

“INCORPORATING THE LATINX COMMUNITY.” HOW CITY AND REGIONAL
MAGAZINE EDITORS IN HEAVILY LATINX POPULATED COMMUNITIES INCLUDE
LATINX VOICES

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ABSTRACT

This research aimed to learn how city and regional editors in areas with a high Latinx population incorporate their heavily populated Latinx community into their coverage. Through eight semi-structured interviews with city and regional editors, this research found how they include Latinx voices through story and source selection. The editors provided examples of how they include the Latinx community, such as holding workshops to learn how to communicate with the community, working with Latinx reporters or taking Spanish classes. Another avenue to make sure the Latinx communities were involved was through increasing newsroom diversity. Overall, this research found that throughout every editorial process editors had to make an effort to include their Latinx communities through sources and story selection. Editors had to be entrenched in their communities and make sure the stories they pitched and edited had Latinx voices.

KEYWORDS

Agenda setting, city magazines, regional magazines, semi structured interviews, Latinx community, Latinx population, city and regional editors, source selection, story selection, editorial process.

CHAPTER ONE: INTRODUCTION

As a person of Latinx descent, I am drawn to stories about the Latinx community or experiences when scrolling through magazines and newspapers. In my experience, I have found that there are not as many stories where the Latinx community is included as the focal point, especially compared to white Americans. Immigration has become synonymous with the Latinx community, and the stories might center around its members being in America legally or illegally, which is not the only story topic Latinxs have to offer. One of the reasons I pursued journalism was to be able to learn about aspects of the world I might be ignorant to otherwise, especially by being able to bring a voice to those who might not have it. As someone who strives to work in the magazine business, I have wanted to learn the intricacies of what makes something a “good” story or who is a “good” source.

In my time working with *The Missourian* and *Vox*, there has been an emphasis on finding diverse sources and stories. Professors have told me to make sure to look for sources with different viewpoints but also a difference in race and gender, among other things. When reporting I try to find these different sources and stories. But due to location or story subject it can be hard to do. This was one of the main reasons why I landed on this research topic.

The second reason I decided to focus on the Latinx community is due to the work I did during my first semester as a graduate student. I worked with the Reynolds Journalism Institute where I helped RJI fellows with their research. Because of my ability to speak Spanish, I was able to work on two projects focusing on Latinx journalists and news. One of the fellows I worked with was Dagmar Thiel, the USA Director of Fundamedios, an organization committed to promoting and protecting freedom of expression and boosting journalists through training, research and discussion. This project focused on female Latinx journalists, due to me falling

under this category I learned a lot for my own future professional career. The project was a toolkit, where female Latinx journalists learn about how little Latinas could get paid and learn tips about how to conduct oneself when interviewing for a job. I helped translate information the fellow found, made rough cuts of interviews she had and was in a mock interview. The most startling fact I learned was that Latinas could earn up to 45% less than white-non-Hispanic men. This was not just in journalism but all careers. I also learned that as women got older, they could start to earn less than their male counterparts, this is usually due to motherhood. This project also taught me what I should do before having a job interview, such as knowing the general base salary for the company and knowing my own value, which I would then need to learn how to present.

For the second project I worked on Documented, a non-profit committed to covering New York City's immigrants needs, reporting on issues such as labor policy, law-enforcement practices and the effects of federal laws or changes. I specifically worked with audience editor Nicolás Ríó. The work done at Documented was to inform New York City Latinx citizens and immigrants about resources that could help them, especially during the height of COVID-19. This specific project showed me the vast number of Latinx communities in New York and how they needed outlets to share information they otherwise may not have gotten.

I grew up in Winston- Salem, North Carolina, where the Latinx population is 9.8% (U.S. Census, 2020). That number may seem small, but I grew up in Forsyth County, which has the third largest number of Latinx living in it (Ordonez, 2021). While I lived there, I would follow the news, the *Winston-Salem Journal* and *Charlotte Observer* being focal points. I still like to check up on these newspaper websites, despite living in Missouri for the past year and a half. After my work with RJI, I started to pay special attention to what stories and sources they used

due to the Latinx population residing in the counties that the newspapers serve. *The Winston-Salem Journal* is based in Forsyth County and *Charlotte Observer* is in Mecklenburg County. Mecklenburg County has a 13.8% Latinx population, the second highest minority group in the state (U.S. Census, 2020). I found that stories centered around the Latinx community were mainly found in immigration stories. This is where my interest in the reasoning editors and journalists have when choosing stories stemmed from.

A journalism career in magazine writing has been the plan since I was in middle school. I had always enjoyed writing and researched careers where writing was essential, journalism was one of the first things to pop up. Although journalism has many facets being able to write about different events, places, things and people really intrigued me. I liked the idea that something I wrote could be fun or something that had piqued my interest would pique others interest as well. Newspaper writing does not allow you as much variety in storytelling and making some articles more personal. This is why magazine writing became my goal, especially one where I can write about culture, fashion, entertainment or food. I hope to have a career in a lifestyle or city magazine.

My research used semi-structured interviews with editors at magazines. Using editors can help highlight what they are doing to help find diverse stories and sources. Many city and regional magazines also have a responsibility to their communities, if they don't feel the need to impact those immediately in the area I would like to know why. Reflecting on the community may not be at the top of editors lists but finding out what can be informative. Especially editors in large Latinx populated cities may not try and reach out to those in the area. Not only could this be beneficial to me, but it can help other journalists implement the same steps or ideas for

diversifying their stories. Although I do have a connection to the Latinx community and focus on it in this project, I think the fundamentals can be used for sources and stories of any variety.

My internship at Modern Luxury, a luxury lifestyle media organization, helped me learn the ins-and-outs of working at a magazine and learn more skills when it comes to lifestyle writing. Working on Modern Luxury magazines also highlighted how even these types of magazines are community oriented. My work here helped me grow my writing and editorial skills, along with communicating with sources.

CHAPTER TWO: LITERATURE REVIEW

The portrayal of the Latinx community in the U.S. media has been sparse (Tukachinsky, 2015) and with the highest minority population of 62.1 million (US Census, 2020) the Latinx community has been growing steadily in the U.S. over the last 20 years (Campero, 2021). With the increase of Latinxs in the U.S. there would be an assumption that they would be portrayed more in mainstream news or have stories that do not fall under a stereotypical box. This does not seem to be what has been happening, underrepresentation still seems to occur with Latinxs in the U.S. (Tukachinsky, 2015).

Magazines are known to cover a variety of topics and not be restricted to the daily news cycle, where Latinxs have been known to be stereotyped into negative portrayals by the news media at large (Mingxiao & Newly, 2017). There have been some efforts by newsrooms to diversify their storytelling, specifically by magazines located in heavily populated Latinx regions (Campero, 2021).

This literature review looks at how Latinxs have been portrayed historically in the media and looks at how some magazines may strive to represent their audiences or regional community. This literature review looks at the Latinx coverage during the political climate of Donald Trump's 2016 presidential campaign (Gonzalez, 2019) and the coverage of Dreamers (Chuang & Roemer, 2014).

Magazine storytelling can offer a variety of different outlets and help audiences gain an interest in something new or learn about a variety of a subject a little more in-depth. City and regional magazines have a bit more of a connection to their communities, being able to dive deeper into what is occurring. There are studies that have looked at the evolving nature of being

a city magazine editor (Sivek, 2014) and an article taking a look at how newsrooms are trying to showcase Latinx voices (Campero, 2021).

There is little to no information on the connection between Latinx communities and city and regional magazines, but there is a study that looks at the relationship between communities and their city magazines (Sivek, 2014). Although there is little about the specific relationship between the Latinx community and portrayal in magazines, a lot can be learned by how city magazine editors portray and work with their community (Jenkins, 2018).

Theoretical framework

The concept of gatekeeping theory showcases how journalists act as filters when selecting stories to publish (Vos, 2019). Gatekeeping is when a journalist deems information as important and finds it worthy of being presented to an audience. Vos (2019) states that news organizations have a choice on what stories they want to pursue, whether to keep a brand intact or act as a public servant. Vos (2019) also states gatekeepers have their own ideas and thoughts that influence what they decide to publish, and editors typically have gatekeeping power. Gatekeeping can then generally lead to other aspects of journalism theories such as agenda-setting and framing, which are all part of the story publication process.

An example of gatekeeping and its relationship with a minority community is how sports editors can gatekeep the coverage of women in sports (Hardin, 2005). In this research study, a survey was sent out to 285 daily newspaper sports editors in the Southeastern U.S., and findings showed that the editors surveyed were 97.5% male and 96% white (Hardin, 2005). The findings also showed that a majority of the editors thought their audience was only slightly interested in women's sports, but only half had a survey to know who their audience was and even fewer

actually had a way to communicate with their audience to know what they were interested in (Hardin, 2005).

A recent portrayal of gatekeeping is how different news media outlets portrayed the Black Lives Matter movement. In a 2021 study, there was a content analysis of 421 articles examining the portrayal of the Black Lives Matter movement in legacy media, such as The Washington Post, Wall Street Journal and The New York Times as opposed to national digital-first newsrooms, such as BuzzFeed, Vox and Vice. This study heavily leans on framing theory but by using a coding analysis gatekeeping was evident by how often the Black Lives Matter movement was covered over a specific period of time (Palmer, 2021). Looking at a time frame from 2014 to 2020, this study found that there was a pickup in legacy news organization coverage from 2014 to 2016, coverage died down afterward and in 2020 coverage skyrocketed, attributed to the death of George Floyd (Palmer, 2021). Palmer (2021) found that coverage over this time in these newsrooms was fairly similar and neutral, but digital-first news outlets were more likely to take a positive or critical stand as part of the movement. This study showcased how a minority subject matter comes to light due to the circumstances surrounding it and is usually observing the situation neutrally.

Agenda setting is used to describe when the media presents an issue repeatedly and due to the exposure, the audience views the issue as a larger problem than what it may actually be (Coleman et al., 2008). Agenda setting starts at the top of the framing and priming relationship, which can also lend the idea that editors may be the ones responsible for what topics are produced since they ultimately have the final say. Framing theory is how an issue is portrayed in the media, which leads to audiences to develop a specific viewpoint on the topic the media is presenting them (Chong & Druckman, 2007).

Although only one major study appeared that had a lot of relevance to the relationship between Latinxs and U.S. media, there are studies that examine the relationship between magazine editors and audiences (Jenkins, 2015) (Jenkins, 2018). This Latinx study uses agenda-setting to investigate how much immigration content is in the news. The study used textual analysis and surveys to find that states around the border presented immigration a lot more frequently, making the audience believe immigration was a bigger threat than it actually was (Dunway, Branton & Abrajano, 2010). This agenda-setting usage showcases the importance of portraying Latinxs as more than immigrants

Latinx in U.S. Media

Going back to the mid-1990s research shows that all minorities are usually portrayed in a negative light. This negative portrayal is usually done through the perpetuating of stereotypes along with underrepresentation in general (Tukachinsky, 2015). This study includes several recommendations to try and fix the continued misrepresentation. This leads to being able to market toward Latinxs through framing. By creating more stories that do not discriminate against Latinxs and portray them as human, as opposed to an “others” portrayal that the mainstream media may have unintentionally been doing.

Research finds that local news heavily stereotypes Latinxs (Mingxiao & Newly, 2017). This research looks at local news in 19 different states and 2,426 news articles, to see if Latinxs are actually portrayed negatively in one of their hypotheses. Through their research, the proposed explanations confirmed that Latinxs were underrepresented and mainly appeared in crime and illegal immigration stories. This research emphasizes that it does not claim that reporters have active stereotypes when reporting. The study is missing the key elements of what the stories are

doing wrong when it comes to portraying Latinxs. There is no correct portrayal, but the study does not raise the question of how portrayals can be fixed and why they persist.

Although much research shows that Latinxs are stereotyped and framed negatively in news, Bleich et. al claims that it is no difference in the portrayal of whites or other minorities in the news. This research finds that newspapers do not purposefully portray negative stereotypes. The study is done over a 21-year period looking at over 185,000 articles from 17 different newspapers until 2016. Many of the newspapers are popular news organizations in their respective states. Some news organizations were national, some regional and a few tabloids. The argument in the article is that the news is inherently negative, and Latinxs are not particularly targeted to be portrayed in a negative light. The study shows that there were some positive stories in the news about minorities (Bleich et. al, 2018).

Politics and the Latinx role

Although immigration has been heavily associated with Latinxs throughout the past 20 years, Donald Trump's 2016 election cycle had illegal immigration and Latinxs at the center. With Trump's active portrayal of Latinxs being drug dealers, rapists and criminals, Trump did not stop despite the news condemning such rhetoric (Gonzalez, 2019). Even though Trump's campaign had a heavy sense of nationalism, the media plays a similar rhetoric, unconsciously or not. The narrative of us/them throughout Trump's "Make America Great Again" campaign hindered the portrayal of Latinxs. The terms illegal and criminal were used heavily in some of Trump's speeches, according to the study. Throughout Trump's speeches he consistently falsely exaggerated the criminality of Latinxs and how they were disrupting "true" American lives.

Another study directly looks at "selective stereotypes" in the realm of Latinxs and politics. From 2010-2012 news organizations portrayed young Latinxs in certain ways to support

the Development, Relief, and Education for Alien Minors (DREAM) Act. The significant amount of activism in support for the act showed how outside influences affect what the media chooses to comment on. By looking at 232 different news stories, the study found that 40 percent were news stories that used examples of “DREAMers” to support the act (Chuang & Roemer, 2014). The media chose “success” stories for DREAMers who typically lived-in poverty and were able to overcome adversity to become prosperers, or truly following the “American dream.”

Because there was such activism for this act, the media chose to portray the good Latinxs in the news, showing how in times of adversity the media can share human stories on Latinxs and show them in a positive, non-stereotypical light. At the same time heavily showing the feel-good stories instead of a full picture of people who just arrived in the U.S. due to their circumstances and not who they grew to be is an example of the media’s agenda-setting.

Diversity of storytelling

Diversity in journalism has been a heavily discussed and researched topic, not just journalistic newsroom diversity but how to inject diverse stories into the media. In one Nieman Reports article Campero (2021) takes a look at the newsrooms striving to include Latinx voices. This article showcases how news organizations such as The Philadelphia Inquirer had to improve the relationship between the community and its staff. A hired content strategist De Moya Correa had to fix a hostile relationship between the growing Latinx community in Philadelphia to improve the *Inquirer’s* coverage. De Moya was persistent enough to get the support of the community by producing content reflecting their community and in their language.

This article looks at Spanish language or Spanish founded media increasing their content and trying to connect with the Latinx community found in the U.S. This article showcases how

Spanish language media may be an important source of information for Latinxs residing in the U.S. A 2016 Pew Research study found that Latinxs “primarily consumed news in English” (Flores & Lopez, 2018). Some of the news organizations mentioned in the Campero article are bilingual. The Pew Research study does show that Latinxs are likely to consume their news in English and from mainstream news outlets.

Although these articles highlight the increase of Latinx media, they do not have the same resources that mainstream news has. A study claims that Latinxs are missing out on important information due to their distrust of mainstream media (Wilkin & Ball-Rokeach, 2006). This study examined a health campaign done in a large California newspaper specifically targeting Latinxs, which did not receive much Latinx feedback. This study emphasizes that Spanish language media has a greater influence on the Latinx community than mainstream news and can be harmful due to the fact that Latinxs may miss out on important information. This study also showed how little feedback the mainstream newspaper received from the Latinx community, making progressive changes for the newspaper harder to implement. The newspaper did not know the best way to communicate with the Latinx community.

In the Campero article, a quote mentioned showcases why Latinxs may seek out more Latinx-based media. “While many Latinxs share a language, religion, and many aspects of culture, the group is not monolithic. Yet news outlets have often been blind to this diversity” (Campero, 2021).

Newsroom Diversity

The diversity in newsrooms has been a way many studies claim there can be a change in the portrayal in not only Latinxs but minorities as a whole. Diversity initiatives have been challenging for newspapers to actually put into effect (Johnston & Flamiano, 2007). There are

challenges in actually diversifying newsrooms, from reporters to managers to editors but also looking at diversifying sources. Some news organizations may have lost the trust of certain minorities or organizations due to the previous reporting and a way to regain that trust may be by having someone in that ethnicity or organization try and repair the broken bridge.

Having a newsroom of diverse reporters can be a way to try and find different stories that are not focused on crime for minorities. Change would happen at the top, where editors assign stories. Having a range of stories focusing on a broad assortment of people can lead to news organizations gaining trust.

An example of a newsroom taking a chance to be diverse is *Borderless Magazine*, a magazine that covers immigration communities and the immigration system (Rhee, 2021). *Borderless Magazine* tries to find ways to best inform and communicate with immigrants and acknowledges this can occur better by having immigrant journalists and people of color working in their newsroom. The magazine's coverage in 2020 was 94% done by people of color, and its top stories were features of people of color (Rhee, 2021). The magazine also has programs that help immigrant journalists and journalists from marginalized groups learn in the newsroom through internships and fellowships (Rhee, 2021). This showcases a way of successfully diversifying a newsroom and teaches how to better represent the community the magazine intends to serve.

Borderless Magazine was committed to diversity due to its content. Immigration is a diverse issue, and the company knew it had to have reporters who were a part of the community to reflect what needed to be reported. This showcased how the magazine strived to reflect its audience in the newsroom.

Magazines reflecting their communities

City magazines provide a venue of additional information, context or new information for their communities. Magazines are looked at to foster community and bring together people through their interest or geographical location (Firth, 2016). Research has shown that city magazines are needed to make the community feel integrated and fill any voids that the local newspaper does not get to answer (Firth, 2016). In the same sense magazines have specific content and can be made to reflect the audience and its identities. Firth mentions a 2004 study by Martinez “Latina magazine and the invocation of a panethnic family: Latino identity as it is informed by celebrities and papis chulos” in which Martinez analyzes Latina magazine allowing its readers to be seen and “evoked a sense of family in its pages” (2016, p. 232).

City magazines can mean identification within communities, which is why mission statements differ with city magazines since the identification can either be geographical or a specific identity (Sivek, 2014). City magazines also have a bit of an advantage over newspapers with their digital footprints having a larger reach and evolving to understand how to better engage with their audiences (Sivek, 2014). In this research study Sivek interviewed editors at U.S. city magazines to learn how editors view their audiences, how they select stories and technological usage and future development. The research showed how editors tried to find a way to portray their city in the best light; whereas, a couple of other editors wanted to showcase a complete picture of their city. An editor even remarked that good stories are not tied to ethnicity (Sivek, 2014). Editors seemed to not have a specific audience in mind, just allowing their audiences and surrounding circumstances to dictate what stories they should write.

When looking at story selection the editors did not specifically look at their geographical data or their audience. These editors took a much more journalistic and creative approach by

selecting “transcendent” stories that engaged the readers (Sivek, 2014). These stories were also selected due to financial and competitive advantages. There was also an understanding that the magazine had to be ambitious, as to not be a repetition of what may be in the daily newspaper (Sivek, 2014).

In a case study examining Dallas’ D Magazine, editors were interviewed about their relationship within the community and the perception of their audience (Jenkins, 2018). This study examined what an editor’s role was, which was tied to completing journalistic tasks, such as editing and content work, and attending events outside of journalism. The findings in the study showed that editors viewed the audience in more generalities and did not focus on specific groups. The audience response could also dictate what stories and sources were used in the magazine (Jenkins, 2018). An editor also saw the audience as “more refined” and were more educated than the general audiences of the local newspaper. D Magazine has several ancillary publications, such as D Home and D Weddings where the editors have a much more specific focus for content (Jenkins, 2018).

This study focuses on a specific city magazine, making it more in depth compared to other research, and shows how editors look at the story selection of their magazine. The editors at D Magazine viewed their audience as affluent and centered their stories around the higher class (Jenkins, 2018). Although this was discussed in the Jenkins study, it shows a difference in ideologies that magazines can have and how they execute their community relationship. Newsrooms are also evolving, as showcased in the Sivek study, where editors have to learn how to reach larger audiences through developing technologies (2014). In all editors have their own evolving learning curves and finding ways to engage with their communities.

Along with this study Jenkins has done other studies that examine city and regional magazine editors and their relationship with audiences. One of Jenkins' studies looks at a city magazines' public service. In the introduction of this study Jenkins mentions how little research has been done on the relationship between city and regional magazines and their audiences (2015). In this study Jenkins conducted interviews with 11 editors at city and regional magazines and assessed how they perceive their roles and their publications relationship in the community. Jenkins found editors had their own ideas but still had to maintain the organizational brand (2015). This led to some editors not being able to address city issues, editors had to continue a positive portrayal of their city (2015).

In the same study Jenkins found that audience was determined by location or by age, gender, education level or income. By trying to appease the audience, which were usually "educated, affluent and older (over age 40)" (Jenkins, 2015, p. 628) some editors had to find a balance in what they thought was important and what the audience may find important. The magazines' role in the community was described by Jenkins as "a balance between providing public-service content emphasizing in-depth reporting on topics of importance to the community and what might be considered 'private-service' content. This coverage, which typically focuses on lifestyle topics, provides insight into how readers can experience their cities through dining, shopping, travel, and other activities" (Jenkins, 2015, p. 629).

Jenkins also mentions how some editors want to expand their content to more hard-hitting stories, which would benefit the community (2015). Editors also have expectations for readers, which meant they hoped they received feedback on what they published. Having a response showcased how the magazine was able to impact and influence the community (Jenkins, 2015).

Conclusion

The literature shows that the portrayal of the Latinx community, like many other minority communities, historically has been negative. Media outlets in recent years have been working to better serve diverse audiences and to increase the diversity of the voices in the publications as well as their own employees. City and regional publications with their specific mission statements have an even greater duty to reflect their audience and build a sense of community among its members. Editors of those publications work to build relationships with their audience and do so through things such as story selection. Gatekeeping as a theoretical framework shows the significant roles journalists have in determining the content that the public or a media outlet's audience receives. My research aims to bring together information on Latinx communities and media outlets working to improve service to diverse audiences by studying what city and regional magazine editors in heavily populated Latinx communities do to incorporate those communities in their publication's content.

Research question

RQ1: What are city and regional magazine editors in heavily Latinx-populated communities doing to incorporate those communities in story selection and sourcing?

METHOD

The method used in this project will be a qualitative semi-structured interview with editors from city and regional magazines. This method fits the research due to being able to discuss the editor's role in story selection and process the magazine has. It allows for the editors to communicate their roles to the fullest extent and allows me to ask specific questions that can

answer my research question. These editors will be top-level editors. Magazines have different titles for editors, such as executive editors, senior editor, but I will be speaking to editors at the magazine who make decisions on story selection and what the magazine produces for its audience. Some magazines selected are members of the City and Regional magazine Association (CRMA) or International Regional Magazine Association (IRMA) or otherwise serve a particular city or region. These research subjects are legitimate due to the answers given being able to showcase how city and regional magazine editors view and incorporate their community. It also allows questions to be asked centered around how they may serve their highly populated Latinx cities.

The magazines were selected due to the Latinx population in their city being high and are seen as representative of their community. City and regional magazines focus on an audience in geographical area as well as other demographics. I avoided any magazines that had a Latinx slant or seemed to fall under the Spanish media umbrella, be it bilingual or having a Spanish title or having Spanish headlines.

City and regional magazines selected will have to reside in a city where the Latinx population is at least 20% of the total city population. Twenty percent is selected due to it mimicking the Latinx total population in the U.S., which is 18.7% (U.S. Census, 2021). Some potential states where a magazine could be selected from is California, Texas and Florida, all these states have some of the highest Latinx populations in the U.S. (U.S. Census, 2020). Possible cities selected could be Los Angeles, Miami and San Antonio, which all have extremely high Latinx populations (U.S. Census, 2020)

The editors selected will have a role in story selection and presentation as it relates to fulfilling the magazine's mission and serving its audience. I want to interview at least one editor

from each publication, which would be around nine editors. These are appropriate participants because they are some of the people in charge of storytelling in a city or regional magazine that has a large Latinx population in the city. They will be able to bring insight on what steps they take to reflect their community and the people in it, which helps answer my research question. Prior to interviewing the subjects, I will gather information on the magazine's mission statement and audience demographics.

Obstacles I may face include publications having only one editor who may not have enough time or want to speak with me. I think if this occurs, I can find a different magazine publication with a larger staff, which can still fall under magazines located in cities with at least a 20% Latinx population.

The interviews will mostly take place over Zoom or phone interviews over the course of the semester, they will be recorded and transcribed by me. All interviews should be finished by early to mid-March, allowing me enough time to analyze the content. All interviews will be in English, and all editors will be identified. Anonymity will not be needed due to the questions not relating to proprietary information but mainly based on what the subjects do as editors. The data analysis will be done by trying to find any similarities or differences in responses. This means reading the transcripts and looking at the language used when describing their selection process. This would include any routines, newsroom guidelines or personal ethics that the editors apply when assigning or editing a story. Language used may also indicate how editors view their audience or geographical location. Seeing if there are any key words used when describing audiences can showcase how editors pick stories. I am mainly looking to see if there is something in place to include Latinx voices in these city magazines.

This research could potentially be published in Columbia Journalism Review, the Reynolds Journalism Institute, Pew Research Center, Poynter or Neiman Reports. Each of these websites and publications strive to educate journalists and find ways to improve journalistic practices. Having this report published in one of these publications allows other journalists to read it perhaps change the way they are approaching their daily work. This research is meant to help journalists serve heavily populated Latinx communities.

CHAPTER THREE: ANALYSIS

An editor's role in a city and regional magazine revolves around assigning stories, reviewing pitches, and overall management of the magazine. One aspect of an editor's role that might be overlooked by audiences is how editors portray their communities and the demographics of their readers in their magazines. I wanted to learn how city and regional magazine editors included the Latinx community in their highly populated Latinx cities or regions and whether inclusion of that community was important to them or the priority placed on it. Historically, research has found that Latinx communities can be portrayed negatively, but most research focused on newspapers and television. Speaking with city and regional editors were able to provide a viewpoint on their portrayal of the Latinx community.

I spoke with eight editors, ranging from managing editors to editors-in-chief, who work at city and regional magazines in highly Latinx populated regions, meaning they were equal to or higher than the national Latinx percentage of 18%. The editors' number of years' experience, ranged from one year to 37. A majority of the editors worked in lifestyle magazines, every editor worked under lifestyle or feature portions of their magazines.

Most editors have a dual role in editing and writing stories, which allows them to bring in a unique perspective when speaking about the storytelling process. The editors were able to shed light on their own editorial process and whether the Latinx community was actively involved in the storytelling process and presentation.

