition. We can publish additional photos for stories. We can alert readers in the print edition to go to the iPad edition or go online. I think it works in a little bit more one direction where the print

magazine refers online than it does the other direction. (The online doesn't refer readers back to the print that much.) An effect to direct readers for more, different, fuller kind of information and visuals online from the print magazine.

*Affecting your role?*

Not really. An awareness of the online component. Think and plan stories what we also want to do online.

*Status hierarchy.*

That's changing with every passing day. Publishing online is just as prestigious and respectable as publishing in print.

It depends on the publication. Editors at Slate, NYT.com and the Washington Post, those are top the line journalism organizations, so no one will turn up their noses at an editor who works there. But there might be a less professionally run publication. I think it's all about the seriousness and professionalism. Online doesn't carry a stigma as it used to.

**Tanya Pai, Deputy Managing editor of Washingtonian.com**

Born in 1986; Asian; Female

*Career route:*

In 2011 became a full-time employer. 5 years in journalism.

Florida State U. Finished a year earlier and went home to Dallas. Applying for graduate school, interned at the city magazine in Dallas. Went to graduate school

in Emerson in Boston for a publishing and writing master's program with a concentration in magazine. While I was there, I did two internships. Graduated in 2010, and a couple of months later, I got hired at Boston Magazine as the assistant managing editor for about a year and then got the job at the Washingtonian.

*Why became a journalist?*

I always liked writing. I started out as a PR major in undergrad and creative writing. I realized I liked creative writing a lot more, so I wanted to do something where I could be involved in that field. Doing all the internships is a great way to get to know people in the field. It's fun. Working for city magazine gives you a whole new perspective on the city that you're living in. I grew up in Dallas, but until I interned there, there are a large part of city I didn't know.

It's a fun field and creative.

*Main job responsibilities.*

I'm the managing editor of the website. All the posts we put up, I edit and copyedit them. I also do some writing, and I run the Twitter feed for *the Washingtonian*.

*Duties on the print?*

I'm the managing editor for Washington Welcome guide, the bridal magazine and then the Washington Mom. Edit and copyedit all the content that goes in and make sure everything is accurate fact-wise and copy-wise.

*Working experience as a print editor?*



At Boston Magazine, I worked under the managing editor, and my work was mostly on the print side.

*Web or Print?*

Both have pluses and minuses. Working for the print is great because you get to spend more time with the story. Through various rounds of edits, you see how the story progresses from a draft to a finished product. But online is a much faster pace. You can turn things around really quickly so things that maybe doesn't make into the print magazine will be old news by the time it comes out. Also can see how people respond online.

*Differences of working for the web and the print.*

The pace. Things published on the web are generally shorter and can have a different visual component.

*Different roles.*

The monthly print magazine is still the big revenue driver because it's so well established. The web has a smaller staff.

*Affecting your role?*

I see everything that goes on the website. (I don't work for the print magazine very often.) Posting print stories online is the first time I will see them so that would be different from many people who work for the print because they've seen these stories before. I'm involved with more things than I anticipated when I started. That's great because I'm always looking for new things that I could learn.

(Satisfied.)

*Status hierarchy.*

By enlarge, everybody understands that you cannot not have a web component any more. This is not possible to run a publication. Our editor-in-chief are for hiring more people for the web and wanted to make sure that the website is up to standard for the publication. City Magazine Association Award. The Washingtonian this year won both the general excellence and online excellence. I think that really showed that not only do we need to keep improving our print publication but also we're making sure that online is as good as it can be.

**Ryan Cooper, Web editor at the *Washington Monthly***

Born in 1986; White; Male

*In what time did you become a full-time employee?*

2012.

*How long have you worked in journalism?*

Two years.

[During his stay at Peace Corp,] what I really liked to do is to blog. It was a long period of realization. Writing about what's happening in the world — journalism in the broadest sense. That's when I figured out that's what I want to do.

*Why did you become a journalist?*

[Journalism] most interests me. I didn't study journalism or writing at all. I studied chemistry at school. When I was writing my thesis, the way I would

procrastinate was to read political news and get into arguments on commentary. It seemed like a natural fit. I like it more than I like doing science.