The interviews began with learning how each city and regional editor typically find stories and how they select stories. Many of these answers were similar, editors either dictated what stories to write or accepted some pitches from reporters. As the interviews progressed, I would ask what the publications relationship is with community, specifically the Latinx

community. All editors spoke to their publications being heavily involved in their community, many noting that every story should have community ties. The emphasis on featuring the Latinx community as stories and sources illuminated that seven out of the eight editors were making an effort to include the Latinx community. Editors who had worked at the same publication for several years spoke to the progress they had made in involving the Latinx community in their publication's coverage. Almost every editor stated that they made a conscious effort to include the Latinx voice, due to how large the Latinx population is in their community.

The Story Selection Process

Learning how stories were selected at each magazine was important to understand how each publication added Latinx voices to stories or if they did. Aaron Fodiman, *Tampa Bay Magazine* editor-in-chief, simply states his role as seeing what events, people, or products catch his eye and assigning it to a reporter. This type of story development was typical among all editors I interviewed. Editors can also gain ideas via reporters or by attending community events, such as museum openings, university events, chamber events, or dinner parties.

Palm Beach Illustrated Editorial Director Daphne Nikolopoulos chooses stories that she feels are important to the community. Nikolopoulos highlights attending community events to build connections and learn more about what is occurring in the community.

D Magazine Editor Zac Crain describes the process of story selection as “somewhat chaotically” and having periodic idea meetings with other staff members. *D Magazine* publishes 12 monthly issues and ideas from the meetings can be used from month to month, said Crain.

Story selections also depend on location, and what topical stories fit the magazine. “We tend to plan things very seasonally,” said Abigail Peterson, editor-in-chief of *Sonoma Magazine*. “In each issue, we're looking for a mix of people, personalities, ideas, travel, food and wine,

homes and gardens.” The magazine publishes six issues over a year, which means there are fewer stories over the course of a year than a typical monthly magazine.

An example Peterson provided was “Simple Pleasures.” This story shares local chefs’ favorite recipes. “We worked really hard in the planning stage of that story to make sure the people we chose to feature, as part of the package, are very diverse and reflective of the community that we live in,” she said.

Peterson describes it as “being a failure on my part” if the stories featured in the magazine have few Latinx voices and cites planning and research as being the focal points in making sure the sources are diverse.

Each editor stated that the audience was important to their publication, but audiences did not always line up with who the whole community is. Kathleen Petty, the editor of *San Antonio Magazine*, notes that audiences enjoy reading about every aspect of San Antonio, not just where they live. Petty says that not much of their audience live in the heavily populated Latinx areas, but the magazine still reports on them, because they want to reflect the whole community.

Nikolopoulos said that audience was at the core of everything they write “because if you don't speak to your audience, they will abandon you eventually.” Nikolopoulos stated that people may view Palm Beach as a tourist area, but she said they are enlightened. According the *Palm Beach Illustrated* 2021 media kit, the average reader is “77 times more likely to have an advanced degree.”

Nikolopoulos and Fodiman described their lifestyle magazine audience as the majority being directed toward wealthy individuals. Crain also mentions *D Magazine* had previously been targeted toward wealthier people, which was a common theme throughout the interviewees who detailed the history of their publications. Although the magazines might have had a history of

catering toward affluent individuals, every editor noted they were striving toward expanding their audience.

Erik Peterson, editor-in-chief of *Fort Lauderdale Magazine*, makes an effort to include every person in the community, even if the readership may not reflect them. “If somebody picks up the magazine, I want them to see their community represented in it,” said Petersen. “Because if it's not, maybe that's the reason they're not part of the readership.”

The story selection process highlighted how much editors act as gatekeepers, especially because many editors stated the stories, they chose were due to them finding them compelling. Reporters and staff members could pitch their ideas, but the editors had to find it meaningful enough to include.

The Source Selection Process

Choosing sources also heralds many of the same responses, with it being dependent on the story but still trying to have the sources be local, and most times, diverse. Each editor was asked about their typical source selection process when it comes to their own process and what their reporters had to be aware of. I also asked if there was an emphasis to include the Latinx voice. Seven out of the eight editors responded that they place an emphasis on including Latinx voices, this encompassed making sure Latinx sources were present, regardless of subject matter. Crain notes that he aims to include diverse sources because he tries to accurately represent the people in the story, and he can only speak to his own experiences. “The only thing I can speak to confidently without doing the research and talking to people is being a white guy in his 40s,” said Crain. “It's important to me to know people and talk to people in the civil communities, just to make sure that I'm accurately reflecting their experience.”

Each editor noted the importance of having local voices tell local stories. “Sometimes a story requires a great deal of expertise,” said Petersen. “So, we are often looking for experts, and we try and make them local and regional experts as much as we can. Beyond (looking for local and regional experts), the great thing about being local and hiring local people is that you get someone who already knows who's in their community.”

When a story comes from national issues Petersen notes that they always must come back to the community. Crain also shared the same point of making national news local. “The big question we try to ask at the beginning is ‘why Dallas?’,” said Crain. “What is this about Dallas? What is this telling me about my city? What are we trying to tell people about our city?”

Kathleen Petty, the editor of *San Antonio Magazine*, also mentions going to expert sources but also the fact that the magazine features a lot of food and restaurant stories in their issues, as well as many profiles. This leads to straightforward, one-person, or location source selection.

Petersen does not want to tokenize the Latinx community and tries to make sure diversity is included in the magazine. “Everyone should be able to feel like this is a magazine that's written for them,” he said. “And that doesn't happen when it's just kind of a token thing that you drop in here and there.”

He is also able to focus on being diverse when editing stories. “As I'm reading over a story, or as I'm working with a writer, we're talking about: ‘Who are we talking to, who was affected by this?’ And I'm looking out for what are some other sources? Are there other people that we could spitball with, those more diverse sources?,” he said. “There's not a secret sauce to it. It's simply a matter of if I'm looking at every name that's coming up in a story so far, and they all look a bit like mine then we don't seem to be going to a lot of different neighborhoods.”

Each editor stated how the source selection has to reflect the story, which means that if a story is centered around the Latinx community, it will include a Latinx source. On the other hand, if it is a community story, it will still include Latinx sources due to their large population in the region. Crain provided an example about including the Latinx in a general story. “If I was doing something on education, and part of it was how it would affect students in the community because our school district is so heavily Latinx, you'd have to talk to people to reflect how it would affect the students,” he said.

In the Community

A constant theme that crossed each magazine was the importance of community. The people working in the magazines are often involved in aspects of the community and most editors make sure they could reflect the communities as authentically as possible.

The community of the area is different to a magazine’s audience and demographic. Editors noted that community meant every type of person in the area and not making distinctions to ethnicities, gender or ages, which is something audience demographics are broken into.

“Everyone involved in making the magazine, in writing for the magazine is a Fort Lauderdale local,” said *Fort Lauderdale* Editor-in-Chief Erik Petersen. “We're just really steeped in the community that way. I think it's just a matter of staying active in one's entire community.”

Each city selected is highly diverse, and that does not just stop at the Latinx community for certain locations. “We have great Latino and Hispanic communities, Haitian American communities, Caribbean,” said Petersen. “We're also one of the big boating and yachting capitals of the world, which brings in people from all around the world. So, we are an immensely diverse community here.”

Reflecting a Highly Populated Latinx Area

Petty has been working at *San Antonio Magazine* for ten years and slowly climbed up the ranks to become editor-in-chief in November 2020. Petty worked in a variety of editorial jobs at the magazine throughout her tenure and said that over the past three years the magazine had undergone a small rebrand. With the help of a consultation organization, the magazine was able to learn more about the San Antonio community and make sure to reach people all throughout San Antonio, rather than just where subscribers lived. “We've actually found that that people seem to appreciate that, and it has helped grow our online audience as well,” said Petty. According to the magazine’s media kit, the website averages 86,000 monthly visitors, compared to the magazine's monthly circulation of 17,000.

Petty mentions subscribers living in the Central, North, and Northwest regions of the city and there being an emphasis growing readership toward the South and West sections of the city, which is predominantly Latinx. “It's still historically one of the poorest zip codes in the country, but it's very rich historically and culturally speaking,” said Petty. “There's a lot of artists there, a lot of events there, even a lot of restaurants there. It's kind of a destination for people in that neighborhood to enjoy as well.”

San Antonio Magazine is not the only Texan magazine that shifted its audiences over the years, *D Magazine* has also undergone a bit of a rebrand. In 2009 *D Magazine* moved from the suburbs of Dallas to downtown Dallas, and this is when senior editor Zac Crain started to see a shift. “We moved downtown and started being more of a reflection of the city as a whole,” said Crain. “I think that's more intentionally... obviously not perfect, but definitely striving toward that.”

Before the shift, the audience was predominantly white and affluent, said Crain, who has been working at the publication since 2007. Now the organization caters to the diverse city that

Dallas is, where 41.5% of the population is Latinx. “We've been trying to appeal to a bit of a younger reader over the past few years,” he said. “We've tried to appeal to a more diverse audience over the last decade, certainly over the last four or five years. We don't want to get stale or too old...or it's only appealing to rich readers, but we also want to have stuff that does appeal to rich readers because that helps our advertising rate. It's all a balance of art and commerce type of thing.”

Crain notes the process of appealing to diverse sources was by starting to featuring social justice issues more and hiring diverse journalists. The diverse hiring process starts with having diverse interns and “just trying to bring those different people up through the ranks and give them a shot to see if we can develop from there,” he said.

Food, Crain said, is an easy way to portray diversity. A story featured in *D Magazine's* March 2022 issue, “Drink This Now: The Espresso Martini at Parterre” focuses on beverage director Joe Rodriguez, who is of Latinx descent. Another story, “At the Dallas Museum of Art, a Customized Culture in the Concourse,” focuses on Latinx art, by showcasing lowrider cruising culture. This demonstrates how the magazine can include the Latinx community in different sections of the magazine.

Palm Beach Illustrated is a luxury lifestyle magazine for the Palm Beach, Florida area. Nikolopoulos has been with the company for 18 years and said the audience is a mix of residents and the tourists who frequent the area. Palm Beach has a 23.4% Latinx population. As an immigrant woman, she makes a conscious effort for the magazine to be diverse. The magazine wasn't always making efforts toward diversity, but it has improved due to Nikolopoulos' efforts and the community evolving. “We try, with everything, to be diverse and bring different voices,” she said. “Any underrepresented group, that could be underrepresented in terms of race,

ethnicity, gender, or sexual orientation. We include everyone in our pages.” She also mentions how as the magazine grows, the opportunities to bring in Latinx and other diverse voices also can grow.

Nikolopoulos provided an example of how diversity can be found in the magazine with the “30 under 30” story from the March 2022 issue. The people featured in the story range in ethnicities and genders, including Latinx Influencer Gabriel Conte. The story was done not only to represent people in the community, but there was a conscious effort to include people of different backgrounds. “The story is a wide representation of our community,” she said. “And the people you see here, in the Latinx community, the Black community, the LGBTQ community, and so on down the line.”

Petersen has been with *Fort Lauderdale Magazine* since 2015 and strives to make the Florida magazine reflect its diverse location, which has a 46.6% Latinx population. Petersen does not view the Latinx community as a different entity but rather looks at including those voices because they are there. “I always tried to get away from the thinking that, 'now we are going to go write about a community,'" he said. “I think of this as our community, and diversity is not something that we kind of sprinkle on to a story here or do something in this month. But it's something that needs to be shot through everything we do and every kind of coverage that we have in the magazine. It's not its own category; it belongs to every category, essentially.”

The writers Petersen works with usually know that he is looking for diverse sources and early in the writing process, it can be easy to catch and fix, he said. The magazine tries to incorporate these voices throughout its pages, from food to housing to history, the voices can be varying.

The Range of the Latinx Voice Inclusion

Abigail Peterson has been the editor-in-chief of *Sonoma Magazine* for three years and has a unique perspective when it comes to featuring the Latinx community, due to the magazine's relationship with the local Latinx newspaper and efforts to teach reporters about the Latinx community. *Sonoma Magazine* is under the Sonoma Media Investments group, which houses several daily and weekly newspapers in Sonoma County, California along with the Spanish newspaper, *Latino Living*. This partnership helps *Sonoma Magazine* work within its community and how the Latinx community is involved within the company through a different channel.

Sonoma County has a 27.3% Latinx population, and Peterson acknowledges that a lot of the population is not only Spanish speaking, but they speak regional dialects of Latinx countries, and the magazine hopes to even reach out to those individuals with its coverage. Peterson highlighted three magazine issues that had a heavy Latinx feature; the September/October 2021 issue, “Chasing Harvest” a roundtable with community leaders at the height of the pandemic in the “Resilience” issue from January/February 2020, and a piece on local environmental leadership from the March/April 2022 issue “Finding Giants.” The “Chasing Harvest” issue was one of her favorite issues. Peterson discussed the story “In Their Hands,” a story that focuses on grape farmers, who are a majority Latinx, and how they navigate the wildfire season. Peterson notes that the community is largely rural and has agricultural roots, with many of the workers being Latinx. “ From the very beginning, the voice of the Latinx community was the entire reason for that particular story,” she said.

Other avenues the magazine pursues to be inclusive include translating certain materials, such as “In Their Hands,” into regional dialects and working with the journalists at the Spanish language newspaper with translations or reaching out to sources. The company also offers to cover the charges of Spanish classes if a reporter chooses to take them.

Peterson notes that coverage of the Latinx community has been growing more since she started working at the magazine in 2019, and when asked why she said, “Because it’s the right thing to do.” Peterson also spoke about cultivating a relationship with the Latinx community due to the increased coverage and having Spanish-speaking journalists who can help form better connections. “I think that I think that we have earned people's respect,” she said. “And I think we've earned the respect of the community.” Diversity in the newsroom doesn’t stop at the journalists, as Peterson said there are also efforts to have diverse photographers, including Spanish-speaking ones.

“The audience is at the heart of every editorial decision we make,” she said. “We want to tell beautiful stories, we want to tell important stories, we want to tell stories that are very seasonal and reflect this place and its people.”

Many editors stated they started to make an effort on inclusion, which came in many forms. One prevalent answer among the editors was being aware of what was occurring in the Latinx community, by speaking with Latinx community leaders or following what events were occurring. Petty mentions staying in contact with the wife of the San Antonio mayor, due to her being a Latinx woman. This showcases how editors can form connections with diverse people in the community who can then add diverse voices in the magazines.

Crain, Petersen and Nikolopoulos touch on having diverse reporters, freelancers and photographers working with the publications. Hiring diverse interns can help publications find future reporters and editors to help form connections with the communities they are a part of. Crain provided an example of a reporter he had; Roberto Andrade Franco was a staff writer who brought Latinx viewpoint to *D Magazine*. Although Franco was primarily a sportswriter, he was able to share personal essays on his family’s dishes in “For Me, Capirotada Is the Taste of

Dancing and Singing at Home.” Franco moved on from the magazine after the financial struggles the magazine faced during the pandemic.

“The big thing for me, going forward, especially this year, now that we're starting to respond better financially is that we have the funds to get somebody like Roberto, not just get one, but two or three, as much as we can find,” said Crain. “And that is reaching out to journalism professors I know to see if they have some ex-students that might work. That's hiring interns, which I have been a big part of the last three years since we didn't have a managing editor.”

On the other hand, some publications do not put much thought into being diverse. When asked if the magazine made efforts to include the Latinx community, Fodiman said “no.” Tampa Bay, Florida has a 28.4% Latinx population, and Fodiman does not view them as an “other.” “We might include in the story that they came from Cuba, that they came from Spain or some factual thing,” said Fodiman. “But we wouldn't just identify somebody as a Latino.”

Fodiman states that there is no identification toward people of Latinx descent, but they are featured, such as the former Florida Governor Bob Martinez, who is mentioned in the magazine due to his community involvement. When taking photographs at social events, Fodiman said, they only take pictures of those important to the event, their heritage is not at the forefront of the photograph. There is not much thought on incorporating or including the distinction of the Latinx community because “it’s just not part of our community down here,” he said.

Labels and inclusion are not at the forefront of the magazine because the magazine focuses on “the good stories” of the community, and that involves everyone in the community. Fodiman, of Jewish descent, also said that he wouldn’t like being labeled as Jewish. “I think I

would probably be very appalled if somebody wrote something about me and somehow managed to get in there, ‘the Jewish editor’,” he said. “Maybe I’m just super sensitive to that.”

Although Fodiman stated he makes no effort to include the Latinx community, Fodiman said he doesn’t view including the Latinx community as something he must do. Fodiman continued to state that the Latinx population is a major factor of the community and are included due to their large population . “We don’t put labels on anybody,” he said. “They’re an important part of the community.”

An Atypical Regional Magazine

The State Magazine

New Mexico Magazine has a 60% out-of-state audience and a 40% in-state audience of its 150,000 print readers, but the magazine focuses on New Mexico and its people just as much as a typical regional magazine. Steve Gleydura has been the editor-in-chief of *New Mexico Magazine* since 2020 but wasn’t truly integrated until January of 2021, due to pandemic delays. Before accepting the job, Gleydura was an editor for *Cleveland Magazine* for 17 years.

New Mexico Magazine is different due to its larger coverage region and being focused on promoting places in New Mexico. It also doesn’t contain as much long-form journalism as some of its competitors, such as *Arizona Magazine* and *Texas Highway*. Although the magazine does have a large out-of-state audience, many of the readers are former residents of the state, and Gleydura has learned, through letters, that people want to stay connected to “a place and a culture that they really love, and they really depend on us to bring that to them.”

“We really are about promoting travel in the state and promoting the culture and the history and landscapes in the city,” he said. He mentions how diverse the state is, with the majority being Latinx, Native, and Anglo. The involvement of the Latinx community is

important to Gleydura because it is important to New Mexico. It manifests in different ways, “Whether it's lowriders, food, Chicano literature, or art, it manifests itself in all kinds of ways for us; our readers are interested in that,” he said.

New Mexican history is something Gleydura has been learning a lot over the past two years. Gleydura has learned not only native history but how the Latinx community has been present in New Mexico for over 100 years. “This is very different for me, and I still feel like an outsider in a lot of ways,” he said. “But maybe that's good, too. Because you look at things with different eyes, and you hopefully are just continuing to learn every time you put an issue out.”

One story he mentions is “Close Encounters of the Satirical Kind,” which features Mexican American artist Eric J. Garcia. Gleydura said how being New Mexican meant a lot to the audience and how they were usually identified as being long-time residents of the state. In this story, Garcia is named Mexican American and a 12th generation New Mexican, showcasing his roots. The story does not revolve around his ethnicity but is mentioned in passing when discussing Garcia’s art featuring aliens in the Spanish conquest of Aztecs. This story is one example of how people’s heritages are featured in the magazine's storytelling.

”Half the population identifies as Hispanic,” said Gleydura when discussing the importance of featuring Latinx voices. “It's also just a product of the people who you are covering. Culture is very important to our readers.”

Gleydura is still striving to represent New Mexico’s people and culture and is doing it one issue at a time. “We can still be doing a better job at understanding New Mexico,” he said. “Understanding the concerns of its people, representing those people on our pages. The only way to do it is to learn and make the effort,” he said.

The Neighborhood Magazine

Melanie Warner has been in the magazine publishing industry for 30 years and was an editor for most of her years, she started focusing more on publishing eight years ago. Warner merged with Best Version Media eight years ago where they were able to create 1,000 different neighborhood magazines. *Fresno Magazine*, located in California, is now broken up into neighborhood magazines; *Bluffs*, *Fig Garden*, *Copper River/Monte Verde*, *Fort Washington*, and *North Clovis*. Each magazine highlights its community members rather than providing hard-hitting news and is provided to readers for free. Money comes from advertisements with local businesses; they can also provide stories for the magazine. Warner describes these magazines as “social media in print” and a new wave of journalism. This magazine format focuses exclusively on the people in the neighborhood and focuses on positive news. The neighborhoods where the magazines circulate were chosen based on income level and home value. An example Warner provided was a neighborhood where residents' average annual income is \$150,000 and a home value of \$400,000.

The magazine's covers always feature the families in the neighborhoods, either by their request or having community submissions. Fresno has a 49.9% Latinx population, and Warner said some neighborhoods could have a 52% Latinx population, but there is no distinction to have six out of the twelve magazine issues be Latinx families. Warner, who lives in Fresno, states that the focus is on bringing in good news regardless of ethnicity. The magazine includes features, local houses on sale, recipes, and other news community members want to share. Residents are also encouraged to write their own pieces to submit.

Warner said some people just don't want to be included when she has reached out, even in other areas of the magazine. “It's not because we haven't tried it,” she said. “Sometimes people just don't want to be under the microscope they are much more private. We try to look at those

segments (in the magazine) and encourage people to be included because it is a very inclusive community, and we want to celebrate diversity.”

The biggest challenge Warner has found is photography at events. “The challenge for us, what I found, is when we go out and do fundraisers and take pictures at fundraisers,” she said. “Predominantly, the people that show up at the fundraisers are Caucasian. It's difficult to find anybody that's a minority that attends and supports fundraisers unless the cause is specifically for a minority.”

Overall, this magazine is modeled and runs completely differently from other magazines but can face many of the same challenges. In particular, when the magazine tries to include Latinx voices, but cannot due to those voices being unwilling to be included.

Conclusion

Editors were able to provide examples of how they portray the Latinx community, such as how they are included in stories or used as sources. The biggest tip they had was making an effort to include the Latinx community and making sure sources were diverse, which could be discussed during the planning or editing stage of a story. Editors also noted that diversifying newsrooms can help create more diverse stories. All editors said they make an effort to stay in tune with their communities and due to the Latinx’s large population found it easy to include the Latinx voice. *Sonoma Magazine*, in particular, makes sure to help its reporters learn about the Latinx community through workshops and use their local Latinx newspaper and journalists as resources.

Peterson shed light on how *Sonoma Magazine* and the company at large strive to include the Latinx community, by also working with the Spanish language newspaper in the community and providing the opportunity for reporters to take Spanish classes. This showcases how one

company can fully embrace working in a Latinx community and provide avenues for reporters to feel comfortable enough to reach out to the Latinx community.

I found *Sonoma Magazine* to be the publication that fully embraced their Latinx community. Peterson was also the interview that highlighted how much a publication can try to make the involvement of the Latinx community easy for the journalists and community. Although some publications do not have the same resources, having journalists who can speak the same language to ease a source can be critical to form connections.

Newsroom diversity was one of takeaway that I found could help publications form connections with their communities and help develop the best stories. Although each editor stated they strive to hire diversely, for their staff or freelancers, it may not always happen.

The most important factor of including the Latinx community in city and regional magazines was by simply making an effort. Almost every interview state that they made efforts to include Latinx sources and stories. Making an effort started at the beginning of a story's inception, by being aware of what was occurring in their Latinx communities. Source selection was an avenue that editors had to pay attention to when planning a story or during the editorial process. Keeping an eye on what voices were used during all stages of a story's development was the real key of creating Latinx coverages in their stories.

On the other hand, Fodiman showcases that there may not need to put an emphasis on the Latinx community due to them being such a large part of the community. Seeing that many editors were able to include the Latinx community easily, due to their large population, showed that they were following their journalistic practices in including all aspects of their community.

Although newsroom diversity, working with Spanish speaking reporters, holding workshops to learn to communicate with their Latinx community are great ways to make sure

they are included, being a good journalist can easily find the Latinx voice. City and regional magazines are mostly about their community, and not including their largely Latinx community would not fully let their audiences learn about a large part of their city or region.

APPENDIX A: INTERVIEW TRANSCRIPTS

Interview with Zac Crain

Zac Crain has been a senior editor for *D Magazine* since 2007. Crain writes and edits features and columns for the magazine.

Zac Crain

How do you say your name?

Pili Swanson

It's Pili.

Zac Crain

Pili. Okay.

Pili Swanson

Yes, thank you. And thank you so much for being part of my project.

Zac Crain

Oh, no problem at all.

Pili Swanson

Awesome. So, I just want to make sure you are a senior editor for D Magazine?

Zac Crain

Yes, I am.

Pili Swanson

And how long have you been doing that job?

Zac Crain

I guess my official first day was July 31st, 2007. So almost 15 years.

Pili Swanson

Okay. So, my project centers around how city and regional magazines portray their Latinx communities, especially if they are in a heavily populated Latin X community.

Zac Crain

Right.

Pili Swanson

And I don't know if you're aware that Dallas has a very high

Zac Crain

Oh, yes.

Pili Swanson

Latinx community. So, I'm trying to see how editors go around to integrate them. So, I just have a couple of questions to ask you. So how do you identify the magazine's community?

Zac Crain

I guess for a long time, probably our target. When it started off, I guess maybe our target audience was a bit more affluent, I would say probably predominantly white. We moved into a new building in downtown in 2009, or 10. I don't remember exactly. And I think since then, it's been more of a reflection of the actual city, or a very much more intentional reflection of the entire city. Because prior to that, we were just on the cusp of Highland Park, which is a suburb, it's kind of a city within a city. And that's where it's, you know, it's where Jerry Jones, owner of the Cowboys, I think the median income is somewhere north of 200 to \$300,000. And so, we moved downtown and started being more of a reflection of the city as a whole. I think that's more intentionally so. I mean, obviously not perfect, but more definitely striving toward that.

Pili Swanson

When do you think that shift was, during what year?

Zac Crain

It was 2010. I started, you know, like I said, in 2007, I was over that other building for a couple of years, we had started to shift toward that more, just by different writers coming on board and in different sensibilities, and, and I was one of those. And then times change, the city changes, our attitudes were to change. And so, we got out in the city more and started being more of a representation of what was going on around. Maybe at first just sort of, I wouldn't say accidentally, but because just not accidentally, but, you know, just sort of that's just kind of the mix it was and then I think we, over the years have taken a more strategic and intentional approach to that, to better reflect everybody in the city.

Pili Swanson

Do you kind of see the magazine as more of an extension of the community now?

Zac Crain

I hope so. I mean, I know it's not perfectly, I think so. I think if you actually looked at what we cover there is, it is a better reflection of what Dallas. Not perfectly, but we're striving

Pili Swanson

I did kind of trying to find like your guys' mission statement and it did say a lot about trying to reflect the community. So how do you in the magazines writers try to maintain your magazines mission statement.

Zac Crain

We try to keep our eyes and ears open as to what's going on and, keep in touch with everything that's going on in the city and listening to people. Listening is, I guess, the biggest part of that because even if you're doing your best if you were just seeing everything through your own sort of lens, you might miss some things or you might have your own, bring your own biases and that

kind of thing to it. So, listen to this feedback from people or just conversation with as many people as possible is a big part of it. The pandemic has been weird because it kind of limited for a while our ability to, to add as many voices as we would like into the magazine just because we didn't have the freelance money. But I know prior to that we had been working, specifically as far as like Latinx and in the Latin/Latino/Latina community. Here we had a writer named Roberto Andrade Franco, who was doing a lot of things for us and bringing a new voice and new perspective. Because he's from El Paso, and he was a PhD student, I think, at SMU. Anyway, he did a lot of things for us, both in the historical sense and from current times, and current trends and things. You know, he did a story on, like a personal kind of essay about this dish that his mom and his grandmother would always make around Easter, I think it was, and he went back to this, community that had risen around the old cement plants around the edges of the city, he thought the car clubs, cowboys, fans, all these kinds of things. Then we were trying to even bring more and more into the into the magazine, and then we weren't able to afford him during the pandemic, and eventually he did move on from us. Now he's got a job at ESPN and so miss out on Roberto, I loved him so much. And I was his editor. It's always exciting. He did some just really good, important, but also fun and lively work for us. So, we're trying to find somebody who is kind of filling that role as much as we can.

Pili Swanson

Sorry, for the background noise. That's the radiator

Zac Crain

No no, I can't tell everything's okay.

Pili Swanson

Having that Latinx kind of journalists in your newsroom, did you feel like, that's how you were really able to include the Latinx community into your magazines through him? Or was that just like one facet?

Zac Crain

That was one facet. I mean, it's obviously a huge facet, because he was somebody with the credibility and the knowledge to, you know, because I can, what I don't always love is to have somebody parachute into a community that they don't understand and feel like they get it, you know, after two weeks. So, it was great to have somebody who's got roots and a background. And I think that's more of what we need, rather than rather than just stories, but being told by the people who are more connected to them. And, you know, right now, we're missing that voice. But we're trying to, we're just now getting the resources to build that back in. So, we're looking for another Roberto to do that. And I know there are a lot of younger writers coming up so we're trying to do our best right now. I do think it's important to have that voice rather, this not just diversity of subject, but diversity of writer. That is important. And like I said, done imperfectly, but with an intention towards making that better.

Pili Swanson

How does the magazine incorporate its location into its stories?

Zac Crain

We try to make sure it's not just everything that we do is something that is important to Dallas, and not just a story that we've made important to Dallas, we'd like try to have everything have some sort of like actual roots here, rather than just like trying to turn a national story into a local one. As much as we can, not to chase those kind of trends as much. Obviously, that sometimes we do things like that, but I guess like the big question we try to ask at the beginning is like why Dallas? What is this about Dallas? What is this telling me about my city? What are we trying to tell people about our city?

Pili Swanson

How is the story selection process at Dallas occur?

Zac Crain

I mean, somewhat chaotically it's a mix of, periodically we have big idea gathering meetings. And then we take all these, and we try to cobble them together into a mix from month to month, that makes sense. And we kind of plan out as far as we can, and then that gets torn up, like every month, but we try to, like have a mix of, at least in every issue to have something that's more of a read, something that's a little bit more like useful, servicey. That kind of thing. We have staff meetings every week, just about other ideas we have coming in. We're a really small team and that gives us the advantage of being able to move really quick. Rather than try to turn a big, you know, it's not like trying to turn an oil tanker, it's turning a speedboat, because it's three, or four of us right now. So, there's not a whole lot of machinery, it's just kind of like, here's an idea, you want to do it. Alright, let's do it. We can knock stuff out pretty quick. We have longer range things. I did a story last year that it worked on all year. But you know, I've also done stuff that's worked on for eight days. It's a mix.

Pili Swanson

During this process, do you consider your who your audiences is a lot? Or just what kind of story it is?

Zac Crain

Yes and no, sometimes, we have a story that we just want to get out there. Sometimes we are trying to appeal to a certain audience, but that's kind of a moving target, we're not actually sure. There's things that you think would work because they're popular, but they don't because of our reader. But we're not exactly sure why. You'd think from the outside that a Dallas Cowboys story would do well because they're, super popular, not just in Dallas, but around the country. And then every time we've done, it's only been a few times, there's been one cowboys story, or a former cowboy, that's appeared on the cover, and it's done really well. And that's in 15 years and pretend one, and it's maybe been half a dozen of those stories, and they just always tank so we try to consider who might be the potential reader for it, but most of them we think in terms of the quality of the story and the importance of it, and we just kind of go from there.

Pili Swanson

How does the magazine as a whole try to serve it's different demographics?

Zac Crain

The different demographics?

Pili Swanson

Such as race, gender, ethnicity, age.

Zac Crain

We've been trying to appeal to a bit of a younger reader over the past few years. Like I said, we've tried to appeal to a more diverse audience over the last decade, certainly over the last four or five years. Just as we've explored social justice issues more. Certainly, I've done that, but I'm afraid we've only had a few people (do that). We don't want to get stale or too old, we don't want to create artificial lines, because something is too late, or it's only appealing to, to rich readers, but we also want to have stuff that does appeal to rich readers because that helps our advertising rate. It's all a balance of art and commerce type of thing. It's a mix from the different types of stories, but also the different kind of audience and the different demos that we might try to try to reach.

Pili Swanson

How do you and the writers in the magazine select sources?

Zac Crain

Sources? That kind of depends. I've got some sources that are just people I check in with that just happen to that have deep knowledge about certain subjects, but like broad knowledge, they're helpful with me to make connections because they just happen to know different people. I guess it depends, I don't know if I have like just a whole bank of resources, I have six to 10 or 12 people that I trust on different matters and kind different things that I'll reach out to them just to bounce things off of, if they don't have like a direct connection to something. I might just reach out to them and say, "Okay, tell me why I'm being stupid about this, or what have I missed?" I try to reach out to people who have different experiences, you know, older, younger. I just talk to my son that is 17 going on 18. So, I probably would talk to him. You know, people I've met over the years from other stories, I'll reach back out to them, if it seems to be something that's connected to what they're doing, or, just to bounce things off. Or just to get a different perspective than my own. Because even if I think I know something about something everybody's got blind spots.

Pili Swanson

How does audience demographic factor into source selection for you?

Zac Crain

It doesn't really, I don't think. No, I mean, just the same as it would be with the story in terms of what I'm trying to accomplish. But in general, not really.

Pili Swanson

Is there an emphasis on selecting diverse sources?

Zac Crain

Yeah, I think for me and a few others for sure. I don't want to make a mistake, because I have only approached something from my own point of view. A number of years ago, I was writing

about the mayor of this small town, and she was the first transgender mayor in Texas. And I wanted to make sure people in, not her actual town, but people in the community, people with that same experience would check over my work to make sure I wasn't using the wrong words or saying the wrong things. Same with other different communities that I'm not a part of, whether it be Black, Latinx, or anything else. The only thing I can speak to confidently without doing the research and talking to people is being a white guy in his 40s. So, it's important to me to know people and talk to people in the civil communities, just to make sure that I'm accurately reflecting their experience.

Pili Swanson

What efforts are made at the magazine to include the Latinx community in your stories?

Zac Crain

Just to take that into account, to make sure that we are telling those kinds of stories, and hopefully, in the future, having more writers telling those kinds of stories. I guess the big part of it is attracting and reaching out and cultivating writers that will bring us those stories, beyond just stuff that we might notice or things like that. Certainly, the easiest way to do it, and we've in fact been doing that, on our next issue is through food. Through some of that we are able to weave in some cultural things as well. That's always like an easy kind of welcome mat, I suppose to introduce different cultures is through food. I think that happens a lot. So, we are able to do that on a pretty regular basis. But other things as well. The big thing for me, going forward, especially this year, now that we're starting to respond better financially is now that we have the funds to get somebody like Roberto, not just get one, but two or three, as much as we can find, and that is reaching out to, journalism professors I know to see if they have some ex-students that might work. That's hiring interns, which I have been a big part of the last three years, since we didn't have a managing editor in. We have three interns right now, Davion, who is black, Jessica, who is Mexican American and Rachel, who is a Vietnamese American. Just trying to bring those different people up through the ranks and give them a shot to see if we can develop from there. We're at a transitional time, because we are a very small staff, but we're able to start stepping up and we're trying to keep all of these things in mind as we add different staff members. If this person is such and such, then we should be looking for maybe the other two if we can. Just trying to have our office better reflect the city, which is an ongoing process, but something that we've definitely been aspiring toward, and now are actively kind of participating in.

Pili Swanson

Aside of people being diverse in newsroom, do you pay attention to community events? Or let's say restaurant openings?

Zac Crain

Absolutely. Yes, that's one thing for sure that we all get out and do not just making the magazine better, but to make our lives better. We all do that. We are pretty active in those kinds of things. Whether it's, food, events and just all sorts of things, music, especially. Those are the two things that are such an easy gateway to starting to understand other cultures. I found, just in my own life, I've been able to explore more things starting at that point, over the years.

Pili Swanson

Just to clarify, is that point food and music?

Zac Crain

Yeah, food and music.

Pili Swanson

What efforts are made to include Latinx voices as sources?

Zac Crain

Through the stories and making sure that the people in those stories are the people who should be speaking to those subjects. I don't know what the actual breakdown is, but I think we've had a pretty good mix of Latinx stories, especially over the past couple years.

Pili Swanson

When writing about a general news story, about anything going on in the community, when you go out and talk to people or find sources, do you try and be diverse? Or is it kind of like just first come first serve?

Zac Crain

It's a little bit of both, but it would depend on the story. For example, if I was doing something on education, and part of it was how it would affect students in the community? Yeah, you would have to talk, I mean just because our school district is so heavily Latinx, you'd have to talk to people to reflect how it would affect the students. You would just have to, and you'd be doing a disservice if you didn't. In general, depending on the topic, it's first come first serve, but it depends on who the community is affected. If it's a city wide thing we would do everything we could to reflect the actual community.

Pili Swanson

Thank you. Those are all the questions I have.

Zac Crain

I hope it was helpful.

Pili Swanson

Yes, it was really helpful. If there's anything else you'd like to add about D magazines, participation in the community or anything like that, please feel free.

Zac Crain

Just, kind of to go back to what I was talking about before. The magazines almost exactly as old as I am. It was founded in (19)74 and it probably has a reputation based on, it being a more high-end magazine. Since my time here, I've worked hard to dispel that notion in print and online and through our stories and through really trying to get back into the city at large. Our tagline now is "Making Dallas even better." That's something that we've really strived for. It's not just making white Dallas even better; it's making the entire city. In my mind, we've put in the work to serve more people, but I also know that it's an ongoing process. From where I'd love to be, to where we are right now, we're probably halfway there. We're still pushing to get to that thing. I think that's

what drives us month to month, year to year, just to try to get better, hit that spot. It's not easy. Not as many people want to go into journalism as much as they used to. People don't appreciate journalism as much as they used to so it's an uphill battle, but one worth fighting for, one worth taking on.

Pili Swanson

Thank you. I really appreciate your time.

Zac Crain

Good and if you have any follow ups just let me know. Have a good day.

Interview with Steve Gleydura

Steve Gleydura has been the editor-in-chief of *New Mexico Magazine* since 2020. Prior to working at the regional magazine, Gleydura was the editor of *Cleveland Magazine* for 17 years.

Pili Swanson

How long have you been working at New Mexico magazine?

Steve Gleydura

Well, that's a complicated question. I've been here just over two years; I took the job right before the pandemic in 2020. It's complicated because I was the editor for Cleveland magazine for about 17 years or so. And when I took the job, the pandemic hit, and they told me, 'Hey, don't come out here, because you can't see anything about the pandemic.' So, I actually worked from Ohio, for just about a year. We've only been in New Mexico since January of 2021. It's kind of crazy when you're the editor of a magazine that's supposed to be a travel magazine in a state that you've never been to. Two years, but I've only been in New Mexico for about a year or so.

Pili Swanson

Okay, and how does the collaboration with the tourism department work?

Steve Gleydura

We're an Enterprise Fund. Financially, we're on our own but our role is to support tourism in the state of New Mexico. They don't really have any editorial control and they really don't have much financial control, but we're all state employees. That's kind of how it works. We collaborate with them on some social media stuff, they help us out with some of that stuff. We produce their annual travel guide. We use a lot of our own content there. It's a different kind of relationship for me who's worked in media for a really long time, but private media. There is some oversight, but it's not like they are financially supporting us the whole way, like some other magazines like *Arizona Highways*, is fully supported by the state, and I think *Texas Highways* is too. We're the oldest state magazine, we're celebrating our 100th anniversary in 2023.

Pili Swanson

The collaboration doesn't really impact your coverage.

Steve Gleydura

No.

Pili Swanson

Okay. So, kind of bouncing off of that, how do you identify the magazine's community?

Steve Gleydura

Our audience is about 60%, out of the state of New Mexico and about 40% in the state of New Mexico. And one of the things that I really tried to focus on since joining the magazine is trying to promote travel within the state and so New Mexicans enjoying all the great things that they have in state, so, those little weekend trips, those kinds of things. We've moved a little bit more service oriented, more like city and regional magazine, then say, some of our competitors, *Arizona, Texas Highway*, those kinds of magazines, which are a lot more long form. Really, that service shift has been to attract New Mexicans to travel throughout the state. I think to like, when you think about our out of state audience, just from letters, we receive those kinds of things. It's mostly older, it's people who enjoy traveling to New Mexico, but also a lot of ex-pats who really just want a connection with the state and want to stay connected to a place and a culture that they really love and they really depend on us to bring that to them.

Pili Swanson

Okay, that's interesting and different from other magazines have spoken to

Steve Gleydura

Have you talked to a lot of city and regionals? Is that you've been talking to?

Pili Swanson

Yes

Steve Gleydura

Yeah. I mean, as someone who worked at a city and regional for a long time, I completely understand that. That's one of the reasons to why I wanted to kind of warn you off a little bit about what I had to say. Because the other thing is that we're not like a city and regional magazine. We don't cover issues really. We really are about promoting travel in the state and promoting the culture and the history and landscapes in the city. People hear and so we're a little bit different than a city and regional which tackles issue oriented stories, those kinds of things. We really don't do that.

Pili Swanson

Oh, that was perfectly fine, because my question just lies on when there's a magazine in a region that has a highly populated Latinx community. Does the magazine take that into account? If they don't why? If they do, yes, that's just kind of what I'm wondering.

Steve Gleydura

It's an interesting question. I think we do have an interesting perspective on that. I'm going to be frank with you. I'm still learning all this. I'm a 50-year-old white guy who's lived in Ohio for his entire life. The culture shift here is very different. It's been an adjustment for me, but that's what I

love about this. I feel like I'm learning every single day about New Mexico's rich cultural history. One of the things, I had an early interview, which was fantastic, with Rob Martinez. He's the state historian. And this was like, Summer 2020. So right around a lot of the Black Lives activism, and how that sort of manifested here in New Mexico was a lot of the colonial statues were under attack. On Santa Fe Plaza got torn down. While it was a black lives matter, it was really a cultural reckoning here in New Mexico, which was really interesting to be a part of, and, so he said, history in New Mexico, is something that's present in our everyday lives, history and culture. It's not something that happened 500 years ago, it's not something that happened 100 years ago, it's something that we're wrestling with right now, every single day. And I was like, oh, okay, that's really, I mean, it's a was a very different way of looking at culture and history here in New Mexico. So that's something that's always kind of stuck with me. It's something that makes New Mexico really, rich.

Pili Swanson

Yes, I'm going in a slightly different direction, how do you select stories for the magazine?

Steve Gleydura

It's tough, we're in Santa Fe. And especially during the pandemic, when you couldn't travel, or weren't really allowed to travel, especially as this is being, you know, part of the state, the state had not allowed its employees to travel. So that's tough when you're in the, what is it the third largest state by area. And you've got a lot of ground to cover. It was difficult during the pandemic, but you know, we've got a good group of freelancers, we really have tried, since I got here to find freelancers kind of scattered throughout the regions of the state. We rely on them to help us out. I think the other thing that we have tried to do is, as a part of the state, we reach out to a lot of the, the local and regional conventions and visitors bureaus, and talk to them about what's happening in their region, what's exciting, what's new, you know, where they're going with some of their, their publications. And so those are kind of the ways that we've done it. You know, now that the pandemic has led up a little bit, we've started to be able to get out more, which has been great. So, you know, our staff is really small. Our editorial team is just me, the managing editor, and a senior editor. And we didn't even have a senior editor for most of the last year, she's only been on board for about six months. We've tried to get out as much as we can. The state itself does some things that, you know, like, they do their own little fam tours. Getting out in the communities to hear what's new, and I've been a part of one of those, I've got another one of those and in May. We collect stories in the same kind of way. I think the other thing too, which is kind of cool. It wasn't this way at Cleveland magazine, because people have such an attachment to both this state and the magazine because it's been around for so long. You know, we get regular readers pitching us stories all the time, which is, which is kind of different. You know, like, I didn't feel like I got that included magazine, but our audience also Um, finds stories for us and sends them our way, which I think is a little different than the way that I kind of worked at Cleveland magazine too. So

Pili Swanson

that is interested in so do you because of having such so much interaction with kind of your audience? How much do you consider who they are when selecting stories?

Steve Gleydura

Yeah, you know, I mean, I think the great thing is that our Managing Editor has been in the state for a long time, she's very well connected. I think people reach out to her with story ideas all the time. And you know, whether it's a reader or you know, a PR person at a hotel, hotel, or at a Convention Visitors Bureau, she can vet those pretty well, I kind of leave a lot of that stuff to her. But I do think that we're very conscious of the fact that we're a multicultural state, and that that's a part of what makes us special. And it's something that we consider all the time when we're looking at stories, whether that comes from a reader, or whether that comes from, you know, someone, you know, a CVB, or from one of our writers.

Pili Swanson

And how do you in the magazines, writers maintain the magazine's mission statement?

Steve Gleydura

Yeah. You know, the, the mission statement is shifted a little bit since I got here. But I think that the big thing for us, like I said, you know, we added a little bit more service, so that people can gain some value out of the magazine, so that we pick up a magazine, you always have something that I can, you know, implement, whether it's like, oh, a new restaurant that I want to go to, or a great hike that I found, or this cool art exhibit that is opening up. I think that that's important for us, I think that other thing for us is to really infuse a sense of what is great about New Mexico into all our content, whether that's the writing, or the visuals, or our social media to you know, I mean, I think that we're not just a print magazine anymore, nobody can be. That's something that's important to us? And it's interesting, too, maybe I'm not answering your question exactly the way you want. But it's interesting to me, too, that coming from the city and regional magazine, one of the things that we always put people first put their faces first. And a lot of times, that's not what our that's not what our audience reacts to, our audience really loves the unique New Mexico landscape. And reacts to that heavily. And it's that has been a shift for me to that, like, part of the it's almost as though New Mexico itself is a character that we have to represent all the time.

Pili Swanson

And when writing about a place like that, how do you kind of fill it with sources? are just kind of how do you guys like sources for your stories?

Steve Gleydura

Right, that No, I hear your question. And I'm trying to answer it in a way that because we're not a city and regional magazine, our sources are, again, I think we're in a multicultural state. Trying to make sure that we represent as many of those voices as we possibly can throughout the magazine is important to us. And, you know, one of the things that you might hear about New Mexico is that it's a tri cultural state, which is Hispanic, Native and Anglo. But really, you know, that itself, isn't there. Because, you know, the black population is about 3%. There's a good Asian Pacific Islander population here, and to ignore all of those, any of those voices is problematic for us. So, you know, we're really trying to make sure that we read present all of New Mexico in our coverage. But we don't, I guess why pause is because we don't have the kind of traditional, like, oh, there's five sources in this story, you know, like, in a lot of times, we're going to, we're going to a town for our destinations. And that's the place where like, it is important to make sure that, you know, we try and find some Native Voices in those in, in those towns and Hispanic voices in

those towns and Anglo voices in those towns. And I think that that is very important for the way that we cover the state of New Mexico, because we want to represent it in all its facets.

Pili Swanson

Okay, so do you say that there is an emphasis in selecting diverse sources?

Steve Gleydura

Yeah, I think we, I think we're very conscious of selecting sources that are diverse and represent New Mexico in all of it. It's interesting to that. Another thing that if you're not from here, it's an interest. Where are you from? Where are you from? Actually,

Pili Swanson

I'm from North Carolina.

Steve Gleydura

Okay. If you haven't lived in the southwest, it's a very different thing. And especially in New Mexico, where the other thing that I found here, which is interesting, is that I get any is super important to people. I think part of that comes from Native American identity, and the way that people identify with both their mother's lineage and the clans that they're from. And I think that that's a super interesting part about New Mexico is that identity is important, as well as that Hispanic or Latino, or Chicano identity and how people identify with that. And even more, so the way that people identify with their generations in Mexico, like, I've never been in a place where people are like, Oh, I'm a fifth generation Mexican. And as someone who grew up in the Midwest, I've never heard anyone reference like, Oh, I'm a third generation Ohio, because, because the history doesn't go back that far. And when, when you hear people say, I'm an 11th, generation, New Mexican, like, it doesn't even register, like that doesn't even register to you, right, like 11 generations, you've been on this land for 11 generations. And so like, that's a real shift in the way that you think about identity in New Mexico. And identity is such a big part of who we are as a state, that it's something that we must think about all the time. Because Miss either, because Miss identifying somebody is, is bad. And I'm sorry, we're not identifying someone who would like to be identified in the way that they are, you know, there's been several times where people have identified themselves with, you know, like several Native American tribes, with, you know, Hispanic in their identification, and like, because all those things matter to them, and make up who they are. You have to be very careful about how you identify people in New Mexico, because it's very important to them.

Pili Swanson

Okay, and how, when you say, identifying them, how do you go around about making sure is, how much of that is in your coverage?

Steve Gleydura

Yeah. This was a kind of a shock to me, too. Like, if you look at some of our stories, especially in Native American coverage, we identify people with their tribes, people will identify themselves with their clans in stories. And so like, we often represent, like which Pueblo people grew up on. And it's very interesting to me that that is a part of what we do in like identifying people because it does matter to them.

Pili Swanson

I'm kind of going also into that, how much does the magazine's audience factor into source selection? Also, knowing that you have an audience that is out of state,

Steve Gleydura

right, right. I think our audience loves New Mexico for that sort of multicultural aspect. I think giving that back to them is important to us. I think we do consider that like, part of what people are attached to about New Mexico is its culture, cultural assets. And it's sort of unique food and culture and art. And I think that that is something that we try and reflect to our audience because they care about it, because it's a part of New Mexico. It's again, like, it's interesting to me because it's hard to separate these things. Because it's so much New Mexico's identity.

Pili Swanson

Okay

Steve Gleydura

I'm, I'm learning. I'm learning a lot of this, a lot of this is new to, you know, I, so I don't pretend to be an expert in any of it.

Pili Swanson

Yeah, I understand. going more into the Latin next community, what efforts are made for them to be in your magazine stories? Is it just from sourcing level to story centric, to any part of it?

Steve Gleydura

I think it's a little bit of everything. I think from the sourcing level two, the kinds of stories we just had a really great story about an artist. His name is Eric Garcia, he was part of the Roswell artists and resin and residency program, he grew up in New Mexico went to the University of New Mexico, and a lot of his art deals with, especially in Roswell, in, you know, its connection to like aliens. And that kind of stuff, has this connection to telling stories about like the true alien invasions, which were the Spanish coming over, and then the Anglos coming over and what they did to Native American people and did to, you know, Latinx people who were living here. And it's very interesting in that way, that it, it leaves through our coverage in the way that artists tell stories, the way that we tell stories, the sources that we use, it really is kind of woven throughout all of the magazine.

Pili Swanson

And is that a conscious effort, or just something that kind of happens due to the where you are?

Steve Gleydura

I think it has to be conscious. But I also think that when you know, half the population identifies as Hispanic, then it's also just a product of the people who you are covering. But again, like that culture is very important to our readers. Whether it's, you know, low writers, or food, or Chicano literature, or art, or it manifests itself in all kinds of ways for us, our readers, or our readers are interested in that.

Pili Swanson

And how do you find these types of stories? Is it just by freelancers being in the community?

Steve Gleydura

I think it's all those things. I think it's being in the community. I think it's talking to people, I think it's our freelancers pitching stuff, I think, you know, if it's trying to make sure that you're connecting with those communities that this matters to, in places, we do something called true heroes, which is sort of the only like, awards kind of program that we do. And making sure that we're reaching into the community there to get, you know, Hispanic nominations, and to find native nominations, and those kinds of things is really trying to connect in those ways. So, you know, I think it's just built into all the things that we do.

Pili Swanson

Okay. And kind of wrapping this up, how do you view? How would you describe just kind of the relationship between the magazine and its citizens? Yeah,

Steve Gleydura

I think. And as someone who still feels very much like an outsider to Mexico, I think it could be better. I think. Despite the fact that we've been around for 100 years, or almost 100 years. We can still be doing a better job at understanding New Mexico understanding the concerns of its people, representing those people on our pages. I'm one who always feels like you can be doing a better job at those things. And it's, like I've said, it's important to us. And we try and improve every single issue and you're not going to get it right every time. But if you keep trying to get better at it, connecting the magazine to its people in the state and the people who care about New Mexico then and you're listening and empathetic about their concerns, and what they want you to write about. And hopefully, you try to get a little bit better. I think that's, that's what we're trying to do.

Pili Swanson

Okay, is there anything else you'd like to add about magazine or anything you've learned that you want to share about its representation of the Latinx community? Just anything in general?

Steve Gleydura

Yeah. You know, I do think for us, this is, again, identity is a very complicated thing in New Mexico, because people identify as Hispanic and native and both and, you know, there's a lot of cultural interchange, and very complicated, because, the Spanish came to New Mexico, as invaders. And but then, you know, some of the storytelling is that, well, it was peaceful, and it wasn't. And so, you know, we're wrestling with a lot of the history. we're wrestling with our own history after 100 years, and how we covered the state. And that's interesting, too, because you look back at some of the ways that the magazine has covered those communities in the past, and it hasn't been great. But I think that keeping that sense, that identity is very important, in the very presence in New Mexico, is kind of what keeps me grounded in the way that we look back and look forward. I don't know, I don't know if that helps you at all, but again, I'm new I'm, you know, like this is very different. This is very different for me, and still feel like an outsider in a lot of ways. But maybe that's good, too. Because, you know, you look at things with different

eyes, and you hopefully are just continuing to learn every time you put an issue out, talk to somebody. So

Pili Swanson

Yes, thank you for your time. If you have any story examples, you'd like I you could share with me about these exploits. I'd greatly appreciate that. But is it alright, if I have any other questions to reach out?