*Main job responsibilities.*

I do a daily update on our website. I change the hi-res at the top. (The system is old.) It's a lot of tedious coding by hand. (It's not hard; it just takes a while.) When the magazine comes out every two months, I put that online. That takes a solid 18 hours. Then I managed Twitter and sometimes Facebook. When I have time and inclination or someone assigns me something, I will write for the magazine or for the website.

*Duties for the print part?*

Writing (but not that often.) I also help manage fact checking. I hand it over to the interns and double check and make any change that needs to happen. (Couple of issues ago, there was a story that was totally wrong. Interns didn't catch it because it's about science. Luckily I happen to know something about the subject, so I ended up helping one of the other editor rewrite and fix most of the factual information.)

There's not a super clear division of labor. A monthly is so small that everybody ends up learning all the head.

*Experience in working as a print editor?*

No.

*Differences in working for the web and the print?*

They are two different skill sets as far as writing and the way you approach things. The web is really fast. You have to jump on top the topic really quickly. Publish without really aggravating.

The way that a monthly does is that pieces are long and much greater emphasis on making the writing really good and leading the readers into a story rather than four paragraphs and just “boom.” (Hayley’s good at the print side. Makes boring topics interesting.)

*Prefer working for the web or the print?*

I prefer the web because I know it better. My ideal job would be a mixture of both. Maybe 70 percent web and 30 percent print. Print is more of a subset of the web because even our print issue most people would read it online. I do enjoy those longer pieces.

When it’s for the web, they come in as little bits or pieces, 20 or 30 different stories. It’s hard to get a handle on what these all mean and how it ties together. That’s why the long pieces are great. Put in context and tease you how to think about it.

*Roles the print and the web.*

The magazine started as print only, and the website is originally just text on extra. (In the first three or four years that they had the website, it was just a simple, stripped-down thing with nothing but the articles in the issue. Then they hired a blogger. That became quickly the most popular feature on the website.)

The website is gradually grown important as people realized that's how most exposure happens. When most people read, they read online. Some places are more digital-initiative. I don't know how BuzzFeed thinks of these. [Their roles] The one reinforces the other. You put your print issue out, and you put it online. Your website platform can promote the print and get people talking about it.

*Affecting your role perception?*

Not really. The monthly is so small that there's not clear division of labor. It's like a melted hodgepodge. You're working to the production cycle. A lot of times when I think about the "print," I'm putting the articles online.

*How others see your role.*

I'm a small fish in the D.C. journalism pond. There's definitely a status hierarchy, and the web editors are at the bottom. The print is viewed as the valuable long-lasting thing, and the web is just a femora. That's not to be bitter or resentful. [With nearly no experience, didn't study journalism or take any English classes,] you have to start at the bottom.

(It's changing very fast. HuffPost is just for the web and doesn't have a print version, but they are hiring many good journalists doing great work.) I'm fine with it. That's where I deserve to be. (I feel pretty satisfied with my part. I'm satisfied with A Job in journalism.)

(Old-school folks haven't realized how important technology is, such as Twitter. Twitter and Facebook are very important in terms of driving traffic.)

There's never been a top-line priority. Some of that is inevitable at small publications.

**Anne Kim, Editor of Special Project at the Washington Monthly**

Born in 1970; Asian American; Female

*Career route.*

In 1990, graduated from Missouri School of Journalism with a Broadcast and Radio emphasis and worked a summer internship with Miami Herald. Was a news producer at KBIA for about a year and then went to law school in 1992.

*Why become a journalist?*

Interested and curious in a lot of things and didn't want to become an expert in anything particular and loved writing. Used to think that journalism can change the world and don't think so any more. I was into nonprofit and think-tank management versus writing.

*Main job responsibilities.*

Content editing for both the web and the print and write for the print.

Also write weekly newsletter and communications work.

*Preference to work for print or web?*

The web is the future. It's not really a matter of preference. It's a resignation that's inevitable. I'm old and old-fashion and like the idea of a physical

magazine, but you know, it kills trees and wastes paper. Nobody reads magazine like that any more.