Steve Gleydura

Yeah, absolutely. You can email me you can just call me on this number, send me a text, whatever you want to do. I'll send you some story examples. I'll send you that Eric Garcia story. I'll send you my interview with Rob Martinez. You have that. And if there's anything else you want to look at, you can look at our website, too, and see, you know, see what else is on there too, if anything kind of strikes. Yeah,

Pili Swanson

Awesome. Thank you, and thanks for your time, and I hope you have a wonderful day and week.

Steve Gleydura

Yeah, thanks and good luck with your project as well. All right, Bye

Pili Swanson

Bye.

Interview with Melanie Warner

Melanie Warner has been in the magazine publishing and editing world for 30 years. Warner was the original publisher and editor for *Fresno Magazine* for ten years before the magazine merged with Best Version Media in 2014. Since 2014 Warner has been the publisher for the neighborhood magazines.

Pili Swanson

I just want to learn more about, how you work for Fresno magazine. Correct?

Melanie Warner

I own it

Pili Swanson

Own it. Yes. And how long have you been involved in it?

Melanie Warner

I've owned magazines and newspapers for 30 years.

Pili Swanson

And how long have you owned Fresno specifically?

Melanie Warner

Fresno magazine. I've owned that for 10 years, and then we ended up partnering with a corporate partner.

Pili Swanson

Are you also an editor for the magazine?

Melanie Warner

No, not anymore.

Pili Swanson

Oh, you used to be okay.

Melanie Warner

Yeah, I used to be the publisher and editor. Now I'm the publisher. But instead of Fresno magazine, we partnered with a corporate partner. Now we have over 1000 magazines instead of one city, regional. We have we published private magazines for affluent neighborhoods. Instead of focusing on the city regional aspect, which was service journalism, now we focus on a community. So instead of the whole city, we focus on an area where there's a certain amount of income and influence. And then we, we publish magazines, for those neighborhoods, and we put the reader on the cover. It's almost like social media in print. So instead of focusing on the city, we focus on the people who live in that community.

Pili Swanson

How do you incorporate your location into the story?

Melanie Warner

The content is all local. We feature a family who lives in the community, we talk about what it is like for them to live in a community, their history, how they get back to their communities, how involved they are, their hobbies, their interests, they put pictures of them, their family on the cover, usually with their kids and their pets, in front of their home. So that we had to find a way to connect more with people, because what we found is, when we did stories about Fresno, people weren't necessarily proud of saying that they live in Fresno, they weren't, they didn't feel connected to the entire city. It's growing very quickly, there's almost tri counties, there's over a million people now. I think people didn't feel like it was didn't feel connected to the city per se, but they were very proud of living in Fig Garden or less. We have different areas broken down in our community, there's Beverly Hills, there's Pasadena, there's different segments of the community that didn't feel cohesive as one unit, just identifying with the whole city. And this is a new business model that was working very well compared to the old one.

Pili Swanson

How do you select what families are using stories?

Melanie Warner

They have to live in the neighborhood. We look at where we mail, the magazines, this is a free circulation, it's controlled, it's not paid. Our old magazine was a paid circulation, we had 100,000 subscribers every month. It's very expensive to produce the magazine and a lot of the small business owners couldn't afford it. Most of them just want to market within a two- or three-mile radius. So this new model works well, because it features a very micro target demo in the community versus the mass, , reaching 100 square mile radius, have over a million people to get maybe a 10% circulation number. With the controlled circulation, we only go to certain zip codes. We assess the zip codes, we look at the income, household income in the community, and we look at the home values in the community. And we specifically target the areas that we feel our sponsors would want to reach. It's a free publication that is completely supported by the sponsors. And the content comes from the readers. Because the content is written by the people, or the people, that it's inevitable that the people love it, they feel a strong connection to it. We have third party audits that we've done, where we have an 89.7% open rate and across the board of all of our magazines. One of the biggest challenges in media today, especially print is attention breaking through the noise of all the other distractions and media messages that are out there. And this has worked extremely well. Our company is one of the fastest growing companies in North America. We started out 15 years ago with one magazine in Milwaukee and now we have over 1000 magazines all over the US and Canada.

Pili Swanson

When selecting the people, is it you go and ask them? Can they pitch to you?

Melanie Warner

You mean as far as finding the cover families?

Pili Swanson

Yes.

Melanie Warner

We ask the community to send us people, we also get people that call into the magazine and say, 'Hey, I'm new, can I be featured.' We have local content coordinators who write local content in each of our markets. And they have their finger on the pulse, they live in the community. So they talk to their neighbors and find, , kind of source out those cover families. And they have to live in the neighborhood to be featured on the cover, we don't need your businesses or people outside, it's just because it's private. We have like kids classifieds, classified ads, like I have, my son has an ad in there. And he has since he was 15. I would never put his number in Craigslist, but I feel comfortable putting it in our magazine, because I know it's only going to our neighbors. And if somebody tries to subscribe outside of the neighborhood, it gets rejected only with that zip code in the areas.

Pili Swanson

And for these cover families, do you try and make sure they're diverse, or is it just kind of who lives there, that's all that really matters.

Melanie Warner

There's a lot of diversity in Fresno, extremely diverse city. We're 52% Hispanic. And there's a lot of different backgrounds. It's a great test market, there's a lot of national test markets here because of the diversity. Same as like, in Ohio, they do a lot of test markets there for the same reasons. But we represent the community. For example, one of our magazines, there's a high Indian population, that we want to make sure we represent that. The challenge for us is what I found, when we go out and do fundraisers and take pictures at fundraisers. Predominantly, the people that show up at the fundraisers are Caucasian. It's difficult to find anybody that's a minority that attends and supports fundraisers unless the cause is specifically for a minority. For example, African American community will attend an event for sickle cell anemia, because it's predominantly in African American people. But when it's the hospital, or when it's, raising money for this charity, or that charity, it's almost always Caucasians that show up for those events. When we take pictures, we have to represent who's at the event. But the readers will look at that as we're being biased, right, which I think is interesting, because we're trying to be respectful and say, here's who showed up. And here's a cross reference of the people that showed up. And, and yet, we can't represent people if they're not, they're just like, if we, if we wouldn't, if we have a community that is theirs, where there's a lot of Indian population, we and they don't want to be featured on the cover. And we never feature them. It's not because we haven't tried it, sometimes people just don't want to be under the microscope, they're much more private. We try to look at those segments and encourage people to be included, because it is a very inclusive community. And we want to celebrate the diversity. We've had also gay couples on our cover. Some in some markets that was received very well and other people cancelled their subscriptions and said, don't tell me this anymore. I don't agree with this. And other people said, bravo, great job, thank you for including this this group, and so it's kind of interesting, we just we try to be a reflection of what's happening in the community, and not, skew it or change it or correct the lens, if that's the right word.

Pili Swanson

How was the magazine able to build a relationship in these communities to flourish?

Melanie Warner

Honestly because I think we're the only media company that I'm aware of where we make our content and our platform, we give our platform to the reader. In a sense, it's successful, because it's like social media in print form. Think about it. If we were going to be on the cover of The New York Times, we have to do something controversial. Right, like to share the platform with other the way that other media companies are structured. It's, it's about giving information. It's about reporting a story or causing conflict somewhere. So even TV and radio if you're going to host the morning show, or be on radio, like it's, they're not going to make it about you and the reason that a lot of media companies are struggling is because they're Not making their content about their consumer, they're still making it about the city or about what they want to talk about. And by giving the platform to our readers and making the content about them, and encouraging them to share the recipes, right, like they may not be proud of living in Fresno, but they're proud of their roses, their kids, their pets, their plants, their new grandchild to the things that they put out on social media, we've given them a platform and print doesn't cost them anything. And they get a chance to get to know their neighbors and connect on a stronger level. And people really want a sense of community. They feel extremely isolated. During COVID, people appreciated so much more because they kind of lose their home. And they felt like their best friend was coming

over and giving them news and information in the community but not bosses. It's all very positive. Very supportive, encouraging. It's all feel good stuff. And people love it. And they respond very well to it. We don't do any political advertisements. We don't do any editorial about politics, because it can be divisive. And we want people to feel inclusive and celebrate their communities. We just give them a platform to do that.

Pili Swanson

Okay, that's very interesting. So is the cover family, the only thing in the magazine or do you also do a little write up

Melanie Warner

We do our cover families. The number one most read page and all we have, over 1000 magazines all over the United States and Canada and parts of Europe. Across the board in every single market. Our cover family is the most read or cover family feature cover story is the most read story and all of our magazines. The second most read page is our real estate stats where we include realtors. If a realtor gives us the MLS listings, they can sponsor that page. And we include the real estate facts that people love that because they can't have access to that unless they're like the MLS listings unless they're a relative, a realtor, and a Licensed Real attorney with the state. We publish those so that people know in the community, here's what my home is worth. Here's what my neighbor's home is worth. Here's the homes that are for sale in the neighborhood. How long have they been on the market? What did they sell for? What was the asking price? It's really important for people to have that knowledge. If they're, can they want to really know what's happening in the market? If they want to know, should I refinance? Should I sell now? What are the interest rates like? All the content that we do is really supportive to the reader, the only thing we do is give them information they want. There's no fat. It's kind of like the Trader Joe's version of the magazine versus Costco, which is all promotional this is this is just the content they want it. We have people that submit family recipes, pictures of their kids doing fun things like we have a sports section where we feature all the sports games in the high schools in the area, so that the community can show up and support the high school. Now because there's a there's no lack of support in the communities, there's just a lack of awareness. The cities don't do calendars of what's happening in their city, which is ridiculous. We are a place where people can come and find out what's going on in their neighborhood and their community, how they can celebrate things that are happening. And we started a sports magazine, just specific to the area, because my son actually won a bronze medal for team USA a few years ago when he was under 18. And he played for the USA. And the local newspaper didn't do anything about it. And I was taught but that's a huge deal. I when we were over there, we met another two families that were from the same area that we live in and went to different schools and their daughter's just won a gold medal for soccer. Again, nothing was done. We realize that the community loves sports, and they love local sports. We have here we have Fresno State, which is the ticket in this town that drives everything if the Fresno State Bulldogs are winning, the town is up, the restaurants are full, if they're losing, there's like this dark cloud over the city. And there's a lot of pride associated with that. We realized that we needed to really capitalize on that and focus on our local sports teams. And that's how we connect more strongly with the families and for parents and the kids. And they read it because they get to see their friends and people that they know in it. It immediately has the know like and trust factor and a strong content connection, which therefore makes the sponsorship ads much more effective because there's an

emotional connection to a sponsorship versus somebody just running an ad that doesn't make them feel warm and fuzzy seeing.

Pili Swanson

Okay, and do you find that the magazine is able to garner the attention of everyone in the community? Or is there a demographic that gravitates toward it?

Melanie Warner

We've done third party audits, and like I said, we have this 89.7% open rate across the board and all of our magazines that we've tested, pretty similar. And it's, it's, I mean, it's just people love the magazines, they feel connected to their community, it's something that if it was not there, they would feel a voice. And they it makes them. But it's good, it's happy. They like reading it. And we try to feature content that they can't get anywhere else. We don't do any associated press articles; everything is original content. It's written by our content coordinators, or our families who live in the community. Like we have a guy that writes a column called cars and coffee. He runs a Porsche club here in Fresno. But there's all these different cars that come. Every month, they get together, and they have coffee, and they bring out their cars. And he sends in pictures and talks about it. This person's car and the history of the car, it was just people love that the readers absolutely love that.

Pili Swanson

Okay, very interesting.

Melanie Warner

The trick with content is you have to write about what people want to read about, not what you want to talk about, as a media company, a lot of newspapers have an agenda to get news and information out. And it may or may not be the way that the consumer wants it, which is why you see a lot of decline in print. Because they're still focused on the old model and a new model. Now that the average consumer has social media, that for the first time in history, a person can have their own platform. Right. And, and what's interesting is, when you look at it from the guise of like a journalist, you go, they're given a platform, and they make it negative. They don't actually use it, to serve people and help people's, which is what the journalistic approach was initially to give people true. I think just on a bigger level, I think it's concerning as publisher, that they're not having. They're not teaching journalism in high schools, they're not teaching it in colleges, they're starting to shut down these departments, but they're giving social media degrees. And I wonder how that's going to affect the future of journalism, and reporting and news and media and connections. Because there's a lot of anger behind the social media platform, as opposed to the true intention of wanting to inform people educate people. Not necessarily entertain people, but it's kind of turned into that.

Pili Swanson

Yes, I'm kind of shifting back a little. Is there an emphasis in selecting diverse people to be involved in the magazine?

Melanie Warner

We have diversity in our staff, in our team, and it's all about their relationships in the community. We encourage it. And we ask that people be opened to building relationships and reaching out to people of different backgrounds and feature them. There's, it's not it's not like there's a criteria, or anything that someone could feel that they were discriminated against, like I said, if anything, the outside perception is that these are the people in the community that live here. But if there's someone missing, it's because they didn't want to be featured. Okay? Or they didn't want they felt that they wanted to remain private. We have, for example, we had a guy whose African American lives in a very wealthy neighborhood didn't want to be featured, because he said, I'm already a target every time I jog, or somebody walk as well. Wouldn't it be good if people know who you are? Because people are talking about you anyways, why don't you tell them the story you want to tell them instead of letting them assume that you're not even belong in a neighborhood? Like to me that's the opportunity that we have is to be able to educate people and show them this is what this neighborhood is not what it was what it is and be a mirror that reflects back to the community that's our I feel like that's our responsibility to everybody to listen to community is to make it about them and show them what's happening. And good way.

Pili Swanson

Okay, yes, I can agree with that.

Melanie Warner

I would also tell you really quick, the other content because I knew you asked and I don't know if I finished that question, but the other content in order. So first are the family features. Second is a real estate stat. Third is the calendar of events. And the fourth is pictures from the people in the community going to events, fundraisers if we just had an entire magazine of just those things, That's it. That's the connections. But we also do the sports schedules. And we do, Kids Corner, we do recipes, we do classifieds, we do other things to kind of fill the space. But that those are the ones that predominantly people connect with that and the ones that the readers actually submit the people, the residents submit articles, about their vacations or whatever they want to talk about.

Pili Swanson

Okay. And for the magazine's middle submission, is that something that you have had to kind of coax out of people are they just eager to share?

Melanie Warner

Which one?

Pili Swanson

When members in the community submit stories,

Melanie Warner

We have a call to action in every issue, reminding them that they can do that. But it isn't effort, even though we give them open access to the platform to submit things, we still have to police the voice and edit it, make sure it has the right word count, the right tone, things like that it's not negative or condescending, or abrasive or divisive. But I mean, everything's pretty positive, people are really happy, they feel good about this. They read it with their kids and their families.

It makes people feel good, I think. When they submit things, we review them to make sure that's the editorial scope, is it about the neighborhood and the community, we don't do anything that's self-promoting, somebody wants to write an article, as a realtor about their business. I mean, we don't we don't do that. We don't charge for editorial or anything like that either. We do feature if somebody is a business sponsor, then they run ads every month. And they can also be an expert contributor, educate, but not stop promotional if they have to educate, like kind of like Dr. Oz was to Oprah, they become the resident expert in the community, but they're also educating people about that industry, as somebody who's been in business 15 plus years, they were qualified to be an expert. They read a branding campaign, but they're also the expert contributor.

Pili Swanson

Okay, and my last kind of question is, what efforts do you make sure to implement that way your stories can represent the community, diverse city? Is that at the forefront? Or is it not?

Melanie Warner

It's definitely at the forefront. Like I said, on our team alone, we have a lot of diversity. We have people from all different types of backgrounds, and that live in these communities. They are representative of the people that are living in that neighborhood. And I would say that even like, for example, if there's a neighborhood that's viewed to be ultra conservative, but we feature a gay couple on the cover, that doesn't mean the whole neighborhood has gay families living in them. It's a percentage. If we were to feature, say, 12 people on the cover, like every year we have a different family. It's not something that we calculate and say, 'Okay, we have to make sure we have, if it's 52% Hispanic neighborhoods, that doesn't mean that half of our magazine covers half Hispanic families on them. Does that make sense?

Pili Swanson

Yes.

Melanie Warner

And that doesn't always represent the stats in the neighborhood, even if it represents the entire city. Neighborhoods are a little bit different. We don't know the exact stats of the demographics for the neighborhood other than what we look for is income and home values to determine if there's a neighborhood that has several 1000 homes that have that can support the magazines. And we know if we have at least several 1000 homes with that income, like 150,000 Plus annual income, and home values of 400,000 and up. We know that criteria will support a magazine in that community. It's enough to start a magazine there and have a publisher in that market. That's been our criteria for all the markets that we've launched across the country.

Pili Swanson

Okay. Thank you for sharing this information with me. Would it be possible that I could like see an example of a Fresno magazine, it doesn't have to be the whole thing.

Melanie Warner

Yeah, it's not called Fresno magazine anymore. We still have that brand, but we have four different magazines in the community now because we broke it down by neighborhood as

opposed to one big city regional approach. When city regionals first came out in the 60s and early 70s, they were a broad niche, because they were not national magazines or regional which was popular even nationals were big back then. Regionals were rare, city regionals were extremely rare. Over the years, as the communities grew and the culture grew, they became those broad niches there was a niche that became very broad. So instead of one city regional magazine, we now have four different ones just in Fresno alone, and we broke it down by neighborhoods. We made that change about eight years ago, when we partnered with best version media, which is the name of the company that is a corporate partner, they've been around 15 years. But we partnered with them eight years ago and change the name from Fresno magazine to now for individual magazines. And I'm happy to send you I can send you PDFs of all of them, if you want to see them.

Pili Swanson

That would be wonderful. Thank you.

Melanie Warner

Do you want me to specifically pick out certain months? Or to show the different diverse covers of different families that diversity? What's going to help you?

Pili Swanson

Yes, being able to see the diversity or that'd be wonderful, or just anything that kind of encompasses exactly what it is.

Melanie Warner

Because we have one with the police chief on the cover, one with the mayor on the cover, we have, family, third, fourth generations on the cover, like different families, different backgrounds, and so, out of those four different magazines. Do you want just one of each? Or like, do you want multiple copies? Like what's going to help you?

Pili Swanson

Two copies of each would be great.

Melanie Warner

Okay, so if I'll find different months as a PDF and send you different months of two of each as a cross reference, and then different months, not all like March 2022. But just so you can see the different types of cover families that we feature. Perfect. I'll go back in look at those I need to spend some time going back through the years because we have four or 500 covers. So let me go back and look at those and find a couple to poll for you and then I'll email them to you. It'll probably be it might be later in the week

Pili Swanson

That works perfectly fine. It could be next week whenever you have time.

Melanie Warner

Thank you. I appreciate it. And good luck with your research.

Pili Swanson

Thank you very much. I hope you have a good day.

Interview with Kathleen Petty

Kathleen Petty has been the editor-in-chief of *San Antonio Magazine* for a year. Petty has been a part of the magazine for 9 years and worked as an executive, senior and associate editor prior to being the editor-in-chief.

Kathleen Petty

Hi, this is Kathleen.

Pili Swanson

Hi, this is Pili Swanson for the graduate project interview.

Kathleen Petty

Yes. How are you doing?

Pili Swanson

I'm good. How are you?

Kathleen Petty

Good, thanks.

Pili Swanson

Good. I was wondering if it's alright, if I record this so I can transcribe it later.

Kathleen Petty

Yeah, that's fine.

Pili Swanson

Thank you. I just want to confirm that you're the Editor-in-chief of San Antonio Magazine.

Kathleen Petty

Yes, that's right.

Pili Swanson

How long have you been doing that?

Kathleen Petty

For just over a year, I was the senior editor, and then the Assistant Editor before that. I've been here for almost 10 years, but just the editor for a year.

Pili Swanson

Okay. I just wanted to give you a little more insight about what my project is about. It's just focusing on how Latinx communities are kind of portrayed or reflected in their city and regional magazines. I'm sure you're aware that San Antonio has a very large Hispanic population. I just have some questions about how you guys incorporate them and your daily routines. My first question is, how do you identify the magazine's community?

Kathleen Petty

Is it the community or the audience? I can talk about both.

Pili Swanson

What is the community? I have questions directed towards audience as well.

Kathleen Petty

Two or three years ago, we worked with a consultant who kind of helped us rebrand, just a little bit, and do some research into the community. We've always tried to write about restaurants, events, artists and culture in all different sections of San Antonio. Geographically, it's a pretty big city. A lot of other large cities in Texas have suburbs kind of surrounding them. San Antonio, in contrast, the city limits are pretty large, which is just to say that, like North side of San Antonio is 30 to 40 miles from the South side of San Antonio, and the cultures and the neighborhoods and just even the landscape is pretty different in those areas. We are pretty cognizant of trying to include stories from kind of all sectors of the city. That being said, we also know just from surveys of our readers that our subscribers at least are more concentrated in Central and North and Northwest San Antonio. As part of that, rebranding that we did, we really wanted to make sure that we weren't just writing about the communities where subscribers lived. And we've actually found that that people seem to appreciate that, and it has helped grow our online audience as well. In the last couple of years, we've put maybe even more of a focus on the West and South sides of San Antonio, the west side of San Antonio is one that is historically predominantly Hispanic. To look back decades ago, that area was one where a lot of push generations, (an area) San Antonians, and immigrants had been kind of pushed to, when downtown was developed. It's still historically one of the poorest zip codes in the country, but it's very rich historically, culturally speaking. There's a lot of artists there, a lot of events there, even a lot of restaurants there, it's kind of a destination for people in that neighborhood that enjoy as well. We really put an emphasis on trying to include that neighborhood, and then other neighborhoods as well, where we don't traditionally have a lot of subscribers just to make sure that we're representing the city well, and accurately knowing that it's a pretty diverse place, if that makes sense.

Pili Swanson

How do you see the magazine kind of as an extension of the community?

Kathleen Petty

We really pride ourselves on being local. We try to write only about businesses and restaurants and artists and musicians and people who are living and working in in San Antonio. So that can be as simple as not writing about a restaurant that moved here from Dallas and focusing on, I just finished a story, for example, on a bakery in south central San Antonio, that was opened by a woman and her husband, who moved here from Mexico and have really ingrained themselves in

the community. So that's our main focus is that we really want anything you read in San Antonio magazine to be something that you would only find here and couldn't run in another magazine.

Pili Swanson

How do you and the magazines writer's kind of maintain the magazine's mission statement of finding the needs of the community?

Kathleen Petty

Part of that we do just in trying to work with a lot of different writers and photographers, we have a really small staff, so we rely pretty heavily on freelancers. In the last couple of years, we've tried to increase the number of freelancers we work with, partly just so that we are getting story ideas from all different parts of town. We have also tried to diversify, who those writers and photographers are so that it's people of Hispanic backgrounds, black artists, and writers, people who are from here, some folks who have moved here. This a pretty heavily military city, so we've tried to include some folks who moved here in the military just to get that community in as well.

Pili Swanson

How do you select stories? What's that process like?

Kathleen Petty

That's a good question. We take pitches from those freelancers I mentioned kind of throughout the year, we also get pitches from businesses and people and agencies throughout San Antonio. I have an editorial director who's actually our former editor in chief, but she works for corporate office and kind of oversees our magazine and a couple of other magazines. So I meet with her and our art director, weekly, just to kind of flesh out the story ideas. We look at other publications in town and make sure that we're not duplicating stories that have already been told. We really try to just keep a pulse on what's going on in town to make sure that we're being timely, but also representative of what's going on in the community.

Pili Swanson

Through what types of avenues do you try and keep that pulse on the community?

Kathleen Petty

As silly as it sounds, besides being out in the community, like I try to go to the events and do in person interviews whenever I can just to kind of see what's being built and what's opening and what's out there and to get a feel for the community and events and things like that. Besides that, it'll sound silly, but Instagram is a big one. We all try to follow kind of different people in different businesses to just make sure that we're seeing what's new and what's out there. Our mayor's wife is a proud Latina woman. She's from the Rio Grande Valley. She's a successful businesswoman and works for one of the biggest companies in San Antonio. She's kind of made herself an influencer of sorts, and really promotes local businesses and brands. We check in with her sometimes just to hear what she's seeing in the community, we know that she probably hears from people we don't just because of her position. It's people like that, other politicians or business owners who just maybe have connections because of who they're working with. There's a furniture store downtown, for example, that showcases local artists and local makers. We hear

from them a lot about what the newest artists that they're meeting and talking with, often they will know of people, a few months before the rest of us do just because they're kind of out there researching those things. It's really just trying to be connected with people.

Pili Swanson

When you select a story, how much do you consider your audience?

Kathleen Petty

We consider it a lot. Our audiences is not always exactly reflective of the community in that we are definitely more heavily subscribed to in north and central San Antonio. That's changing and growing a little bit, but historically, that has been true. That being said, and I think I may have mentioned this, but we've kind of found that people want to read about San Antonio as a whole, even if it's not in their neighborhood. Sometimes that's why they're picking up our magazine is like they would love to go to the west side or the south side or downtown, but they don't know where to go or they don't know why to go especially during COVID when people were home for so long. They're kind of looking for reasons and excuses to get out and explore their hometown again. We definitely consider that when we're writing, we want to make sure that we're being representative of the city that we're in and not just a few different neighborhoods.

Pili Swanson

How do you try to make sure you are incorporating all these different demographics? Do you have a role or examples or is just kind of what's happening at that time?

Kathleen Petty

A little bit of both, we don't have like a hard and fast rule, we have a profile called a person of interest profile, for example, it's kind of a longer Q&A and we typically try to include like a city leader or researcher, someone a little bit notable there. We'll look at that halfway through the year, as a course of the year and just make sure that we haven't done too many men or too many women, or too many white men, for example, we do a lot of company leaders. I think it's easy for that to become the case if you're not watching for it. We do small maker profiles, and we definitely don't have like a quota we hold ourselves to, but we do look at it and make sure that like month to month, the person you're seeing on that page doesn't look the same every month. Certainly, we can do better at that and we're always trying to improve that. That's one way that we just kind of look at it. That means that issue to issue, I think it just super depends on how good of a job we do at getting diverse stories in there. If we have a special ads section, that leaves us with a pretty limited number of editorial pages, we do at least a few food features on our cover every year. So then 10 to 12 pages of the issue goes to food feature. Sometimes we're able to incorporate people in those, but a lot of times its pretty dish focused and in those cases, it's a little harder to get diverse faces in there just because we're still kind of struggling to get faces in there in general. It definitely depends on the issue. But it's always something we're looking at we don't have a number that we're trying to reach.

Pili Swanson

In that same vein, how much of an emphasis is there in selecting diverse stories or diverse sources?

Kathleen Petty

There's definitely an emphasis in both, I would say, for example, we did a story last year, we do neighborhoods issue every year. It's kind of a rundown of like the top 10 to 15 neighborhoods where people are buying homes right now. To complement that we did a feature on the west side of San Antonio, and just sort of the struggle that it is having to maintain its culture amid downtown area that's gentrifying a little bit. I was on maternity leave. And that was assigned to a writer who maybe didn't have as much experience on the west side as we would have liked or found out later that we would have liked. We ended up working with a couple of nonprofit leaders on the west side, to help us fact check and just kind of make sure that we were accurately representing the area. I would say especially in cases where we're writing about neighborhoods where we or the writer doesn't live or doesn't have a lot of experience, we really want to make sure that that we're talking to enough people that whatever is published is an accurate and representative of that area.

Pili Swanson

Going off of that, what is your process for selecting sources?

Kathleen Petty

It kind of depends on the story. We do cover a lot of food and drinks. San Antonio is a big foodie city. It's a culinary school city of astronomy, I think, is what they call it. So yeah, a lot of our pages go to that every month. If we were writing about a restaurant, and the more talking with a chef or the pastry chef or the bartender. With those stories, it's pretty straightforward. We do a lot of profiles. We typically have an entrepreneur or an artist or a maker in each issue. And those are just kind of straightforward interviews with that person. When we're doing features that are a little more in depth than we really try to make sure we're diversifying sources. Like that West Side Story I mentioned, I think she interviewed several business owners on that side of town as well as a historian and then some folks from a local university who have studied why that area has struggled like it has. But it could be, a medical profile. We ran one recently on a hospital in South San Antonio that's really working to improve the maternal mortality rate in that area. A lot of our sources came from that hospital on the south side, but we also talked to an expert at like the Children's Hospital downtown about why certain neighborhoods see higher maternal mortality rates than others. We talked to a mom who had experienced both in Northside Hospital in a Southside hospital.

Pili Swanson

How much does your audience demographic factor into source selection? Do you think about it at all?

Kathleen Petty

Not really. If we're telling a story, we just want to make sure we're telling it in the best and most accurate way possible.

Pili Swanson

You kind of have already touched on this a little but what efforts are made to include the Latinx community in your magazine stories?

Kathleen Petty

I would say that we definitely make an effort to include them. San Antonio is a majority minority city. If we're not writing about the Latinx community, then we're not writing about San Antonio. It's not always that simple in that sometimes you do have to search for those stories but that should be part of everything we do. It shouldn't necessarily be like the dominating thing about that person or story. We write about restaurants all the time that are run by Latinx people, or chefs and sometimes they're cooking Latin American food or Tex Mex food, but sometimes they're not and that's not necessarily part of the story. That is just such a dominating part of our culture that just in writing about San Antonio, if you're not writing about their community, I think we're ignoring a lot of what makes it into any of those city days.

Pili Swanson

What efforts do you have to include them as your sources? It sounds like it's a lot since you're writing about restaurants or places that may be run by Latinx people?

Kathleen Petty

Yeah, I think we have definitely tried to make more of an effort of including artists and makers who are Latinx, as well as nonprofits. There's a nonprofit, real locally, that does a lot of youth arts education and it is run by some Latinx artists. So we've made more of an effort to include artists and makers from that community. I think it's more natural in some industries, like the food industry to not really even have to search. Sometimes it definitely takes an effort to to find folks.

Pili Swanson

If you have any examples that you could share with me, like the names or any links about stories, especially some of the stories you mentioned in our conversation,

Kathleen Petty

Yeah, I'd be happy to send over some links for you.

Pili Swanson

Okay, I would really appreciate that. Thank you.

Kathleen Petty

Yeah, no problem.

Pili Swanson

Do you have any other kind of thoughts about the Latinx community in relation to the magazine or anything you'd like to add?

Kathleen Petty

I'll be curious what you hear from others about whether they consider running articles in Spanish. That's something that when we met with the consultant over rebranding a couple years ago that he brought up. It's not something our audiences really demanded. It's also not something that I or anyone on our staff is really an expert in and we certainly don't want to do it poorly. I would be curious if other industries or other magazines are doing that, I think there are publications in San Antonio, that are really focused on just the south side that do publish articles

in both languages. So that's definitely something that's come up. It's not something we see ourselves doing just yet, but I definitely would be curious if others are saying that.

Pili Swanson

That is an interesting thing to think about, just in general for journalism to grow. Those are all the questions I have and I'm really thankful for all the answers you gave me. They were very informative. If you happen to know of any other kind of city or regional manager, or editor, I mean, who would be willing to participate in this project I would be happy to speak with them.

Kathleen Petty

Okay, yeah, I'll definitely think about that and send you some links as well.

Pili Swanson

Alright, thank you. That is all at this moment. Would it be alright, if something came up, I could just shoot you a quick email asking you a question?

Kathleen Petty

Of course.

Pili Swanson

All right. Thank you

Kathleen Petty

Have a good day.

Pili Swanson

You too. Bye.

Interview with Erik Petersen

Erik Petersen has been the editor of *Fort Lauderdale Magazine* since 2015. Petersen has been with the city lifestyle magazine since 2014 and is also a columnist writer.

Pili Swanson

Can I get your full title at the magazine?

Erik Petersen

Sure. I'm Erik Petersen, Erik with a K. Petersen with an SEN. And my title is editor, editor in chief also works, but we just say editor here.

Pili Swanson

Okay, and how long have you been at the magazine?

Erik Petersen

Since 2015.

Pili Swanson

Okay. And just a little information about my project is just trying to see how magazines in highly or average Latinx populations, how they work, if they take that into consideration, if they don't, just learn more about it. My first question is, how do you identify your magazine's community?

Erik Petersen

It's an extremely diverse community. So, Fort Lauderdale is a midsize Sunbelt city in South Florida. In what you could call the greater Miami area, although quite distinct community from Miami. And we are a vastly diverse community. We have a great Latino and Hispanic communities, Haitian American communities, Caribbean. We're also one of the big boating and yachting capitals of the world, which brings in people from all around the world. We are an immensely diverse community here.

Pili Swanson

Do you see the magazine as an extension of the community?

Erik Petersen

I hope so, that's certainly my goal. I think that's something that that we accomplished. Yes. Can always do better, but I think so.

Pili Swanson

How do you and the magazine writers maintain the magazine's mission statement of reporting on topics in the community?

Erik Petersen

Sure. I suppose broadly speaking, there's, I would say, two things spring to mind immediately. One is simply making sure that the people who are making the magazine represent as broad an array of voices as possible. I think in American journalism, we've often been conditioned to think of bias solely at a political level, as a reporter, right wing or left-wing publication, right wing or left wing, , biases, of course, I think we know so much more than that. And when you get enough people, enough different backgrounds, putting your magazine together, you are going to get away from having a magazine or any kind of a publication that reflects one way of thinking. And so that's just the first, the most basic, I would say, thing you do. And then I suppose the other thing that I always tried to do is get away from the thinking that 'now we are going to go write about a community.' Now we're going to do a story where we just pick an example where we venture into the Venezuelan community and come out with a story that we've done about Venezuelans here in Fort Lauderdale. Instead think of this is our community and diversity is not something that we kind of sprinkle on to a story here or do something in this month but it's something that needs to be shot through everything we do and every kind of coverage that we have in the magazine. It's not its own category, it belongs to every category, essentially.

Pili Swanson

How does the magazine incorporate its location into the stories?

Erik Petersen

How do you mean?

Pili Swanson

How often is it that your stories in your magazine have to relate to your location, Fort Lauderdale?

Erik Petersen

We are extremely local. I would go so far as to say 100% of the time. We literally do a travel story and that's about the only thing we do that's not Fort Lauderdale based. Now that said localization of global issues is a big thing that we do. I'm very fortunate in that I'm able to edit a magazine that we tackle serious news. So many monthlies, local monthly's, have gone in a luxury only route and we still do a lot of serious news. We've covered climate change. We've covered crime and crime rates versus perception of crime. We've covered developments and the cost of housing and issues like that, but we always really bring it back and we'll get national experts and take the national view but we always laser focus on Fort Lauderdale with it.

Pili Swanson

How do you select what stories are in the magazine?

Erik Petersen

I personally read a lot. I keep up with what's happening in my community. I mean, we are a locally owned magazine, we're owned by a local company here in Fort Lauderdale. Everyone involved in making the magazine, in writing for the magazine is a Fort Lauderdale local, so we're just really steeped in the community that way. I think it's just a matter of staying active in one's entire community.

Pili Swanson

When selecting stories, how do you consider your audience demographic?

Erik Petersen

I try to have that at the forefront of my mind for every story. That goes back to not having special stories that are about this group or that group and just remembering that for every story that we're writing, we are writing for this extremely diverse community. It's a statement that's got to be in the background for everything we do, really. It's almost like it's got to be a kind of muscle memory, if I'm actively thinking every time "Okay, now, what's the diversity going to be in this one?" No, I'm doing it wrong. I just got to know what my community is and have that be an automatic that that happens for everything we do?

Pili Swanson

How much does the audience mean the community compared to how you get feedback as to who is buying or reading your magazine?

Erik Petersen

Sure, that's always an interesting one. We try to get everywhere. Our business model is, we are a mixture of subscription, and we're kind of sold all over town. We are available in every part of our community. I see it as not overly worth breaking up who the readership is, from who the

community is, because I want anyone in the community to conceivably be part of the readership. If somebody picks up the magazine, I want them to see their community represented in it. Because if it's not, maybe that's the reason they're not part of the readership.

Pili Swanson

How does the magazine aim to serve all the different communities in that demographic?

Erik Petersen

Again, I think it just goes back to every story being something that all communities are considered. I think that it's not overly helpful when you pick up a magazine, you say, "Okay, well, here's where they tried to do something for this group, here's where they tried to do something for that group." Now, if we're writing about climate change, if we're writing about entertainment, if we're writing about going out, it needs to be something that everything can't please or quote unquote, be for everyone. But everyone should be able to feel like this is a magazine that's written for me. And that doesn't happen when it's just kind of a token thing that you drop in here in there.

Pili Swanson

Going on to the other side of the journalism is, how do you in the magazines, writers select sources? Is there a process?

Erik Petersen

I think that's done very much on a story-by-story basis. Sometimes a story requires a great deal of expertise. We do a lot of stories that have a science background to them, obviously, so many of the issues that affect South Florida right now involve things like, climate change, the oceans, issues like that. We are often looking for experts, and we try and make them local and regional experts as much as we can. We got a lot of great universities here in South Florida. We always look to them first, I would say. Beyond that, that's just the great thing about being local and hiring local people is that when you get someone who already knows who's in their community who has covered a story before. I can think of one good example, did a story, commissioning and editing, the story several years ago about homelessness in Fort Lauderdale, and it was from a writer who has since gone on, she's now the editor of Miami New Times, but she'd written about it before she was remarkably well sourced, both with city sources and official sources as well as the people on the ground. Trying to feed an advocate for people experiencing homelessness, and she knew people who were experiencing homelessness and we got those voices in, which are often voices that are missing from those stories. I think it's just, it's so often just a matter of always looking for people who are already on the ground and doing the work, knowing the communities, as opposed to somebody that you're going to parachute in, or parachute in yourself and try to write about something that you don't understand personally.

Pili Swanson

When a story is more like general entertainment, or anything more general based, how do you factor in your audience demographic to try and reflect source selection at all?

Erik Petersen

Yeah, that's where it can get frustrating because, of course, we come out 12 times a year. We'll have maybe one entertainment story, and we'll write about one restaurant, and we get 12 bites of that cherry. I could probably write a couple 100 restaurants stories a year, I could probably write the same number of, or edit the same number of entertainment stories based on things that happen here. With that, it really does become a balance of knowing that we've got everything from dance to classical music, to big touring country acts to some of the biggest names coming up from South America will all come and perform here, and we don't have room for all of them. So that's where just every month trying to get that balance, right? What did we do last month? What's the big show coming up three months from now? How can we make sure that we're getting something in neither of those things right now, it's just a matter of always just checking what you've been doing, checking what you're planning on doing, and just trying as best you can take the limited real estate that we really have, and trying to make it as balanced as possible.

Pili Swanson

Is there an emphasis on selecting diverse sources?

Erik Petersen

I try to yes. That's something that I absolutely try to have reflected in what we do.

Pili Swanson

When you put that emphasis there, how would you go about doing that?

Erik Petersen

It's really just as simple as what we select. I mean, again, being the monthly, having a limited number of things that we can cover, I really see curation, as a big part of our entertainment and arts coverage. We're not going to in the same way that for example, the daily paper can get a lot of things and they can get a little blurb every day of the week about something that's happening, culture wise, or in terms of, music or the arts. We can't so that curation is, I think that's where we have to think about making sure that we're curating for everyone, frankly.

Pili Swanson

What efforts are made to include the Latinx community in your magazine stories?

Erik Petersen

Well, the one simply thinking of sources, and when we are going out into communities, making sure that we are not simply talking to the official sources, and I think this goes for anything, for any communities that that we want to cover really well. Also, as I'm reading over a story, or as I'm working with a writer, we're talking about: "Who are we talking, to who was affected by this?" And I'm looking out for what are some other sources? Are there other people that maybe we could spit ball including this and before with that is, those more diverse sources. There's not a secret sauce to it. It's simply a matter of, if I'm looking at every name that's coming up in in a story so far, and they all look a bit like mine, and we don't seem to be going to a lot of different neighborhoods. The writers I know now I've worked with for a while and that doesn't tend to happen. But early on in the process, that's got to be something that rings alarm bells that we're not doing enough work there. Catch it early in the process and you can right that ship.

Pili Swanson

When selecting stories, how much is it because of sources that are Latinx, or just since you're entrenched in the local community, just knowing what events are happening.

Erik Petersen

It's both. It really depends on the subject and the story. With news stories, it's often a matter of, it'll be a big issue that affects everybody. Then we just make sure that we're talking to groups that reflect everybody. For example, if we're doing a story on housing, on the cost of buying and the costs of renting a house in Fort Lauderdale, which, as in so many American cities, is going up astronomically. That is, the kind of issue that affects every single person who lives in the Greater Fort Lauderdale area. For that, it's not a matter of finding a subject that matters to a community, it's a matter of making sure that that community's needs and problems within that subject, are part of what's reflected in the story. I suppose when it comes to things like our entertainment coverage, there, it becomes more a matter of just keeping an eye on what we're doing on making sure that each individual's story is balanced against what came before and after it's keeping track, basically, that we have a diverse array of things happening in the city, and it's possible to just kind of do the numbers on that and make sure that we are getting it right that way and getting the balance right.

Pili Swanson

Do you have any examples, apart from the ones you kind of mentioned, of stories where something that might come to mind of when you use the Latinx community, in the same way, for a housing story, or anything that you could like, share about the details?

Erik Petersen

It's tricky in a way, because I, again, I try to make sure that it is just sort of organically woven into the work that we do, as opposed to, here's the obvious. Here's when we went to the Latinx community.

Pili Swanson

It's alright, if you don't, but if you remember one or come across one, if you could send it to me, I would love to be able to just read it.

Erik Petersen

Yeah, no, absolutely. If I think of something I'll definitely, definitely do that.

Pili Swanson

In wrapping this up. If there's anything else you'd like to share just about how your magazine works in its community, or anything else you'd like to add, please feel free.

Erik Petersen

No, simply that, these are things that I think we as a profession are getting better at. But we've still got a long way to go on. I've been doing journalism in two countries now for about a quarter century. And the discussions we have about issues like this feel better to me now than they did when I was starting. I mean, I think that I certainly came into the industry at a time when you might do, we're going to do our Hispanic issue this month. And this is where we're going to put

every single story that we've ever thought of about our communities into and that was seen very much as the good thing. And I think that we are now , we've progressed away from that way of thinking. But I think we still need to make sure that we're really diversifying the voices that we let into the room. That as much as anything else, I think will make things better.

Pili Swanson

Awesome. Thank you for answering my questions. That's all I have. And if I have any other thing that might come up, would I be able to send you an email?

Erik Petersen

Absolutely anything that you want to go over, or something that you're typing up in notes that that you want to follow up on, my pleasure.

Pili Swanson

Awesome. Thank you and I hope you have a good day.

Interview with Daphne Nikolopoulos

Daphne Nikolopoulos is the Editorial Director of *Palm Beach Illustrated*. Nikolopoulos has been the editorial director of the city magazine for 18 years.

Pili Swanson

So just to give you a little bit more background on the project I'm working on is just trying to learn more about what city and regional magazines how they incorporate or don't incorporate a Latinx community in the magazines, especially if they're in a highly populated area of Latinx. community. So, I just want to learn a little bit more about your role in magazine and what you guys do. So how long have you been the editor at the magazine?

Daphne Nikolopoulos

I've been with a company for 18 years. I am the editorial director of our group, magazines, and we published 35 of them. So creatively and content wise, I oversee, really everything we did every title. I'm also the editor in chief of Palm Beach Illustrated magazine. It's obviously a little bit of a dual role. But, I think, if you want to list the editorial director of Palm Beach Media Group, that's probably the most appropriate.

Pili Swanson

Okay, awesome. How do you identify the Palm Beach Illustrated community?

Daphne Nikolopoulos

Yeah, so the community is, I would say, a crowd that is very well educated and well-traveled. Pretty sophisticated. Kind of influential, and wealthy.

Pili Swanson

Okay, and do you see the magazine is and extension of all the Palm Beach community or just kind of an exclusive group?

Daphne Nikolopoulos

Again, I would say it is. It probably speaks more to a certain part of our community, but we make a very concerted effort to be inclusive. Having said that, we have a certain brand, and we are inclusive, sort of, within the brand, if that makes sense.

Pili Swanson

Yes. What would you say the magazine's mission statement is?

Daphne Nikolopoulos

A really good question. That we would have a specific mission statement. I'm going to just kind of paraphrase something, I don't want this to be listed as our mission statement, because we have an official one, but really, it's to inform, inspire, entertain our readers, and really to provide a reader service. Everything we put out there has to be of use to do one of those three roles that I just mentioned. I would say my editorial mission statement.

Pili Swanson

Yeah, that works great. And okay, how does the location factor into the stories? Is that really matter a lot? Or is it kind of just more of what's happening?

Daphne Nikolopoulos

I don't know what you mean, by location? Do you mean the, the location Palm Beach in general? Or?

Pili Swanson

Yeah

Daphne Nikolopoulos

I mean, we are city regional. Basically, we're not really a traditional city book, because we're not a traditional city or more of a resort community. We classify our publication more on lifestyle, which means we kind of like to chronicle the lifestyle of Palm Bay, like, what our readers would typically do. There might be, a dining section with some of the newest restaurants, where to go and dine, there might be a section about cars, something about health and wellness, and travel, all these things are kind of covered in our universe. But it's all done from the lens of people. Because it's obviously all about our people, our community. The people we serve are also our readers, if that makes sense.

Pili Swanson

Okay, and what is the process for a story selection?

Daphne Nikolopoulos

Really, it's about being inclusive, and making sure we don't overlook the parts of our community that are relevant. For example, I'll sort of, I'm not sure which magazine, specifically you might

be interested in, is there a one specific magazine? Or do you want to just kind of talk about any of the magazines we cover or?

Pili Swanson

Palm Beach region

Daphne Nikolopoulos

Palm Beach villas, Palm Beach Illustrated on here. So, I'll give you an example of a story that appeared in our education issue. We didn't do an education issue every year in September, which was really important to me, I felt like that was a hole in lifestyle publications. In our area, it was not something somebody was covering, but something that I felt was important in the community. One of the stories we put in our magazine was about DEI, diversity, equity, and inclusion. We interviewed an assistant headmaster of a private school, who also happened to be a woman of color. Who gave us her perspective for how to be more inclusive in schools. I felt that that was an important part of education that really wasn't typical of a lifestyle publication, but also something that I think is super important. In another education at the same issue of the education issue, but in the following year, we did a really fun story about a woman who opened the children's bookstore. She saw her bookstore as a place for children to feel heard and seen and included. She had books about children of color, children from immigrant families, because she happens to be an immigrant herself, from India, and children from perhaps marginalized groups. That became an important story. So, I feel like, these are the stories we like to tell. Because we're lifestyle, we might also do sort of like a roundup of electric cars of the moment, that sort of a thing. We were a little bit all over the place, trying to cover many different categories. But within that realm, we like to cover what is important not to spot if that makes sense.

Pili Swanson

Going off that, when selecting a story, how much of it do you think of your audience compared to what might just be important? News or things you should share in your magazines.

Daphne Nikolopoulos

Audience is always at the core of what we do, because if you don't speak to your audience, they will abandon you eventually. Everything is filtered through that lens. You asked me to discuss and describe my audience earlier, which I did. An example, when we talk about something like DEI work, which is important and relevant in all communities, across the country, in a place like Palm Beach, which is a community that feels a bit like a resort and sometimes people think, 'Oh, they're just there to soak in the sun and have fun and go to parties,' but it's not true. We have a very sort of young and enlightened community. These people are very philanthropic, and they want to help, and they want to do the right thing. I'm not saying that there aren't exceptions to this, there are exceptions to everything everywhere. But that is very much at the heart of our community. I mean, there are people who care about the future and care about how their children are growing up and the messages they're hearing. Everything has to be filtered through them. Let's say, there are people who may send their kids to private school, we might go to a private school, which we did. That private school happens to have prioritize this type of work. This is an example of bringing up an important story through the lens of the people who are reading it.

Pili Swanson

Okay, and when selecting sources for those types of stories, is there an emphasis on selecting diverse sources?

Daphne Nikolopoulos

100%, 100%. Yes, absolutely. I mentioned, the source for this education story, that she was a woman of color, it was a person who was very highly educated, and who had done this work in other communities. She brought a different type of perspective to it as well. She was on our cover, so that kind of goes to show you how important I felt that story was. Yes, absolutely. We try, with everything, to be diverse and bring different voices. So that would be from any underrepresented group. It could be underrepresented in terms of race, or ethnicity, gender, or sexual orientation. We include everyone in our pages.

Pili Swanson

Okay. And would you be able to tell me the name of that story, or the issue that was featured in that way? I can kind of check it out.

Daphne Nikolopoulos

Of course, I might even be able to email it to you there are a couple of them. I know, I can tell you, the one with the bookstore, was in September 2021. And if you have access to that, that's great. And then it's probably September 2020, I want to say is when the other one ran but let me just double check.

Pili Swanson

And this was for the Palm Beach issue.

Daphne Nikolopoulos

Palm Beach illustrated is the name of the magazine. So okay, it was September 2020. And you'll see on the cover is the woman who I'm referring to, and the story is on page 42.

Pili Swanson

Awesome.

Daphne Nikolopoulos

That's the one on September 2021. We have educators on the cover. The story I'm referring to is on page 66. It's called the reading revolution to talk about Latinos communities. Do you have specific questions about that, or you want to talk just in general about diversity?

Pili Swanson

I was just about to pivot to it

Daphne Nikolopoulos

I just want to give you the most proper references. Okay, so what are those two sorts of adequate for what do you had in mind for that section of your questions?

Pili Swanson

For the Latinx community, I just was wanted to read this because I was curious about it. And it just sounded like an interesting thing you worked on. Going back to the Latinx community, what efforts are made in your publication to include that community in your stories? Is it a conscious effort?

Daphne Nikolopoulos

Yeah, absolutely. It's just like any of the other groups that I mentioned. We, we don't distinguish in terms of, who or where subjects are from or what their ethnic background or racial background, or gender, any of that. We make a conscious effort to include everyone, every voice in our community. I'd say yes, it is a conscious effort. The short answer for that.

Pili Swanson

When there's a certain type of Latinx story or event that's occurring, does that come through your writers who find it through their community or pitches? Or do you actively go out and seek those stories?

Daphne Nikolopoulos

Just like the two examples that I mentioned to you, which are stories that I actively sought out. I assigned them to writers to write because of time constraints. Once in a while, they'll come from, other sources, a writer might pitch a story, which is great. Probably 90% of the time they come from me, for Palm Beach illustrated. For some of our other magazines, that would come from those editors, as well.

Pili Swanson 1

Okay, and how do you find those types of stories through what channels

Daphne Nikolopoulos

They're very much in the community. I attend all sorts of events, anything from, cultural events, like museum opening to a charity event, or a dinner party or dinner at somebody's house. There are a lot of interesting people gathered at university events, I go to chamber events, you name it, I tried to be out there, so I can kind of touch on every, part of our population and make sure that everybody's represented in our pages. You get story ideas; you go out there and you start talking to people. You learn who's doing what, you learn what's happening. For example, I was just at a chamber meeting last week, and I heard about this new Brain Institute that is opening at our local university here, Florida Atlantic University, and their plans for that brain center. So that kind of sparked the idea for a story. By being out there, you find the content.

Pili Swanson

Okay, and how do you find being able to be diverse? Do you see that as something that you had to work on just in journalism, or something that's kind of always been a part of the magazine?

Daphne Nikolopoulos

No, it hasn't been a part of the magazine, always. I mean, if I'm going to be honest, I would say that it's something that has always been important to me, personally, as a woman immigrant, sort of understanding underrepresented groups. I have always personally made an effort. It's been easier as our community evolved and grown, like I mentioned before, to you that there's kind of

like a very kind of conscious younger group here. It wasn't always like that. I mean, it's something that I think has kind of happened and grown over time. And as the community grows, and as more diverse groups come into the community, the easier it becomes. Does that make sense?

Pili Swanson

Yeah. Okay. I'm kind of wrapping this up. Is there anything else you'd like to mention about how the magazine works in the community with the Latinx community or just anything in general, you'd like to add?

Daphne Nikolopoulos

No, other than the fact that I believe, very strongly, personally, and all the leadership of our magazine, and our magazine group, we believe very strongly that voices from every part of our community should be heard and should be represented in our pages. We make an effort, and we're always making more of an effort with every issue. We don't just say, 'Oh, we did that' and then we can just kind of go on to something else. It isn't like that at all. It's something that needs to grow on itself, as the magazine that aspect of it grows as well.

Pili Swanson

Okay, Wonderful, if there are any examples that you think of in the magazine that illustrates the Latinx community being represented in throughout the magazine?