The physical limitation of a magazine: the layout and the word count and the pages. The digital world has a huge amount of accessibility in terms of art and responding quickly. (With digital) a lot of constraint is gone. It's harder and harder to keep things in print.

*Differences of the web and the print.*

Less flexibility in print. Web worries less in terms of editorial efforts and is much faster. The print is more resource intensive and prestigious. Stories online have a shorter life.

*Affecting?*

No because I'm doing both. It used to be: Web editors might feel not as much valued as people on the print side. Writers prefer to be in print than on the web.

**Doug Harbrecht, New Media Director at *Kiplinger***

Born in 1951; White; Male

*Career route:*

March 2006 joined the company. 38 years in journalism.

Graduated from Missouri School of Journalism in 1974. Worked at the Pittsburg Press and did a number of reporting jobs, covering police, fire, school board

meetings, GA, criminal court (2 years) and came to Washington as a correspondent in 1978. In 1987 went to work at *BusinessWeek* where I covered congress, the white house, international economics and trade and later became news editor. In 1997, became online news editor at businessweek.com. There I was a senior editor and executive editor until 2006.

*Why became a journalist?*

I was always fascinated by current events and news. I was told by my tenth-grade social study teacher that I really was good at writing about current events, and that stuck with me. I enjoyed it, so I went to college and I worked for the school newspaper. I loved it, so when I didn't get into law school, I thought that's good because you know what I really would like to become a journalist. Then I went to the graduate school of journalism in Missouri.

It's the greatest job in the world because you get paid to find things out. I loved the pioneer aspect and the thrill of seeing an industry evolve and create itself right before my eyes. The rise of digital journalism is fascinating. It's still a work of progress, and nobody really knows where it's going. That to me is very exciting. It's fun to shape the course of digital journalism.

*Job responsibilities.*

I oversee editorial, ad sales, business development and web development on the tech end. I'm like an operation manager for all things digital.

*Duties on the print side.*

Not so much.



*Experience of working as a print editor.*

Eleven years in reporting and editing for magazine.

*Web or Print?*

I really prefer working for the web. It's so new. It's a medium that invents itself right before my eyes, and I find that fascinating and so exciting.

*Differences of the web and the print.*

Online you have to get to the point much faster. You have to be concise and crisp with your element. Online either you engage the readers with headline and the lead that grabs attention and holds the attention so they'll read the story all the way through, or they'll go somewhere else because they can. As for the magazine, you can hold it in your hand. You can thumb through it. It's very nice to read a magazine in a leisurely setting with a coffee or a cup of tea on your sofa at home. It's more of a relaxing experience. People aren't relaxed when they're online. They're searching for information. So the way you present the information, the way you write the information is much different.

*Different roles.*

They serve different audiences. First and foremost, you have to know your audience, what kind of information they want from you. Then you have to give them what it is that the customers want. Online you have to experiment and adapt to find new ways of storytelling and new ways to present information.

*Affecting?*

Whatever platform you are on, whether you're on magazine, newspaper, online, tablet, mobile phone, the way that the consumer uses that platform in order to get information fundamentally changes from platform to platform. Everybody uses the medium differently, and the way they do that changes radically from each one of the media. What doesn't change is journalism. That is the storytelling. You have to tell a very good story, a story that will catch people's attention and hold it. The display changes, too.

So you have to wear a lot of different hats. You have to understand digital, video, cms, and these are the things that in the old days, you don't have to worry about this stuff. You learn to write, and later you learn how to edit good write. Today, that's the starting point for being a good journalist.

*Status hierarchy.*

I think it's changing. A lot of folks who have been in journalism for a long time, along comes the Internet and in come these fresh face kids who are new to the scene and they just want to do the digital. People who are in the magazine business for years think that these fresh face kids who think they know all about digital, they don't know as much as they think they are and they need to learn the good solid fundamentals of old-fashion journalism.