Daphne Nikolopoulos

I do want to call it perhaps, in our March issue, the one that's out right now, 30 under 30. I think that's a little bit of a microcosm for what I'm talking about. That kind of shows you. Do you have access to that issue?

Pili Swanson

I think I do.

Daphne Nikolopoulos

Okay, it should be fairly easy to get a hold of, if you can't get a hold of any of these, I have links to the digital editions. I'm happy to get them to you, just ping me tomorrow. I'll get those off to you. The 30, under 30, obviously, is 30 individuals under 30 years old. Within that, you will see, very much a representation of what our community is. That was by design. I mean, there wasn't "oh, well, let's just choose a few random people and see how that pans out? Or let's choose them based on the cool things they did, or something that doesn't feel relevant, and then smart and right. For example, we open the page of the story, I'm looking at it right now, with Coco Gauff, who does happen to be a resident of our community. She grew up in Delray Beach, so and that's one of the areas we cover. She's all kinds of awesome. She is the opening image of our story, looking great when holding a racket. Then we go to a wide representation of our community. The people you see here, represent, both the Latinx community, the Black community, LGBTQ community, and so on down the line.

Pili Swanson

Awesome. Thank you. I'll definitely check it out. And thank you for speaking with me. If I have any further questions or details that I might have, is it alright if I send you an email?

Daphne Nikolopoulos

Absolutely. Anytime I'm always happy to help. And is this going to be in your thesis? Or how are you using the information?

Pili Swanson

This is for my graduate project. It's not a thesis, but it's a paper that I'm going to write that I hope to be published in the Nieman lab reports or one of the other kinds of journalism publications.

Daphne Nikolopoulos

Okay, wonderful. Okay. Well, I wish you lots of luck. And like I said, if there's anything else I can help with, if you need links to digital editions. Yeah, happy to provide whatever you need.

Pili Swanson

Thank you very much. I hope you have a wonderful day.

Interview with Abigail Peterson

Abigail Peterson is the editor-in-chief of *Sonoma Magazine*, a city lifestyle publication located in Sonoma County, California. Peterson has been with the magazine since 2019 but became the editor-in-chief in 2021. Peterson has worked as a lifestyle editor for over 20 years.

Abigail Peterson

I'm really excited about your project. I think it's awesome.

Pili Swanson

Thank you. I'm excited about it, too. This is just a project about learning about different ways that Latinx communities are or aren't incorporated into certain magazines. All I really want to learn is how your guys' process works. That's what my set of questions revolve around. Starting this off, how do you identify your magazine's community?

Abigail Peterson

That's a great question. We are a lifestyle magazine for Sonoma County, California. Sonoma County is a really diverse community about an hour north of San Francisco. We're a rural agricultural community. One of our main industries locally here is the wine industry. We definitely have very strong agricultural roots. For that reason, farmworkers, and specifically Latino farmworkers are a very important part of our community life here. Just to say we're an agricultural community, and we have farm workers here really isn't telling the whole story, because we're a very diverse community. We have many Latinx people among us. Certainly, a lot of people working in agriculture, but a lot of people working in other industries as well.

Pili Swanson

Do you see the magazine as an extension of the community?

Abigail Peterson

Absolutely. Yeah. What's interesting, I would say, our magazine, Sonoma County, is known as, as a travel destination. Tourism is a big local industry, people coming to visit wine country. But the magazine is not just for visitors. It really is a lifestyle magazine for the people who live in Sonoma County, as well as the people who travel here or just love the wine country lifestyle.

Pili Swanson

In the region, how much of your coverage is mainly for traveling or for the people living there? Is it kind of the equal?

Abigail Peterson

Did you have a chance to look at some of the issues?

Pili Swanson

I did look at the chasing harvest issue.

Abigail Peterson

Oh, good. Yeah, I think that's probably one of the best issues to look at of the past year. Separately, one of my favorite issues. Harvest is a really important season here in our agricultural community. Not only wine grapes, but also beer and vegetables and grow crops and apples. Apples are a big crop here. So, your question was about travel. Is that right? Like how much of our coverage is travel?

Pili Swanson

Yeah, based on how traveling in the region?

Abigail Peterson

Yeah, I again, I would just kind of echo what I said before and say that the mission of the magazine is really to serve the people who live in Sonoma County, and then also to reach out to travelers and tourists and just people who have wine country in general that maybe don't live here. Putting it first, definitely focusing on the folks who live here, and then the folks who also visit.

Pili Swanson

Okay, and how important is your location to your magazine?

Abigail Peterson

It's really everything because we are a regional magazine. You wouldn't have a Sonoma magazine based anywhere but Sonoma County.

Pili Swanson

How do you select stories for the magazine? Is there a criteria?

Abigail Peterson

Wow, that's a big question. Do you just mean in general?

Pili Swanson

Just how a typical story is in the editorial process?

Abigail Peterson

We have a fairly small staff, and I'm the editor in chief. We have a sister publication. We're part of a local media group, so we're the print lifestyle magazine, but our sister publications are several local and regional newspapers. That's kind of the big picture of who we are. How we're part of this media group. There are like, five or six local newspapers, there's actually a Spanish language newspaper, that's part of our media group as well. And then we're the print lifestyle magazine that comes out six times a year, sort of the complement those other media properties. In terms of the editorial process, the staff is pretty small, but we keep a constant running list of idea files. Then we plan each issue, our issues are very seasonal, you could probably tell if you took a look at some of the stories. California has beautiful seasons. We tend to plan things very seasonally. In each issue, we're looking for a mix of people and personalities, ideas, and travel and food and wine, and homes and gardens. So those are our main areas of focus. In each issue, we're looking for, the perfect combination of those things. I'm looking, as you said, to reflect our community.

Pili Swanson

Okay, and when selecting stories, is the audience factor a large portion of it, or just kind of the story fits the magazine standards?

Abigail Peterson

Can you say that again, please?

Pili Swanson

When selecting a story, how do you consider your audience as opposed to just kind of a story that someone thinks is a good idea?

Abigail Peterson

Oh, well the audience is everything. Really, truly. We think about our audience with absolutely every single story that we do, I would say that audience is centered. With every decision that we make, the audience is at the heart of every editorial decision we make, we want to tell beautiful stories, we want to tell important stories, we want to tell stories that are very seasonal and reflect this place and its people.

Pili Swanson

How does audience demographic factor into story selection? Do you try to be broad?

Abigail Peterson

Yeah, very broad all the time. We are a very diverse community. For example, we do a fair number of stories that, I guess in magazine lingo, Roundup kind of style stories. A roundup of 20, young winemakers to watch or a roundup of chefs, or something like that. When we're putting together a story that is going to feature a group of people, like a group of chefs or a group of winemakers or something like that, we work really, really hard at the planning stage of that story to make sure that the people that we choose to feature as part of that package are very

diverse and reflective of the community that we live in. You can probably see that in the chasing harvest issue that you looked at, there was a feature on harvest recipes. It was essentially a profile of a bunch of local chefs. Each chef gave their favorite fall recipe. We had an indigenous woman from Greenville, we had a black and Latino chef from LA, we had this wonderful Thai woman who's moved here to the Bay Area, we had a Swedish couple. We had a white woman. That's an example of a random type of story. We're like, okay, we've got these six chefs that we want to feature. It would be a failure on my part, big time, if I was doing a story about these fall recipes with these six chefs, and they were all white men, that would be a big failure. I would never want to publish a story like that. We worked really hard at the research stage to feature people who reflect our community and how diverse it is.

Pili Swanson

Okay, and kind of a jumping off that point about sources and people featured in the stories. What are the avenues you go to find diverse sources?

Abigail Peterson

I think that question goes back to just being a good journalist and having good journalistic skills and being able to reach out and being able to talk with people and being able to cultivate relationships.

Pili Swanson

What efforts are made in to include the Latinx community in your magazine stories?

Abigail Peterson

I think it goes back to a lot of the things that we're talking about, like I just said, if we're putting together a roundup story that's featuring a bunch of local chefs or a bunch of local winemakers, when we're planning that story, we are specifically saying. Who are we covering here? Let's make sure that we seek out all these voices. It's just incorporated into the planning of a story like that from the very beginning. For example, the harvest issue had a very hard hitting and serious, long form narrative piece about our farm workers, and sort of the collision between harvest and fire season in our areas are really a big issue. The grapes need to be picked are at the same time that we are in danger every year from wildfires, and we have power shut offs and things like that. We had this very hard-hitting story about, "how do we protect field workers and what systems are in place, and what really needs to be improved upon to make sure that those workers are able to do their job safely." From the very beginning, obviously, the voice of Latinx community was the entire reason for that particular story.

Pili Swanson

Okay

Abigail Peterson

An interesting thing about that story, if I can just follow for a second is that in the story, there is a point about the diversity within the Latinx community here in Sonoma County. So that story talks quite a bit about the need for the need for safety materials and worker safety instructions and guidelines and training to be offered. Not only just in Spanish, but also in indigenous Mexican languages. We have a lot of members of our Latinx community here who are

agricultural workers who don't speak Spanish, they speak regional dialects. They speak indigenous languages from more rural parts of Mexico or Central America. That story, in particular, I'm really proud that, it wasn't just training materials that need to be offered in Spanish, it's talking about that the workers need them in other languages as well.

Pili Swanson

I've meant to ask you this at the very beginning, but how long have you been the editor for the magazine?

Abigail Peterson

I've been with the magazine for almost three years. I've been editor in chief for one year.

Pili Swanson

Okay. Throughout your time there, have you seen that the effort to include Latinx Communities has always been at the forefront?

Abigail Peterson

Yes, I believe so. But I also believe that in the time that I've been here that we have definitely increased and improved our coverage and outreach.

Pili Swanson

Was that for any specific reason?

Abigail Peterson

It's because it's the right thing to do.

Pili Swanson

When you have that conscious effort to include the Latinx community, how have you been able to cultivate those relationships? Because I know sometimes people don't want to speak with reporters, or is it because this is a lifestyle magazine that they're more comfortable to speak with you?

Abigail Peterson

That's a really good question. I think, again, it goes back to just being a good journalist. Journalists are able to make people feel at ease. They're trained to help draw out people's stories. There's certainly that need to be very sensitive to be aware, to be culturally sensitive to be respectful of the relationships and to reach out in a way that helps that source feel calm. If they have trouble sharing their story with you. That's something that we definitely talk about with our writers and photographers. I think it just comes down to respect and relationships and being a good journalist.

Pili Swanson

Do you find that the relationship has grown over the years as you've been covering them more?

Abigail Peterson

Yeah, I think that we have earned people's respect. I think we've earned the respect of the community. I think the magazine is more visible than it used to be. I would like to think that we've worked hard to be as diverse as possible to reflect our community and earn respect.

Pili Swanson

Okay. And when it comes to diversity in the stories, is their efforts to be also diverse in the workplace?

Abigail Peterson

Yeah, very much. It is a constant. I mean, in a way, in the same way that I said, from the very beginning, we are planning stories, and reaching out and cultivating a diverse package for that particular story of personalities. We are always trying to be better in terms of who writes in photographs for us. There are a lot of opportunities there. And I am always looking to be better on that front.

Pili Swanson

Couple other questions I have about this, when you're in those planning stages, do you also have to be conscious with the writers? Or do they already know that this is what you're expecting when it comes to sources?

Abigail Peterson

I think everybody knows that this is what we're expecting, again we're in California, it's an incredibly diverse community. I think people, our writers, know, that is definitely expected when they're working on a story for our magazine. Of course, at the assigning stage at the planning stage, at their research and writing stages, we're talking about that all the time.

Pili Swanson

Okay. And do you have any kind of thoughts or ideas about how to continue developing relationships with Latinx communities?

Abigail Peterson

We, as a media organization, in the past year have had a lot of trainings and exploration as part of a greater respect for awareness of diversity issues that we're always trying to improve. As a media group, our Chief Content Officer has, in a really amazing way, has invited. We've done a bunch of diversity training this year, we have a DEI inclusion group. Like I said, we have a Spanish language newspaper, that's a sister publication to the print magazine. We have at the daily newspaper that a company that is the sister publication of the print magazine, there's a whole Latinx beat with Spanish speaking reporters in the newsroom. Those folks are part of leading a wider conversation within our media group about how to cultivate sources, where to go, how to speak with people, they're always on call. If a reporter or someone working on a story for me needs help translating or reaching out. They're available for that. It's been a great thing to see.

Pili Swanson

Wow, that does sound really interesting.

Abigail Peterson

Yeah, it's super great. I had a reporter, every quarter say, "Hey, I think I'm going to need some translation". When I'm researching this piece, and we were able to help do that. Our media group is actually paying for reporters here to go and take language classes at the community college. It's kind of hard to fit it all in sometimes. We have a number of people who are studying Spanish, because the company will pay for it, because it's a value of theirs. The Latinx community guidelines and suggestions for the media group, which is awesome. That fieldworker story that I was telling you about, it was split in Spanish. Which was something that we talked about in the report findings and stuff. Well, we needed a reporter who speaks the language and she did.

Pili Swanson

Okay, and is that how does that happen? Often when it's a story that you feel, needs to be kind of closer, that you assign someone who has a bit more of a connection.

Abigail Peterson

Absolutely, makes it better story.

Pili Swanson

You mentioned the kind of sister companies how much of a conversation happens between the organizations about certain stories or topics?

Abigail Peterson

Yeah, so they're not sister companies. We're all under one company. But it's a small local media company. There's this one small local media company is called Sonoma media investments. And under the umbrella, that media company, they're like, I think there are six or eight different publications. There are there's a large Daily News, like large regional daily newspaper, there's the magazine that I edit, there are a couple smaller papers, there's Spanish language, paper, and there's a Business Journal. Within our media group, the, the top editors at the different publications were talking all the time, we share ideas back and forth. Sometimes we even share stories back and forth. Like the field workers story for the magazine. Later, like that same topic, then was followed up on with more daily print stories in the daily regional newspaper. It's kind of holistic.

Pili Swanson

Kind of just wrapping this up, is there anything you'd like to add about any kind of things you've learned about incorporating the Latinx community or anything else you just in general would like to add?

Abigail Peterson

I feel really lucky to live in a diverse community and to be able to edit a publication that tries very, very hard to reflect that. The point about not seeing the Latinx community as all Spanish speaking, for example, is important to me, like that point that we made about the, in our community, not everyone who is Latinx speaks Spanish. It's not a monolithic Latinx community, it's a very diverse group of people, even within the Latinx community. We have people who live here in Sonoma County, who speak indigenous languages and, other dialects and things like that, That's really important to know, I think and to always strive to get better. I think, we are always

thinking about representation and thinking about reflecting, but also realizing that even once there's that there's another step.

Pili Swanson

Yeah. Thank you for sharing, you have brought a different light to compare to other interviews I've had. Not as many people are so conscious about the Latinx community.

Abigail Peterson

How did you how did you decide on this thesis topic?

Pili Swanson

I am Hispanic. I kind of noticed that sometimes in some magazines, not as many Latinx people are kind of included in like the everyday topics and sometimes they're kind of regulated to just kind of immigration or something like that. I just wanted to see what people are doing to incorporate them. Trying not to treat them as a separate part, but people in the community.

Abigail Peterson

Yeah, like that idea that I was saying at the beginning that, in our community, it's an agricultural community. A lot of folks are working in the agriculture industry. But there's so much more than that. There are chefs and winemakers and teachers and all of that. I think that's really important. What other magazines have you talked with?

Pili Swanson

I've spoken with a couple of Florida magazines

Abigail Peterson

Are they lifestyle magazines?

Pili Swanson

Yes, all of them are city and regional magazines, and some of them are more lifestyle focused.

Abigail Peterson

Cool. Yeah. Florida magazines, are you going to talk to other California magazine?

Pili Swanson

I've been trying to contact myself with some other like San Diego and Sacramento magazines, but I've been having trouble connecting with them.

Abigail Peterson

Yeah, yeah. Sure. Yeah. I do think in a state like California that people are very aware. Probably be interesting to hear their views.

Pili Swanson

Yes. I'm going to keep trying to reach out to them and see what I can.

Abigail Peterson

And then in contrast, it's probably really interesting to talk with people from parts of the contrary. Wow, what a great topic.

Pili Swanson 26:40

Thank you, those are all the questions I have for today. If something were to come up, is it all right if I email you?

Abigail Peterson

Absolutely.

Pili Swanson

Awesome. Thank you. I hope you have a good day and a good weekend.

Abigail Peterson

Thank you. Take care. Congratulations on your project. I think it's awesome.

Pili Swanson

Have a good day. You too. Bye.

Abigail Peterson

Bye.

Interview with Aaron Fodiman

Aaron Fodiman is the publisher and editor-in-chief of *Tampa Bay Magazine*. Fodiman has been with the city lifestyle magazine for 37 years.

Pili Swanson

My project, just to give you a little bit more insight revolves just around how Latinx communities are portrayed in city and regional magazines, where there's a high number of Latinx people living there. It doesn't really have to do with if it's forced or not, it's just kind of an overview of seeing what works, what may not work. Leading off of that, I just want to learn more about your routines, your magazine, and the first question I have is how do you identify your magazines community?

Aaron Fodiman

Lifestyle

Pili Swanson

How long have you been the editor there?

Aaron Fodiman

37 years.

Pili Swanson

Do you see the magazine as an extension of your communities?

Aaron Fodiman

Yes.

Pili Swanson

In what ways

Aaron Fodiman

We represent all the good things in the community. The things to do, the people that do things.

Pili Swanson

How do you and your magazines writers maintain your magazines mission statement?

Aaron Fodiman

By always considering that we're trying to show the best of the area. Through everything we do. We do nothing negative. We do nothing political.

Pili Swanson

Okay, and how does the magazine incorporate its location into its stories?

Aaron Fodiman

Most of the stories are about its location. Locations and the people that live here, there's generally always a connection to the Tampa Bay area.

Pili Swanson

Is that would you say 90%, 99%?

Aaron Fodiman

99%

Pili Swanson

What is the process to select stories that are featured in the magazine?

Aaron Fodiman

I make the decision.

Pili Swanson

Is it people reaching out to you, events?

Aaron Fodiman

A combination of all of that.

Pili Swanson

When selecting stories, how do you consider your audience?

Aaron Fodiman

All the time.

Pili Swanson

As in you want them to be reflected a lot or?

Aaron Fodiman

We want them to know about things we think they're interested in knowing about.

Pili Swanson

How does your magazine aim to serve different demographics? Or is there a key sort of people that you want to be able to provide for?

Aaron Fodiman

I'm not sure

Pili Swanson

When serving your audience is it more general? Or is there a specific type of people you want to reach out to?

Aaron Fodiman

Specific to certain type of people we want to reach out. We go to the upper economic community.

Pili Swanson

How do you and the magazine's writers select sources?

Aaron Fodiman

We generally only use first source. If we're going to write about a museum, we use what the museum says. We're going to write about an individual, we go directly to that individual. We don't use outside sources.

Pili Swanson

Okay. Is there a reason for that? Or is that just the way you think?

Aaron Fodiman

That's how you're sure that it's correct.

Pili Swanson

Okay.

Aaron Fodiman

If you use the internet, if you use, somebody said, I heard, you can make a lot of mistakes.

Pili Swanson

Okay. And is there an emphasis on selecting diverse sources?

Aaron Fodiman

Yes, 100% we only use direct sources

Pili Swanson

Diverse sources, sorry.

Aaron Fodiman

No, we don't use any diverse sources.

Pili Swanson

You don't use any diverse sources?

Aaron Fodiman

No.

Pili Swanson

Why is that?

Aaron Fodiman

Because they're incorrect.

Pili Swanson

No, I'm taking about diversity as in gender, ethnicity, age range.

Aaron Fodiman

We don't. That's never in our consideration.

Pili Swanson

And why is that?

Aaron Fodiman

Because it's either a good story or it's not

Pili Swanson

Okay, and what are their efforts to include the Latinx community in your magazine stories?

Aaron Fodiman

No. They're there because they're there. It's very simple. The oldest restaurant in this area is a Latino restaurant, the family is very generous, contribute in many ways to the community. They're in the magazine all the time. When we do a review, we don't care if it's Latin, soul food, French, we cover everything.

Pili Swanson

And is

Aaron Fodiman

The real question is, is it worth covering?

Pili Swanson

So that's the question you have regarding any stories?

Aaron Fodiman

Yes. Is it worth covering? We don't care if it's a Martian.

Pili Swanson

Okay. Is there an effort to include Latinx voices as sources? Or is that the same kind of thing?

Aaron Fodiman

Same type of thing. We don't use outside sources. If we're going to write about a Latino, we're going to that source. If we're going to write about a person, that's a Latino, we're going to them and we're writing about them based upon what they tell us. We're not going to use what somebody else says.

Pili Swanson

Okay. And throughout your time there has it always seemed like there's just been the focus is on if the story worth is it as opposed to people?

Aaron Fodiman

Absolutely.

Pili Swanson

And how do you maintain that focus?

Aaron Fodiman

That's my job.

Pili Swanson

Okay. Can you name the restaurant you were talking about? So, I can check out stories that you guys have written about it?

Aaron Fodiman

The Gonzmart family, G-O-N-Z-M-A-R-T.

Pili Swanson

Awesome. Thank you. Is there anything else you'd like to add about your magazine or how you guys run?

Aaron Fodiman

I think as you mentioned, this is a very Latino community. I think most of the Latinos would be offended if you wrote a story and said and their Latinos. We might include in the story that they came from Cuba, or that they came from Spain, or some factual thing. But we wouldn't just identify somebody as a Latino if it wasn't part of the story. Let's say, we covered an event, and a

Latino artist wins an award. We're not going to tag them as a Latino. It may be Jose Fernandez. We're not going to put he's Latino we just don't make that distinction. They're part of the community any more than we would say Stu Sternberg, the Jewish owner of the Tampa Bay Rays. We're not going to sit there and put a tag on somebody. It's not like, "Oh, look at this. What a surprise. It's a Latino." As I said, we don't do anything negative. Our former mayor and our former Governor Bob Martinez, who has a Latino background, but we never called him Latino. The former Governor, former mayor. We have him in the magazine all the time. He's very active in the community. But we never turn around and refer to somebody as a Latino we might in the story say whose family is from Cuba. Or who's been in the Tampa Bay area? Or who worked at the cigar factories, but just using the term, Latino or Latinx or any of that. We don't put labels on anybody. The important part is they're part of the community.

Pili Swanson

Okay, so it's more about not making anybody stand out for reasons other than what they're in the magazine for.

Aaron Fodiman

Precisely. What are they doing, what got them there? We do social seats; we go to these events all the time. Well, when we take a picture of a couple it is generally the chairs of the event. The major sponsors of the event, they received an award. It's got to do with why they're important to the event, not to what their heritage or where they came from, or anything of that nature. I think I would probably be very appalled if somebody wrote something about me and somehow or other, managed to get in there, the Jewish editor. Maybe I'm just super sensitive to that. But that's why we don't we don't throw those tags on anybody. We have a very large, I don't know the correct term anymore. Black, Negro, African American community down here, when we put them in, we don't describe them. We don't. We don't say well look at this. They're in the community just like everybody else is.

Pili Swanson

That makes a lot of sense. Because you don't put these distinctions on people like that is it easy to speak with the community?

Aaron Fodiman

Absolutely. Everybody wants to feel like they're a member of the community. We just elected a black mayor in St. Petersburg. Nobody turned around and said, oh, look at that. They found a black mayor. He's a guy that's been a county commissioner, done a great job, wonders, and is now mayor. I don't think anybody had to put down that he was black. It just it's not part of our community down here. We have Cuban clubs; we have Italian clubs. We have all of those. We have the Holocaust Museum. Tons of people are involved in the Holocaust museums that are not Jewish. You know, everybody looks at it as a community. We just went last week to the Salvation Army dinner. If they only had people from the Salvation Army there, there wouldn't be much of a dinner, but they have all the community there. The community really acts as a whole. It does not divide. We have an area called Ybor city that is traditionally a Latino, going back years. Everybody simply refers to Ybor City. They don't put a label on it. To some Ybor City means that's where the artists are, to some that's where the punk rockers go. Everybody has a

different view of what they feel about Ybor City. Depending on what we're writing about Ybor City, it's going to be what the story is. It's not that it was founded by Latinos.

Pili Swanson

Okay, that makes sense. It brings a lot of insight to how everything works and how it's community centered. Those are all the questions I have for you. Thank you for your time. If I need to get back to you, should I call this number?

Aaron Fodiman

Yes, this number. I'm here all the time and relatively easy to talk to.

Pili Swanson

Okay, thank you.

Aaron Fodiman

Thank you. Good luck on your project.

Pili Swanson

Thank you. Bye.

APPENDIX B: FIELD NOTES

Week 1: 01/17-01/21

Internship:

I wrote two 150–200-word blurbs for a design round-up piece, this is a work in progress since I have requested additional information. I also wrote and fact-checked nine 100-word blurbs for the “Now in” section for the March issue of San Francisco Magazine. Three of my San Francisco Magazine “Now In” section pieces will also be in Silicon Valley magazine. I also wrote up another four 100-word sections for the rest of this section. I was able to send out a fact-checking email for this at the end of the week. I sent out art requests for all the sections I have written. All these sections will be in the print issues of San Francisco and Silicon Valley magazines.

I learned a lot at my internship. I watched a training video on how to use MorWeb and practiced using fact-checking and art request templates. These templates give me a good idea of how to approach these requests in the future. I learned some of the magazine's lingo and am slowly learning the best way to write for this magazine. My editor has been constructive on the best way to write my stories, which in turn helps me become a better magazine journalist.

I need to work on a way to not sound so matter of fact in my stories, I am striving for a more conversational tone. I need to find a way to cut down on repeated wording throughout my stories, I have a bad habit of starting sentences with similar wording. Grammar is a continuing work in progress, the stories I worked on later in the week had fewer grammar errors.

I hope to improve on my writing and come up with story ideas to pitch.

Project:

For my master's project, I have compiled the list of potential subjects I will send out interview requests. All their information is in a spreadsheet, with information about the magazine's mission statement and audience demographics. I am including a sample email of what I could potentially send, any feedback is appreciated.

EXAMPLE EMAIL, FEEDBACK APPRECIATED:

Subject Line: Interview request for academic research.