My experience has been different because I started out in this world and I moved to this new world, so I kind of understand both. I would say at some publications, there is still a status hierarchy: the print side looks down to the online side, but the matter of fact is that the print side is declining. There are less and less

opportunities because ad sales are declining, circulation's declining, and the business model of print journalism is dying. There's this research in the new media side to come up with new business models that will be successful that can replace the old models. It's a very rapidly evolving space. Places that are doing it right, there's no hierarchy any more. And that's what we thrive to do here. No hierarchy.

**Manny Schiffres, Executive editor at *Kiplinger***

Born in 1950; White and Latino; Male

*Job responsibilities.*

Has been with Kiplinger for 26 years. As a professional, 39 years in journalism. (Investing section + a column in Ahead section)

Determine what investing stories go in to the magazine and the direction the article should take. Do the primary editing (to make sure that stories make sense, and then make it read well), edit to fit, work with the art, write captions, produce tables that go with the stories. Then they're sent to the copy desk. After they're sent back, I will approve or disapprove changes they make.

Started as a sports writer at Cornell. After graduation, went to Missouri for a year and a summer session and did the Washington program. After the program, I went to work for a really bad newspaper in New Haven, CT., called *the New Heaven Register*. Was unemployed for a few months and applied to work for AP and UPI in New Haven. Got hired by AP in Louisville, CT. So I did that for two years and

then got transferred to New York where I worked on the general desk that edited national stories except of those coming from Washington. I did that for a year and didn't like that very much either. Then got a job from U.S. News and Report, which was among the three major weekly news magazines. Did that for a year and half or so and got promoted to Washington. Covered the congress for two years. Was moved to the business desk. And left because the chance to advance was limited.

Got hired at Kiplinger, started as a general writer and became the chief investing writer and then has been in current position since 2001.

*Why become a journalist?*

First was majored in engineering. Then switched to major in government and started writing for the school newspaper as a sports writer. The idea of looking into things and analyzing them appealed to me. I thought I have the intelligence to do that. When graduated, wanted to write something more serious so I went to the Missouri school. Never dreamt in a million years that I will end up as a finance journalist. Chance and got lucky.

*Online duties?*

Might edit investing stories that will go online and online only.

Monthly investing idea meeting, I invite people from the web to participate.

*Differences of the web and the print.*

The web is trying to attract younger crowd, and the magazine's readers are older. The medium age of our readers is 56. It's odd because the fifties and sixties

are the ones who have the money, but the advertisement goes to those who don't have the money. I guess it's because they think in the future they will have the money and assume they get jobs. I don't dumb a story down because it's for the web. The copyediting process is not as thorough as it is for the print.

I've been in print for forever. You have to learn, or you will die. Working for the web reminds me a little bit of the days I worked for the AP.

They (the web) are doing things we will never do. Slideshows.

They have to dumb stories down a little bit because of the audiences. I'd like to write a little sophisticated if possible.

*Roles.*

Subscribers. Potential readers.

To make subscribers happy but also bring in more potential readers' attention. We have to be mindful to satisfy existing readers and also attract new readers. The web, their whole thing is getting hits. That's the same with what we're doing, but they have different techniques doing it.

*Affecting.*

Not really.

*Status hierarchy.*

Never thought of it. I just think we have different responsibilities. The ultimate goal is to get the company through this period of intense ferment in the journalism business and allow it to survive.

## **Scott Wenger, Editorial director at Source Media**

Born in 1963; White; Male

### *Career route:*

In 1985 got the first full-time job in journalism.

Was editor at school newspaper. Worked at the Wall Street Journal after graduating from college, went to Harvard Current as a reporter and came back to New York to be a health writer at Dow Jones News Service. Producer for CNBC. Senior producer at CNN. Business editor, deputy metro editor, deputy national forum editor, managing editor for money and business at the New York Daily News over 30 years. In 2011, came to Source Media overseeing three publications.

### *Why became a journalist?*

The idea of someone paying me money because of my intense curiosity in everything seemed like a good deal. My fascination of the world at large. Wanted to explore ideas and places. I think journalists at some extent are sociologists. An anthropologist. We are interested in people and things people do.

### *Job responsibilities.*

I oversee four publications and their websites. On story assignment, selection, writing, editing. Help create an overall vision. I do some editing but mostly leave that to editors. I try to look at the bigger picture and bigger initiatives. (For online) I oversee online strategy and work with our digital team to create, explain content, display and create multimedia content.

*Source Media's editors work for both the web and the print with a balance.*

There are still many people specialized in special niches where people still enjoy/prefer reading print media, but the broader trend is towards the digital consumption of news. It's vital that we serve all our readers who want to get their news digitally, so we spend an enormous amount of time creating and improving our online news presence. It's important to maintain our print businesses, but the future is digital. We want to be ahead of our readers. Some content go to online first, sometimes the print first.

*Web or Print?*

I like content. My preference is to do it in as many media as possible. I like all the above. I like working at a magazine, I like working at a website, I like working in video; I like using social media to advance our efforts. I haven't met a medium that I don't like.

*Differences of working for the web and the print.*

Urgency.

For all media, you need to have a greater sense of how it's going to look and how readers are going to consume it. Will it work differently in different devices when consuming?

Tablets are magazine size, but phones are the size of your hand. It's a different size from traditional newspapers and magazines. You want to think about ways they're getting whatever you're sending.

*Different roles of the web and the print.*

Given the immediacy, digital journalism covers something instantly. I think people will go to print publications for analysis and news they don't already know about. There's no point reading newspaper when you already know all the stories in there. You really know what you want to offer in a print medium in order to appeal to readers. It would be different answers from years ago.

*Affecting your role at the publication.*

Sure.

I want readers to get news first from the work that we do, so we want to publish stories as quickly as possible. That way they will find out about it from us first. I also spend a lot of time thinking about the way we publish. To be compelling in a visual sense so that readers will not just read but get to our page and stay on it.

*Status Hierarchy.*

That's the view from five or ten years ago. It's actually even flipped. If you tell people you're going to work at some big print publication, people might look at you and secretly think hope that works out good luck with that. I think there is an excitement factor with Internet journalism.

People are initially resistant because it seems like extra work. But I think people realized now that this is not a trend but a dominant trend. If you ignore Internet journalism, you're. Back then people say we don't want a website because it will divert people from what we're doing. But of course now everyone has a



website, and need a website strategy to be in the business. Otherwise they're just going to be nonprofit.

I'm fascinated by what's going to dominate the next trend in journalism. How are we going to use technology in the years to come. I hope I'm a part of it.

### **Lauren Williams, Story editor at Mother Jones**

African American, female, born in 1981

#### *Career route:*

In 2013 a few months ago became a full-time employee. Got in journalism since 2004.

Started working as a beat reporter right after graduating from graduate school, which was a yearlong program. I worked at a newspaper for a year and decided I don't really love working at a newspaper. I moved to New York and worked at a start-up website (an online restaurant guide) Then I had my own editor and my own blog (an African American culture blog) Then I was at AOL and then I worked at the Root. I went from associate editor to deputy editor.

#### *Why became a journalist?*

First I have a very practical reason to become a journalist. I didn't know what to do; I knew I liked to write, so I found a way to turn that into a career. For me it's all about trying to channel. But after I started getting into it while I was in graduate school, it's not all about writing; it's about finding information and sharing

information and informing people. Writing for the web is equally rewarding as for the paper, but I came to that later.

I think African Americans are underserved in mainstream journalism. I think that's where my value lies.

*Job responsibilities.*

I worked at the Washington bureau. I do editing and write on occasion. (Has a dedicated social media person. Does not fact check either. No experience in print editing side.)

*Web or Print?*

Web. I feel more comfortable and involved. I like the fast pace.

*Differences of working for the web and the print.*

I think it's an overarching theme when you compare both of them. In magazine, more time is spend in writing and editing when you're competing with everyone else in the news cycle and also trying to differentiate yourself.

*Different roles.*

The web offers something up to the minute coverage. Magazines can't break news or respond to everything that's happening. I think in today's media, every magazine should have online presence so that it's keeping up with everything that's going on.

*Status Hierarchy.*

Everybody is doing things for both.

Not that I experienced. It might be a generation thing. I think most successful people in the business understand the importance of all aspects of it.

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