Hello,

I am a graduate student at Mizzou and am working toward the completion of my master's project. The project revolves around the incorporation of Latinx voices into the city and regional magazines. As an editor in a highly Latinx populated place, you can bring insight as to how the organization you work for tries to incorporate these community voices or if there is a standard procedure that you follow. I am looking for an interview of at least 30-45 minutes where I learn more about your editorial process and how Latinx voices may or may not fit into it. This interview should occur at your earliest convenience, if it has to take a couple of weeks to happen, I understand. Please let me know if you would be interested in speaking with me or if you have an editor on staff that may be better suited for this interview.

If you have any more questions, I am more than happy to answer them.

Thank you!

(I will add my phone number. I am debating adding the Latinx population for each city as well.)

I would only like some advice on how to better word or construct the email I will be sending out to my interview requests. I am planning on sending out the first batch of interview requests this week, which would be sent out to around 10 people.

Week 2: Update 01/24-01/28

Internship:

Over the week of my internship, I was able to finish up my design round-up sections, they were fact-checked. I am working on a section for Manhattan where the topic was the opening up of four different shops in the area, I have sent out fact checks for three of the stories and am awaiting information for the fourth. I also started working on a front-of-book section for a museum exhibition, which is almost complete. I also worked more on the CMS side of the magazine and helped correct the format of originally published print stories onto the web. (As of now none of the stories I have written have been published, when they are, I will attach a link.)

I learned a lot more about CMS and being vigilant on correct formatting. It was interesting to see what was considered SEO-friendly language for titles. I did a lot more of this work earlier in the week. I also learned to be a lot more persistent and keep up with sources frequently.

This week I hope to be able to write more, see what other stories I can focus on, and pitch some stories.

Project:

I sent out the first batch of emails to potential interviewees on Thursday. I am going to send out a follow-up email on Wednesday, almost a week after the initial email was sent, and have five to six different new potential interviewees ready to email on Thursday. I received a reply from Houstonia about redirecting me to another editor to speak with.

For my project, I hope to receive more replies, do some follow-ups and send a second batch of five emails to different editors from different magazines.

Week 3: Update 01/031-02/04

Project:

I wrote and finished up an article for the April Issue of San Francisco which focused on the celebration of a dance company's 50th year. This was different from stories I had previously written since this focused more on history rather than a product or event. I have been doing research and coming up with story ideas for the May issues of Manhattan magazine's interior design and now sections. I am still waiting on fact checks to get back to me.

I learned to be patient when it comes to a story. I had gotten accustomed to writing up a story with limited information and then inserting any additional information I had gotten but for this

dance story, I had to wait. I had to ask questions, via email, and only send two questions. Sending such a limited number of questions showed me how to try and boil down the main points I wanted the questions to answer. This just taught me to be patient with replies and not try to write a story too quickly, especially if I have time.

I hope to continue working hard and showcase that what I have been taught this week will translate for the rest of the internship. This includes sending the most important questions and waiting for all the information. I hope to receive more fact-checking replies and continue writing stories.

Project:

For my project I sent out more emails, there are 18 in total including the ones I sent out last week. I sent out follow-up emails to 10 of them and got replies from two people that they did not work or would not be working at those organizations anymore. I have done extra research for more potential interviewees and will be sending out emails ASAP. I have one interview currently being lined up for the week of Feb. 21 with the editor in chief from San Antonio Magazine.

For my project, I will continue to follow up and send out more emails from the new journalists I researched this week. I am also going to be persistent and I hope to start getting responses as soon as possible.

Week 4: Update 02/07-02/11

Internship:

I sent out a lot of fact checks and emails for a feature story the editors are working on. Other emails were for fact checks and art requests for online stories that are going to be in the print issues. This week was a little slower and did a lot more clerical work than writing, but it was enjoyable. I did finish up two stories from last week that I was trying to find communications with. I also did more research for upcoming issues for Silicon Valley.

I learned how a big feature piece is pieced together for the magazine. This is where I did more of my work these last couple of days. I saw what type of language is needed when trying to get responses from a wide variety of sources, my editor sent me a template to use that was very conversational and fun. I learned more about what type of content the magazine likes when it comes to features, specifically a real estate feature. It was also interesting to send fact checks for a story I have not written, I did it before in one of my writing classes and this was good practice as well. Fact-checking is something I enjoy doing and it is a vital part of my future career.

I am going to continue doing what I can in my internship, be it writing stories, researching for other stories, or fact-checking.

Project:

For my project I have three interviews lined up over the next two weeks, they are all from Texas, which means I am only focusing on California and Florida now. I did get communication from one California magazine that was not interested. I have sent out follow-ups and eight news

magazine contacts, be it from a magazine I already contacted or a new magazine that qualifies. I am being a bit of a pest and am trying to ramp up these interviews.

My biggest challenge is finding interviewees for my project. The best I can do is continue being persistent and finding all the magazines that can qualify for my project.

I need to find interviews for my project, that is my most pressing matter. I will continue to be persistent and research who else could be interviewed.

Week 5: Update 02/14-02/18

Internship:

I started some new stories, one focusing on fitness and the other another round-up on showroom openings in May. I continued to send out emails for the home feature story I was working on last week. Most of my week was spent fact-checking a previous section of the magazine called “The Source” which gives places and restaurants people in the Hamptons can visit. This section of the magazine was about 13 pages with almost fifteen places on each page and I would google these places to make sure they are still open and if there have been any address or phone number changes, each place presented has a small blurb stating information and I also fact-checked that.

I learned that a lot of information is ever-changing and fluid, the source work I did this week had been updated a couple of months ago and several of the shops mentioned had closed, changed location, or changed phone numbers. This showed me how a lot of staples in magazines must be monitored constantly because things can soon become incorrect.

I hope to write some more stories, fact-check anything needed and continue communication with sources for the stories I am writing.

Project:

For my project I had my first interview which I think went very well, I was able to receive a lot of useful answers to my questions and it led me to know how to sort the questions, this is due to some conversations leading to questions being answered unprompted and led the conversation toward the right question. I also transcribed this interview and have a San Diego Magazine editor state she would be willing to speak with me, the time is being set up. I have an interview this week and have continued sending follow-ups and sent some new ones to past editors, as mentioned in last week’s email.

I only have concerns about getting the interviews for my project, but I do feel like I have made some progress and hope to continue that wave.

I look forward to my interview and hope to get some more interviews set up, I have received replies, but they are a little ambiguous, and have to keep following up to see if it will lead to an interview.

Week 6: Update 02/21-02/25

Internship:

I started working on a showroom piece for May, I have written up most of it but am still waiting for communication from the stores. I started looking for athletic stores in San Francisco to write a round-up on, specifically locally owned ones. I am also finishing up a fitness story. I wrote two short digital stories; one will be publishing in a couple of weeks and the other was on finalists for a chef and restaurant award. Two of my previous stories have been published in print and online for San Francisco Magazine, one was on other things occurring in San Francisco and the other on designers.

I learned a lot more about what type of research should be done in the magazine. I think I am getting a clear picture of the audience for Modern Luxury, since I am usually just writing things rather than researching.

I hope to continue writing more stories, fact-checking, and doing any research necessary.

Project:

For my project, I had an interview and transcribed it. The interview went very well, and I got ample examples of what the newsroom is doing, although it was a different lens than my interview from last week. I was in communication with two California magazines and am hoping to finalize a date for this upcoming week for an interview. I have been in conversation with one editor from a Florida magazine and hope to continue to follow up.

I don't have many frustrations but do hope to get at least a conversation started with editors that can round out my project. I hope my communications don't start to fizzle out, as some in the past have.

For my project, I hope to get those two interviews this upcoming week and have quicker communication with the other editor I am in contact with. I am also trying to get in contact with people for the remaining interviews.

Week 7: Update 02/28-03/04

Internship:

I continued working on my showroom and fashion apparel stories, I am awaiting additional information from the companies to finish up the stories. I wrote a story about parks in San Francisco. I fact-checked a digital story online, to see if the restaurants mentioned were as popular as the story said they were. I also started searching for ideas for the August issue of Interiors New York.

I learned a lot more about what type of listicles they like and listicles as an article in general. This was the first listicle I wrote, and I tried to make sure the parks I mentioned were the "best" parks in San Francisco, which is a little harder because I don't live there. Although it was difficult, I just made sure to research as much information as possible, seeing lists from other news publications or travel guides and reading up on the history. This just showed me a way of doing the job remotely and how to present a listicle.

I hope to continue writing more stories, fact-checking, and doing any research necessary.

Project:

For my project, I had an interview and transcribed it. The interview went well and was a little different than the previous ones but had a lot of the same thoughts as the other ones. I have two interviews lined up next week and am in communication with two others about setting up a time and date for the interview.

I don't have many frustrations and hope to continue communicating with the editors I have, I want to wrap up this project as soon as possible, I know the deadline is quickly approaching.

I hope to get those two interviews this upcoming week and have quicker communication with the other editor I am in contact with and continuing contact with the other editors for an interview.

Week 8: Update 03/07-03/11

Internship:

I finished up some stories I had previously worked on. I followed up with some image requests for another story. I continued writing the other two stories I have and am following up with those stores/brands for information and imagery. I also updated my park's story and formatted a digital story into a print story. Something new I did was an assignment from the editor-in-chief of San Francisco and Silicon Valley where I researched stats for an infographic, and the research I did led to me getting the byline for this upcoming print article.

I am going to continue doing what I can in my internship, be it writing stories, researching for other stories or fact-checking.

Project:

For my project I interviewed one editor and transcribed it, my other interview got rescheduled for next week, where I have two others lined up. I am in communication with a couple of other editors about setting up a time to talk which would help round out the interviews portion.

My biggest challenge is getting the interviews set up promptly. It takes a while to set up a time.

I am continuing my interviews and communicating with people to set up interviews.

Week 9: Update 03/14-03/18

Internship:

I finalized the stories I had been working on and sent out fact-checks. I had to call and have phone interviews with a couple of the sources, which was a nice change of pace. I worked on research for Chicago opening restaurants over the summer. I am going to start working on the Weddings section next week and read some of the previous issues to get myself acclimated.

I am going to continue doing what I can in my internship, be it writing stories, researching for other stories, or fact-checking.

Project:

For my project, I interviewed one editor and transcribed it, and have an interview scheduled for Monday. I am struggling to find the last three interviews but am sending out new requests to other magazines.

My biggest challenge right now on my project is finding the last couple of interviews. I am going to continue sending emails as follow-ups or as new ones.

I am continuing my interviews and communicating with people to set up interviews. I did have a question about a potential interview with New Mexico Magazine. This magazine is in collaboration with the Department of Tourism and the audience is out of state, which makes them different than other regional magazines. New Mexico as a state has an extremely large Latinx population which, I assume, would mean Latinx people or places would be mentioned in the magazine by default. The editor said they would speak with me but was not sure if the magazine fell under the requirements of my project. What do you guys think?

Week 10: Update 03/21-03/25

Internship:

I was able to start working on a new project for the Weddings Chicago magazine. One of the articles was a story surrounding a couple that recently got married, they filled out a questionnaire which I pulled information and quotes from. This was something fun to write. The story centers around two wedding dress shops that moved location. I sent emails to the shops asking them a couple of interview questions and wrote the rough draft for that story. I also started a story for Chicago Social magazine that centers around a Prince immersive experience. This story is longer, and I have written the rough draft for that as well. Throughout the week I also did some research for the August issue and turned digital stories into print stories.

Two of my stories were published in Manhattan Magazine last week. The first was a roundup of shops and the second was about The Whitney Museum's Biennial event.

I hope to continue getting assignments for the Weddings magazine and write my assigned stories in a timely fashion.

Project:

For my project I interviewed one editor and transcribed it, I have six total interviews and was able to get in contact with two editors that said they would be able to speak with me at the end of next week, so I would have eight total. I am still looking to interview the editor from New Mexico Magazine to see this different viewpoint and if it doesn't work for the project, I will not use it. I have started writing a very loose draft of my project story, as I still want to be able to incorporate the other two interviews in what I have written so far. I hope to be able to finish up the draft next weekend and turn it in the first week of April to Professor Rowe.

I don't have any challenges; I hope that the interviews that I scheduled next week are going to take place as I have had several interviews rescheduled and I want to turn in my project draft promptly.

I hope to finish up the interview portion of my interviews and dedicate all my time to working on my draft and submit it as soon as possible to Professor Rowe.

Week 11: Update 03/28-04/01

Internship:

I continued writing Wedding stories and wrote a couple of things for a new area, North Shore Magazine. The work I did here was similar to previous ones, such as doing round-ups and writing about engaged or newly married couples.

Some more of my stories were published, such as the infographic I worked on. Another Silicon Valley story I did was just asking for quotes for a shape-up story. The last story that was published was a profile for San Francisco Magazine about a dance institution founder.

I hope to continue getting assignments for the Weddings magazine and write my assigned stories in a timely fashion.

Project:

I interviewed one editor and transcribed it, the other interview I was worried was going to be delayed was. That interview is now scheduled for Monday, there is a very tentative additional interview that could happen Wednesday, but I will have had my total 8 interviews, and this would make it 9. I plan to start working on my draft.

I don't have any challenges; I am looking toward starting my draft. The interviews I have had were very interesting and the stories they have shared are varying which should help me with my writing process.

I hope to finish up the interview portion of my interviews and dedicate all my time to working on my draft and submit it as soon as possible to Professor Rowe.

Week 12: Update 04/04-04/08

Internship:

I continued writing Wedding stories and wrote a smaller story for Manhattan magazine. My managing editor has gone on PTO, so I have been in communication with other editors for stories.

I hope to continue getting assignments for the Weddings magazine and write my assignments for whichever magazine in a timely fashion.

Project:

I held my last interview on Thursday, a later date than I had anticipated, and started working on my draft. The draft is almost complete and should be sent to Prof. Rowe by Tuesday at the latest. I would say my draft is 80% complete as of now, to give a good idea of how it is going.

I don't have any challenges; I am looking toward finishing up my draft. I think it is shaping up nicely.

I hope to finish up my draft as soon as possible and get the rest of the project finished.

Week 13: Update 04/11-04/15

Internship:

I continued writing Wedding stories and started writing captions for stories I had previously written as well.

I learned to write captions, especially since the captions didn't have to directly correlate to the photograph. Some captions, especially if it is a shot of the couple, could just add some details that were left out of the original story.

I hope to get better at writing my captions and continue writing any stories that may come my way, from the wedding magazine to the other magazines I had previously been working on.

Project:

I continued working on my project and revisions for my project analysis. I am putting together the other aspects for my paper such as the work logs and cleaning up any transcripts.

I just have the challenge of trying to finish my paper and revisions quickly, even if it is past the deadline, as Prof. Rowe suggested.

I will send in my revisions by Tuesday, at the latest and hope to be able to polish up my analysis as I best can. The feedback Prof. Rowe sent me helped me try and structure the story better and create a better flow.

Week 14: Update 04/18-04/22

Internship:

I wrote some stories for North Shore magazine. I was able to finish up all my wedding stories and captions as well. I did some additional research for the August issue of the interior's magazine. Other work I did, included turning online stories into the print format and fact checking and request images from those stories.

I learned about the usage of free photographs that the magazine uses sometimes. My editor mentioned using free domain photographs for certain online stories and she was able to share the website, so I could potentially use it in the future.

I hope to continue writing my stories and finishing up anything before the internship ends.

Project:

I wrote up the rest of my project report and sent it to Prof. Rowe. I am continuing revisions on my analysis. I just have the challenge of trying to finish my revisions as quickly as possible. I will my analysis by Monday evening and hope to get everything sorted ASAP.

Week 15: Update 04/25-04/29

Internship:

I finished up writing my Chicago Social and North Shore stories. I finished up some more Wedding captions and am wrapping up everything before my last day. I was also able to write up a Father's Day guide for two of the online portions. I think I could have done a better job on the guide; I feel like I had too many restaurants rather than an all-around gift and event guide. My editor was able to tell me I should add more variety, but I feel like I should've done that from the start. I hope to finish up my stories for Modern Luxury and leave the internship on a good note.

Project:

I was able to have my defense meeting and am cleaning up the project as well as adding in some additional information discussed during my meeting. I am wrapping up the project by cleaning up the project and adding the notes given to me by my committee.

APPENDIX C: SELF EVALUATION

Internship:

I was able to learn a lot during my internship at Modern Luxury. My managing editor Lauren Brocato gave me many tips on writing in a conversational tone. One of my biggest weaknesses is writing a story with minimal grammatical errors. As the internship progressed, I was able to find fewer editorial marks on my stories, which I thought showed my growth. My editor shared that I was good at following up with sources, which is a skill I think will benefit me in the future. Communicating with sources was an important part of my job, I had to ask for imagery and send fact checks to sources. From the beginning of my internship, Lauren would tell me to not be afraid to repeatedly reach out to sources, especially the PR companies. Due to her encouragement, I would consistently make sure to follow up with sources, but not be too overbearing.

The internship also allowed me to write on an array of lifestyle topics, from restaurants to events to weddings. I had never written a story on wine bars but found it a good challenge to write on topics I was not as familiar with. Because this internship was remote, I was also tasked with writing about places I had never been to. Research became a large part of my writing process, which was something I grew to like. When it came to researching potential future stories, I was able to learn what resources worked to find topics the magazine would find suitable. Although it was a challenge to work remotely, I think remote work has become more popular, and might be a part of my career. Remote work also made me not feel like I was being too timid with my editor; I was able to send her an email or direct message. When she had time, she would reach back out.

The internship also showed me how much I enjoyed writing about weddings and people, which I would not have learned if I were not a part of this program. Toward the end of my internship, I worked on writing about the aspects of a newlywed couple, such as how they met, details on their wedding and reception. These were some of the proudest assignments I did. Another assignment I was proud to work on was an infographic about San Jose, California. This infographic was different from any of the work I had been doing, but I would research the number of parks in the area and count the number of shows at the local theatre. This assignment did not depend on other factors, such as a fact sheet, for me to rely on, and it expanded my thinking skills to find worthwhile information to include.

Writing short articles made me tighten up my word choice, this was one of my biggest struggles in the beginning. Not many articles I wrote were over 100 words, which was difficult at the beginning. I started writing captions as well, where the word count was even lower. Learning to write short and simple articles has helped me tighten my word choice and think about what information was critical to the story.

Overall, my internship taught me a lot about lifestyle magazine writing and learning to find stories that fit their audience. The hardest part was learning to change my tone when writing, but after reading several Modern Luxury issues, I was able to keep that tone throughout my writing.

Analysis:

When starting my analysis, I was not sure what I would find, or how much editors would be willing to share. I was surprised that many editors I spoke with were willing to share some troubles they had, or that they were still striving to learn and do better. Speaking with editors at

city and regional magazines also brought insight as to what type of work I may find myself doing in the future because they were able to share their typical story and source selection processes.

The most difficult part of the project was finding editors willing to speak with me and finding a time to hold the interviews. I did not get as many responses as I would've liked, some editors said no, and others would say yes and never get back to me again. I had to learn to be cordial, persistent and flexible when setting up the interviews. As I had more interviews, I was able to learn what questions helped yield the best answers and to always be actively listening.

If I could change anything about the interviews would be give the interviewees more information beforehand. Sometimes the editors could not think on the spot about certain facts, such as audience or demographic numbers. Although the questions I had did not rely as much on factual information, I feel like I should have given them a better heads up on what to anticipate during the interview. I do think my questions were able to provide a good foundation for the interviews, some editors were able to naturally flow into the topic of the Latinx community because they already knew my project centered around that.

The theme of the interviews became evident early on, each editor spoke about wanting to make an effort, and some were able to detail exactly how they were able to do these things. The only downfall is that they would speak about the future more than the present. Although they all spoke about how important incorporating the Latinx community was, they did not have a solid reason as to why. I do think it "being the right thing" is a plausible answer I wish I had gone a little more in-depth.

The project results taught me a lot about city and regional magazines and the relationship they have with their communities, which made them more appealing for me as potential media outlets to work for one day. The project is something I hope that can teach other journalists to

include their diverse communities at the forefront of their stories, and to keep making diversity inclusion efforts.

My analysis could possibly be published in the Columbia Journalism Review, due to its mission to report on topics that can help the evolution of journalism. Other potential outlets with a similar mission of discussing journalism include Poynter, Neiman Reports, Pew Research Center and the Reynolds Journalism Institute.

APPENDIX D: INTERNSHIP EVALUATION

Internship Evaluation For Pili Swanson - 4/27/22

Pili has been an incredible team member this semester, and it's been a pleasure to watch her grow as a journalist over the past few months. She's been able to hone her editorial voice while still maintaining ML's tone and voice.

She's been extremely professional throughout the entire semester and is someone who I always trust to engage with external parties on behalf of ML. She checks in on time, keeps an open line of communication throughout the day, which, in my opinion, is vital to success in a remote position, and never lets the ball drop on her assignments. I can trust her to manage multiple assignments at once, and I know that she will deliver engaging, accurate and creative copy before the deadline.

I appreciate her willingness to ask for new assignments and her desire to learn. It's been wonderful having her on the team this semester, and we will certainly miss her!

- Lauren Brocato

APPENDIX E: MAGAZINE MISSION STATEMENTS

D Magazine

Mission Statement: We serve communities of interest in and around Dallas with the mission of making Dallas an even better place to live, work, and play. Our editors are peers to our audience, giving them the resources, they need to enrich their lives and inform their work. We are deeply involved in our communities. We are strictly local. We deal with life where it is lived.

Fort Lauderdale Magazine

Mission Statement: Reflection of places, people etc. that shape our lives

Fresno Magazine Area: Bluffs, Fig Garden, Copper River/Monte Verde, Fort Washington, and North Clovis

Mission Statement: Its mission was simple: to entertain and inform our readers about the wonders of Fresno and the Central Valley.

New Mexico Magazine

Mission Statement: New Mexico Magazine is published monthly and features topics from around the Land of Enchantment, including our multicultural heritage, arts, climate, environment, and diverse people.

Palm Beach Magazine

Mission Statement: Palm Beach Illustrated is a celebration of the Palm Beach lifestyle, catering to one of the world's most affluent and sophisticated audiences through its coverage of intriguing personalities, high fashion, fine dining, the trademark social scene, exquisite interiors, culture and the arts, and international travel.

San Antonio Magazine

Mission Statement: With thoroughly researched editorial and creative design, each issue serves as an authoritative source of the best the city has to offer while keeping readers connected to the community and inspiring them to discover new ways to engage with the city on the rise

Sonoma Magazine

Mission Statement: Through in-depth stories and vivid photography, Sonoma Magazine keeps readers on the pulse of the restaurants, wineries, arts, entertainment, culture and style that make Sonoma a destination, a haven, and a way of life.

Tampa Bay Magazine

Mission Statement: Our mission at Tampa Bay Magazine is to entertain and inform our readers about the People, Places, Pleasures and Wonders of the Tampa Bay area of Florida.

APPENDIX F: PROJECT PROPOSAL

MA Profession Project Proposal:

“Incorporating the Latinx community.” How city and regional magazine editors in heavily

Latinx populated communities include Latinx voices

By Pili Swanson

Committee:

Jennifer Rowe, Chair

Elizabeth Brixey

Reuben Stern

Introduction

As a person of Latinx descent, I am drawn to stories about the Latinx community or experience when scrolling through magazines and newspapers. In my experience I have found that there are not as many stories where the Latinx community is included as the focal point, especially compared to white Americans. Immigration has become synonymous with the Latinx community, and the stories might center around its members being in America legally or illegally, which is not the only story topic Latinxs have to offer. One of the reasons I pursued journalism was to be able to learn about aspects of the world I may be ignorant to otherwise, especially by being able to bring a voice to those who may not have it. As someone who strives to work in the magazine business, I have wanted to learn the intricacies of what makes something a “good” story or who is a “good” source.

In my time working with *The Missourian* and *Vox*, there has been an emphasis on finding diverse sources and stories. Professors have told me to make sure to look for sources with different viewpoints but also a difference in race and gender, among other things. When reporting I try to find these different sources and stories. But due to location or story subject it can be hard to do. This was one of the main reasons why I landed on this research topic. The second reason I decided to focus on the Latinx community is due to work I did during my first semester as a graduate student. I worked with the Reynolds Journalism Institute where I helped RJI fellows with their research. Because of my ability to speak Spanish, I was able to work on two projects focusing on Latinx journalists and news. One of the fellows I worked with was Dagmar Thiel, the USA Director of Fundamedios, an organization committed to promoting and protection freedom of expression and boosting journalists through training, research and discussion. This project focused on female Latinx journalists, due to me falling under this

category I learned a lot for my own future professional career. The project was a toolkit, where female Latinx journalists learn about how little Latinas could get paid and learn tips about how to conduct oneself when interviewing for a job. I helped translate information the fellow found, made rough cuts of interviews she had and was in a mock interview. The most startling fact I learned was that Latinas could earn up to 45% less than white-non-Hispanic men. This was not just in journalism but all careers. I also learned that as women got older, they could start to earn less than their male counterparts, this is usually due to motherhood. This project also taught me what I should do before having a job interview, such as knowing the general base salary for the company and knowing my own value, which I would then need to learn how to present.

For the second project I worked Documented, a non-profit committed to covering New York City's immigrants needs, reporting on issues such as labor policy, law-enforcement practices and the effects of federal laws or changes. I specifically worked with audience editor Nicolás Río. The work done at Documented was to inform New York City Latinx citizens and immigrants about resources that could help them, especially during the height of COVID-19. This specific project showed me the vast number of Latinx communities in New York and how they needed outlets to share information they otherwise may not have gotten.

I grew up in Winston- Salem, North Carolina, where the Latinx population is 9.8% (U.S. Census, 2020). That number may seem small, but I grew up in Forsyth County, which has the third largest number of Latinx living in it (Ordonez, 2021). While I lived there, I would follow the news, the *Winston-Salem Journal* and *Charlotte Observer* being focal points. I still like to check up on these newspaper websites, despite living in Missouri for the past year and a half. After my work with RJI, I started to pay special attention to what stories and sources they used due to the Latinx population residing in the counties that the newspapers serve. The *Winston-*

Salem Journal is based in Forsyth County and *Charlotte Observer* in Mecklenburg County. Mecklenburg County has a 13.8% Latinx population, the second highest minority group in the state (U.S. Census, 2020). I found that stories centered around the Latinx community were mainly found in immigration stories. This is where my interest in the reasoning editors and journalists have when choosing stories stemmed from.

A journalism career in magazine writing has been in plans since I was in middle school. I had always enjoyed writing and researched careers where writing was essential, journalism was one of the first things to pop up. Although journalism has many facets being able to write about different events, places, things and people really intrigued me. I liked the idea that something I wrote could be fun or something that had piqued my interest would pique others interest as well. Newspaper writing does not allow you as much variety in storytelling and making some articles more personal. This is why magazine writing became my goal, especially one where I can write about culture, fashion, entertainment or food. I hope to have a career in a lifestyle or city magazine.

My research, interviewing editors at magazines, can help highlight what editors are doing to help find diverse stories and sources. Many city and regional magazines also have a responsibility to their communities, if they don't feel the need to impact those immediately in the area I would like to know why. Reflecting the community may not be at the top of editors lists but finding out what is can be informative. Especially editors in large Latinx populated cities may not try and reach out to those in the area. Not only could this be beneficial to me, but it can help other journalists implement the same steps or ideas for diversifying their stories. Although I do have a connection to the Latinx community and focus on it in this project, I think the fundamentals can be used for sources and stories of any variety.

This project and my endeavors in an internship can help me become a better journalist and lead me to consciously find the right sources to tell a story to its fullest potential. This research can also be valuable to the enrichment of journalism.

Professional Skills Component

I will be in the New York program for the spring semester of 2022. I will be an editorial intern for Modern Luxury's *Manhattan* and *Hamptons* magazines. I will be working Monday through Friday for 6 hours a day. This would complete the required 30 hours of work and allow me adequate time for my analysis each week. Internship work includes story and photo research, transcribing interviews, fact checking and potentially writing my own stories for the print and digital editions. My editor and supervisor will be Lauren Brocato, managing editor.

This internship is beneficial due to it being related to my area of study, magazine writing. I will be learning the basics of working at a magazine and interacting with professionals. Due to the smaller staff of the magazine, I will get a more hands-on experience than other opportunities. The magazine content also appeals to what I strive to find myself working in, which is fashion, wellness, arts and culture.

Being in New York will also align with my research work, seeing as I may try to reach out to some editors located in New York City magazines. Being in the city would allow me to potentially hold an interview in person, following any health and safety protocols. Being in a newsroom, overall, will help shape my questions to editors and get a sense of what the stories at a city and or regional magazine is like.

Analysis Component

LITERATURE REVIEW

The portrayal of the Latinx community in the U.S. media has been sparse (Tukachinsky, 2015) and with the highest minority population of 62.1 million (US Census, 2020) the Latinx community has been growing steadily in the U.S. over the last 20 years (Campero, 2021). With the increase of Latinxs in the U.S. there would be an assumption that they would be portrayed more in mainstream news or have stories that do not fall under a stereotypical box. This does not seem to be what has been happening, underrepresentation still seems to occur with Latinxs in the U.S. (Tukachinsky, 2015).

Magazines are known to cover a variety of topics and not be restricted to the daily news cycle, where Latinxs have been known to be stereotyped into negative portrayals by the news media at large (Mingxiao & Newly, 2017). There have been some efforts by newsrooms to diversify their storytelling, specifically by magazines located in heavily populated Latinx regions (Campero, 2021).

This literature review looks at how Latinxs have been portrayed historically in the media and looks at how some magazines may strive to represent their audiences or regional community. This literature review looks at the Latinx coverage during the political climate of Donald Trump's 2016 presidential campaign (Gonzalez, 2019) and the coverage of Dreamers (Chuang & Roemer, 2014).

Magazine storytelling can offer a variety of different outlets and help audiences gain an interest in something new or learn about a variety of a subject a little more in depth. City and regional magazines have a bit more of a connection to their communities, being able to dive deeper into what is occurring. There are studies that have looked at the evolving nature of being

a city magazine editor (Sivek, 2014) and an article taking a look at how newsrooms are trying to showcase Latinx voices (Campero, 2021).

There is little to no information on the connection between Latinx communities and city and regional magazines, but there is a study that look at the relationship between communities and its city magazines (Sivek, 2014). Although there is little into the specific relationship between the Latinx community and portrayal in magazines, a lot can be learned by how city magazine editors portray and work with their community (Jenkins, 2018).

Theoretical framework

The concept of gatekeeping theory showcases how journalists act as filters when selecting stories to publish (Vos, 2019). Gatekeeping is when a journalist deems information as important and finds it worthy of being presented to an audience. Vos (2019) states that news organizations have a choice on what stories they want to pursue, whether to keep a brand intact or act as a public servants. Vos (2019) also states gatekeepers have their own ideals and thoughts that influence what they decide to publish, and editors typically have gatekeeping power. Gatekeeping can then generally lead to other aspects of journalism theories such as agenda setting and framing, which are all part of the story publication process.

An example of gatekeeping and its relationship with a minority community is how sports editors can gatekeep the coverage of women in sports (Hardin, 2005). In this research study a survey was sent out to 285 daily newspaper sports editors in the Southeastern U.S., and findings showed that the editors surveyed were 97.5% male and 96% white (Hardin, 2005). The findings also showed that a majority of the editors thought their audience was only slightly interested in women sports, but only half had a survey to know who their audience was and even fewer

actually had a way to communicate with their audience to know what they were interested in (Hardin, 2005).

A recent portrayal of gatekeeping is how different news media outlets portrayed the Black Lives Matter movement. In a 2021 study there was a content analysis of 421 articles examining the portrayal of the Black Live Matter movement in legacy media, such as *The Washington Post*, *Wall Street Journal* and *The New York Times* as opposed to national digital first newsrooms, such as *Buzzfeed*, *VOX* and *Vice*. This study heavily leans on framing theory but by using a coding analysis gatekeeping was evident by how often the Black Lives Matter movement was covered over a specific period of time (Palmer, 2021). Looking at a time frame from 2014 to 2020, this study found that there was a pickup on legacy news organization coverage from 2014 to 2016, coverage died down afterward and in 2020 coverage skyrocketed, attributed to the death of George Floyd (Palmer, 2021). Palmer (2021) found that coverage over this time in these newsrooms were fairly similar and neutral, but digital first news outlets were more likely to take a positive or critical stand part of the movement. This study showcased how a minority subject matter comes to light due to the circumstances surrounding it and is usually observing the situation neutrally.

Agenda setting is used to describe when the media presents an issue repeatedly and due to the exposure, the audience views the issue is a larger problem than what it may actually be (Coleman et al., 2008). Agenda setting starts at the top of the framing and priming relationship, which can also lend the idea that editors may be ones responsible for what topics are produced, since they ultimately have the final say. Framing theory is how an issue is portrayed in the media, which leads to audiences to develop a specific viewpoint on the topic the media is presenting them (Chong & Druckman, 2007).

Although only one major study appeared that had a lot of relevance to the relationship between Latinxs and U.S. media, there are studies that examine the relationship between magazine editors and audiences (Jenkins, 2015) (Jenkins, 2018). This Latinx study uses agenda setting to investigate how much immigration content is in the news. The study used textual analysis and surveys to find that states around the border presented immigration a lot more frequently, making the audience believe immigration was a bigger threat than it actually was (Dunway, Branton & Abrajano, 2010). This agenda setting usage showcases the importance of portraying Latinxs as more than immigrants

Latinx in U.S. Media

Going back to the mid 1990s research shows that all minorities are usually portrayed in a negative light. This negative portrayal is usually done through the perpetuating of stereotypes along with underrepresentation in general (Tukachinsky, 2015). This study includes several recommendations to try and fix the continued misrepresentation. This leads to being able to market toward Latinxs through framing. By creating more stories that do not discriminate against Latinxs and portraying them as human, as opposed to an “others” portrayal that the mainstream media may have unintentionally been doing.

Research finds that local news heavily stereotypes Latinxs (Mingxiao & Newly, 2017). This research looks at local news in 19 different states and 2,426 news articles, to see if Latinxs are actually portrayed negatively in one of their hypotheses. Through their research the proposed explanations were confirmed that Latinxs were underrepresented and mainly appeared in crime and illegal immigration stories. This research emphasizes that it does not claim that reporters have active stereotypes when reporting. The study is missing the key elements of what the stories

are doing wrong when it comes to portraying Latinxs. There is no correct portrayal, but the study does not raise the question of how portrayals can be fixed and why they persist.

Although much research shows that Latinxs are stereotyped and framed negatively in news, Bleich et. al claims that it is no difference to the portrayal of whites or other minorities in the news. This research finds that newspapers do not purposefully portray negative stereotypes. The study is done over a 21-year period looking at over 185,000 articles from 17 different newspaper until 2016. Many of the newspapers are popular news organizations in their respective states. Some news organizations were national, some regional and a few tabloids. The argument in the article is that the news is inherently negative, and Latinxs are not particularly targeted to be portrayed in a negative light. The study shows that there were some positive stories in the news of minorities (Bleich et. al, 2018).

Politics and the Latinx role

Although immigration has been heavily associated with Latinxs throughout the past 20 years, Donald Trump's 2016 election cycle had illegal immigration and Latinxs at the center. With Trump's active portrayal of Latinxs being drug dealers, rapists and criminals, Trump did not stop despite the news condemning such rhetoric (Gonzalez, 2019). Even though Trump's campaign had a heavy sense of nationalism, the media plays a similar rhetoric, unconsciously or not. The narrative of us/them throughout Trump's "Make America Great Again" campaign hindered the portrayal of Latinxs. The terms illegal and criminal were used heavily in some of Trump's speeches, according to the study. Throughout Trump's speeches he consistently falsely exaggerated the criminality of Latinxs and how they were disrupting "true" American lives.

Another study directly looks at “selective stereotypes” in the realm of Latinxs and politics. From 2010-2012 news organizations portrayed young Latinxs in certain ways to support the Development, Relief, and Education for Alien Minors (DREAM) Act. The significant amount of activism in support for the act showed how outside influences affect what the media chooses to comment on. By looking at 232 different news stories, the study found that 40 percent were news stories that used examples of “DREAMers” to support the act (Chuang & Roemer, 2014). The media chose “success” stories for DREAMers who typically lived-in poverty and were able to overcome adversity to become prospers, or truly following the “American dream.”

Because there was such activism for this act, the media chose to portray the good Latinxs in the news, showing how in times of adversity the media can share human stories on Latinxs and show them in a positive, non-stereotypical light. At the same time heavily showing the feel-good stories instead of a full picture of people who just arrived in the U.S. due to their circumstances and not who they grew to be is an example of the media’s agenda-setting.

Diversity of storytelling

Diversity in journalism has been a heavily discussed and researched topic, not just journalistic newsroom diversity but how to inject diverse stories into the media. In one Nieman Reports article Campero (2021) takes a look at the newsrooms striving to include Latinx voices. This article showcases how news organizations such as *The Philadelphia Inquirer* had to improve the relationship between the community and its staff. A hired content strategist De Moya Correa had to fix a hostile relationship between the growing Latinx community in

Philadelphia to improve the *Inquire's* coverage. De Moya was persistent enough to get the support of the community by producing content reflecting their community and in their language.

This article looks at Spanish language or Spanish founded media increasing their content and trying to connect with the Latinx community found in the U.S. This article showcases how Spanish language media may be an important source of information for Latinxs residing in the U.S. A 2016 Pew Research study found that Latinxs “primarily consumed news in English” (Flores & Lopez, 2018). Some of the news organizations mentioned in the Campero article are bilingual. The Pew Research study does show that Latinxs are likely to consume their news in English and by mainstream news outlets.

Although these articles highlight the increase of Latinx media, they do not have the same resources that mainstream news has. A study claims that Latinxs are missing out on important information due to their distrust of mainstream media (Wilkin & Ball-Rokeach, 2006). This study examined a health campaign done in a large California newspaper specifically targeting Latinxs, which did not receive much Latinx feedback. This study emphasizes that Spanish language media has a greater influence on the Latinx community than mainstream news and can be harmful due to the fact that Latinxs may miss out on important information. This study also showed how little feedback the mainstream newspaper received from the Latinx community, making progressive changes for the newspaper harder to implement. The newspaper did not know the best way to communicate with the Latinx community.

In the Campero article a quote mentioned showcases why Latinxs may seek out more Latinx based media. “While many Latinxs share a language, religion, and many aspects of culture, the group is not monolithic. Yet news outlets have often been blind to this diversity” (Campero, 2021).

Newsroom Diversity

The diversity in newsrooms has been a way many studies claim there can be a change in the portrayal in not only Latinxs but minorities as a whole. Diversity initiatives have been challenging for newspapers to actually put into effect (Johnston & Flamiano, 2007). There are challenges in actually diversifying newsrooms, from reporters to managers to editors but also looking at diversifying sources. Some news organizations may have lost the trust of certain minorities or organizations due to previous reporting and a way to regain that trust may be by having someone in that ethnicity or organization try and repair the broken bridge.

Having a newsroom of diverse reporters can be a way to try and find different stories that are not focused on crime for minorities. Change would happen at the top, where editors assign stories. Having range of stories focusing on a broad assortment of people can lead to news organizations gaining trust.

An example of a newsroom taking a chance to be diverse is *Borderless Magazine*, a magazine that covers immigration communities and the immigration system (Rhee, 2021). *Borderless Magazine* tries to find ways to best inform and communicate with immigrants and acknowledges this can occur better by having immigrant journalists and people of color working in their newsroom. The magazine's coverage in 2020 was 94% done by people of color, and its top stories were features of people of color (Rhee, 2021). The magazine also has programs that help immigrant journalists and journalists from marginalized groups learn in the newsroom through internships and fellowships (Rhee, 2021). This showcases a way of successfully diversifying a newsroom and teaches how to better represent the community the magazine intends to serve.

Borderless Magazine was committed to diversity due to its content. Immigration is a diverse issue, and the company knew it had to have reporters who were a part of the community to reflect what needed to be reported. This showcased how the magazine strived to reflect its audience in the newsroom.

Magazines reflecting their communities

City magazines provide a venue of additional information, context or new information for their communities. Magazines are looked at to foster community and bring together people through their interest or geographical location (Firth, 2016). Research has shown that city magazines are needed to make the community feel integrated and fill any voids that the local newspaper does not get to answer (Firth, 2016). In the same sense magazines have specific content and can be made to reflect the audience and its identities. Firth mentions a 2004 study by Martinez “*Latina* magazine and the invocation of a panethnic family: Latino identity as it is informed by celebrities and *papis chulos*” in which Martinez analyzes *Latina* magazine allowing its readers to be seen and “evoked a sense of family in its pages” (2016, p. 232).

City magazines can mean identification within communities, which is why mission statements differ with city magazines since the identification can either be geographical or a specific identity (Sivek, 2014). City magazines also have a bit of an advantage over newspapers with their digital footprints having a larger reach and evolving to understand how to better engage with their audiences (Sivek, 2014). In this research study Sivek interviewed editors at U.S. city magazines to learn how editors view their audiences, how they select stories and technological usage and future development. The research showed how editors tried to find a way to portray their city in the best light; whereas, a couple of other editors wanted to showcase

a complete picture of their city. An editor even remarked that good stories are not tied to ethnicity (Sivek, 2014). Editors seemed to not have a specific audience in mind, just allowing their audiences and surrounding circumstances to dictate what stories they should write.

When looking at story selection the editors did not specifically look at their geographical data or their audience. These editors took a much more journalistic and creative approach by selecting “transcendent” stories that engaged the readers (Sivek, 2014). These stories were also selected due to financial and competitive advantages. There was also an understanding that the magazine had to be ambitious, as to not be a repetition of what may be in the daily newspaper (Sivek, 2014).

In a case study examining Dallas’ *D Magazine*, editors were interviewed about their relationship within the community and the perception of their audience (Jenkins, 2018). This study examined what an editor’s role was, which was tied to completing journalistic tasks, such as editing and content work, and attending events outside of journalism. The findings in the study showed that editors viewed the audience in more generalities and did not focus on specific groups. The audience response could also dictate what stories and sources were used in the magazine (Jenkins, 2018). An editor also saw the audience as “more refined” and were more educated than the general audiences of the local newspaper. *D Magazine* has several ancillary publications, such as *D Home* and *D Weddings* where the editors have a much more specific focus for content (Jenkins, 2018).

This study focuses on a specific city magazine, making it more in depth compared to other research, and shows how editors look at the story selection of their magazine. The editors at *D Magazine* viewed their audience as affluent and centered their stories around the higher class (Jenkins, 2018). Although this was discussed in the Jenkins study, it shows a difference in

ideologies that magazines can have and how they execute their community relationship.

Newsrooms are also evolving, as showcased in the Sivek study, where editors have to learn how to reach larger audiences through developing technologies (2014). In all editors have their own evolving learning curves and finding ways to engage with their communities.

Along with this study Jenkins has done other studies that examine city and regional magazine editors and their relationship with audiences. One of Jenkins' studies looks at a city magazines' public service. In the introduction of this study Jenkins mentions how little research has been done on the relationship between city and regional magazines and their audiences (2015). In this study Jenkins conducted interviews with 11 editors at city and regional magazines and assessed how they perceive their roles and their publications relationship in the community. Jenkins found editors had their own ideas but still had to maintain the organizational brand (2015). This led to some editors not being able to able to address city issues, editors had to continue a positive portrayal of their city (2015).

In the same study Jenkins found that audience was determined by location or by age, gender, education level or income. By trying to appease the audience, which were usually "educated, affluent and older (over age 40)" (Jenkins, 2015, p. 628) some editors had to find a balance in what they thought was important and what the audience may find important. The magazines' role in the community was described by Jenkins as "a balance between providing public-service content emphasizing in-depth reporting on topics of importance to the community and what might be considered 'private-service' content. This coverage, which typically focuses on lifestyle topics, provides insight into how readers can experience their cities through dining, shopping, travel, and other activities" (Jenkins, 2015, p. 629).

Jenkins also mentions how some editors want to expand their content to more hard-hitting stories, which would benefit the community (2015). Editors also have expectations for readers, which meant they hoped they received feedback on what they published. Having a response showcased how the magazine was able to impact and influence the community (Jenkins, 2015).

Conclusion

The literature shows that the portrayal of the Latinx community, like many other minority communities, historically has been negative. Media outlets in recent years have been working to better serve diverse audiences and to increase the diversity of the voices in the publications as well as their own employees. City and regional publications with their specific mission statements have an even greater duty to reflect their audience and build a sense of community among its members. Editors of those publications work to build relationships with their audience and do so through things such as story selection. Gatekeeping as a theoretical framework shows the significant roles journalists have in determining the content that the public or a media outlet's audience receives. My research aims to bring together information on Latinx communities and media outlets working to improve service to diverse audiences by studying what city and regional magazine editors in heavily populated Latinx communities do to incorporate those communities in their publication's content.

Research question

RQ1: What are city and regional magazine editors in heavily Latinx-populated communities doing to incorporate those communities in story selection and sourcing?

METHOD

The method used in this project will be a qualitative semi-structured interview with editors from city and regional magazines. This method fits the research due to being able to discuss the editor's role in story selection and process the magazine has. It allows for the editors to communicate their roles to the fullest extent and allows me to ask specific questions that can answer my research question. These editors will be top-level editors. Magazines have different titles for editors, such as executive editors, senior editor, but I will be speaking to editors at the magazine who make decisions on story selection and what the magazine produces for its audience. Some magazines selected are members of the City and Regional magazine Association (CRMA) or International Regional Magazine Association (IRMA) or otherwise serve a particular city or region. These research subjects are legitimate due to the answers given being able to showcase how city and regional magazine editors view and incorporate their community. It also allows questions to be asked centered around how they may serve their highly populated Latinx cities.

The magazines were selected due to the Latinx population in their city being high and are seen as representative of their community. City and regional magazines focus on an audience in geographical area as well as other demographics. I avoided any magazines that had a Latinx slant or seemed to fall under the Spanish media umbrella, be it bilingual or having a Spanish title or having Spanish headlines.

City and regional magazines selected will have to reside in a city where the Latinx population is at least 20% of the total city population. Twenty percent is selected due to it mimicking the Latinx total population in the U.S., which is 18.7% (U.S. Census, 2021). Some potential states where a magazine could be selected from is California, Texas and Florida, all

these states have some of the highest Latinx populations in the U.S. (U.S. Census, 2020).

Possible cities selected could be Los Angeles, Miami and San Antonio, which all have extremely high Latinx populations (U.S. Census, 2020)

The editors selected will have a role in story selection and presentation as it relates to fulfilling the magazine's mission and serving its audience. I want to interview at least one editor from each publication, which would be around nine editors. These are appropriate participants because they are some of the people in charge of storytelling in a city or regional magazine that has a large Latinx population in the city. They will be able to bring insight on what steps they take to reflect their community and the people in it, which helps answer my research question.

Prior to interviewing the subjects, I will gather information on the magazine's mission statement and audience demographics.

Obstacles I may face include publications having only one editor who may not have enough time or want to speak with me. I think if this occurs, I can find a different magazine publication with a larger staff, which can still fall under magazines located in cities with at least a 20% Latinx population.

The interviews will mostly take place over Zoom or phone interviews over the course of the semester, they will be recorded and transcribed by me. All interviews should be finished by early to mid-March, allowing me enough time to analyze the content. All interviews will be in English, and all editors will be identified. Anonymity will not be needed due to the questions not relating to proprietary information but mainly based on what the subjects do as editors.

The data analysis will be done by trying to find any similarities or differences in responses. This means reading the transcripts and looking at the language used when describing their selection process. This would include any routines, newsroom guidelines or personal ethics

that the editors apply when assigning or editing a story. Language used may also indicate how editors view their audience or geographical location. Seeing if there are any key words used when describing audiences can showcase how editors pick stories. I am mainly looking to see if there is something in place to include Latinx voices in these city magazines.

This research could potentially be published in Columbia Journalism Review, the Reynolds Journalism Institute, Pew Research Center, Poynter or Neiman Reports. Each of these websites and publications strive to educate journalists and find ways to improve journalistic practices. Having this report published in one of these publications allows other journalists to read it perhaps change the way they are approaching their daily work. This research is meant to help journalists serve heavily populated Latinx communities.

Potential Interview Subjects

Brooklyn Magazine

Brian Braiker serves as editor in chief of the magazine. According to Braiker's own website, <https://brianbraiker.com/about>, he is also the co-owner and president of the magazine, which he acquired in 2020. His goal for the magazine is to relaunch it as a “cultural and lifestyle publication by, for and of Brooklyn.”

Diablo Magazine

Gabby Vanacore is the managing editor for the magazine and has served for the past two years. She manages the production of the magazine. She also leads weekly brainstorm sessions; this is why she was chosen since this is where story and source selection can occur.

Peter Crooks is a senior editor and writer. He covers arts, entertainment, personality profiles, news and service. Because he is also a writer, he might have a different perspective from editors who don't also write, especially as it relates to selecting sources and pitching stories.

D Magazine

Tim Rogers: He is the editor and is listed as the top editor on the masthead. He has worked at *D Magazine* since 2001. He is a good candidate in part because of being a long-time editor.

Kathy Wise: She has been an executive editor at *D Magazine* since 2016. In her LinkedIn biography she acknowledges *D Magazine's* role as a city magazine and how it has to bring a service to its community. This type of thinking could lend to great insight as to how she edits and manages stories at the publication.

Zac Crain is a senior editor and writer. He is mostly involved in in-depth feature articles. This type of editor and writer may bring in a different perspective on what story and source selections are looked at when writing feature stories. A feature editor still works with a broad range of topics.

Houstonia

Nandi Howard is a new editor-in-chief who was tapped during the summer of 2021. Howard is a person of color and can bring a unique perspective on how the magazine serves minority readers. She is a Houston native who likely knows the community more intimately, which can also bring a different perspective of community relationships through an editor.

Catherine Wendlandt: She is a digital editor and Mizzou alum. She is a home and living online editor and was a digital editor previously. When she was a digital editor, she edited a variety of stories and produced her own work. She has been at the magazine for a year. Being a newer editor, she can share how she learned the ins and outs of executing the magazine's mission and serving its audience.

Los Angeles Magazine

Michael Walker is an executive editor and was previously an academic content editor. Walker has written a book and is a *New York Times* contributor.

Trish Deitch a senior editor and writer. She has been working at the magazine for the past year, according to her profile on LinkedIn. She was a writer and editor for a variety of magazines, such as *Variety* and *GQ*. This experience can help showcase the difference in writing for a city publication and what the community might be like compared to general interest publication. It can help showcase any differences in story and source selections.

Miami Living

Vanessa Pascale: She is editor-in-chief and the only editor on the *Miami Living* masthead. She has previously been more of a celebrity interviewer at *Miami Living* and other regional magazines and now is in charge of different areas of the publication. Pascale can provide the insight of the magazine as the only editor.

Orlando Magazine

Hancel Deaton: He is the managing editor for the magazine. Has been a part of the publication for almost 11 years and oversees most of the magazine. The longevity can showcase if there have been any changes in story selections or community reflection during his tenure.

Brooke Fehr: As one of the only two editors on the masthead, Fehr is a food and attractions editor. Given how food and attractions can range over a large variety of stories that can have Latinx influences, she is a candidate.

San Diego Magazine

Marie Tutko: She is the editor-in-chief and has been for the past year, according to her LinkedIn profile. Tutko has been an award-winning writer and now, along with her daily editorial duties, co-hosts and co-produces a food and restaurant podcast for the magazine.

Erica Nichols is the associate editor and has served for the past year and a half. Nichols writes and edits for the print and online sections of arts and culture. She also edits and manages the style and culture sections for the print issue of the magazine.

Texas Monthly

Dan Goodgame is editor-in-chief and has worked as an editor and writer at a variety of different magazines. Goodgame joined *Texas Monthly* in early 2019. Goodgame was previously editor in chief of *Fortune Small Business* magazine and worked at *Time* magazine as an assistant managing editor.

Jeff Salamon serves as deputy editor and has been with the magazine for more than 10 years. As the second editor in charge, Salamon works with writers and his LinkedIn biography states he has edited virtually every story imaginable. This experience can lend to seeing if any evolutions have occurred at the magazine when it comes to story selection and community involvement.

Mimi Swartz is senior executive editor. Similar to Salamon, Swartz has been working at *Texas Monthly* for over 30 years. Swartz worked at *Texas Monthly* from the mid 1980s to 1997. She then briefly worked at *Talk* and the *New Yorker* before returning to *Texas Monthly* in 2001.

Potential Interview Questions

1. Who is the audience for your magazine?
2. What role does your magazine ideally play within that community?
3. How do the demographics of your city/region factor into the selection of story topics?
4. How do the demographics of your city/region factor into the selection of sources?
5. Is there an emphasis on selecting diverse sources? If yes, how is this done?
6. What efforts are made to include the Latinx community in your magazine's stories?
7. What efforts does the magazine make to include Latinx voices as sources?
8. How does the magazine keep up with the Latinx events that occur in the community?
9. What efforts does the magazine make to have reporters attend community events that occur in the Latinx community?

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