Reviewed-Ep-4 (1)

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**SPEAKERS**

Lidia, Mariana

00:01

This year the review of journalism turns 40 Welcome to reviewed Welcome to reviewed Welcome to reviewed where we go through the past 40 years of the review of journalism to understand if the stories are still relevant and impactful today. Join

**Lidia** 00:15

us as we ask, are the issues too relevant? Is the reporting controversial? How has journalism changed over the years, after four decades on assignment, it's time for

**Mariana** 00:26

the review to be reviewed. Welcome to the fourth episode of reviewed, I'm one of your hosts today my DNS Schwitzer.

00:34

And I'm Sahana Ranganathan. In today's episode of reviewed, we're looking at one of the biggest features of a magazine, our covers,

**Mariana** 00:42

magazine covers have changed a lot over the years, and so has the review of journalism as a magazine about journalism, and essentially, about a lot of magazines. Their review has followed a lot of this evolution.

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Over the years, our covers have reflected trends in media. And looking back at them today on our 40th anniversary, they tell us the story of the past mastheads.

**Mariana** 01:05

Today, we're joined by Dave Dunn out he has been our art director for the last seven years or so, signer

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of magazines. I'm also a reader of magazines. So the content of the magazine means something to me. And I find that generally, that's what I like to do is work on magazines where I care about the content. As

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our director, Dave works with the visuals team at the review, as well as each year's editorial team to put together the layout of the magazine from the format of the book to the graphics inside the font, the colors, and all the way to the cover, which usually ends up coming at the very end of the process. Once

**Mariana** 01:44

Dave and the team have an idea for graphic, and illustration or a picture, if the team can produce it in house, they will go after someone in the industry photographer and illustrator or a graphic designer to commission a piece for the magazine. In

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the end, a magazine cover ends up being a quite an important part of a magazine, it needs to pull the reader in and also convey as much information as possible about the contents of the book without overdoing it and leaving the cover too convoluted. So how do you choose what goes on the cover?

02:17

It certainly has to be something that engages them. That's it's like a must read with the review. It's an unusual magazine in that most magazines have three, maybe five feature stories, the review has between 14 and 20. So it gives you a lot of choice. It can still be quite difficult to to nail it. But definitely something that that compel somebody to read.

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So for the cover, who gets the final say, is that the art department? Is it yourself? Or do we find it out in the review room? Consider

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it has to be a sort of consensus. Usually what it is, is the print team, in the end seems to be the group of people who sort of sign it off. But you know, we work it through with the the visuals team. I'm usually running it by the instructors as well, because they're experienced journalists and so on. But we're also convincing, we're selling it to the visuals, the print team. And usually it's arrived at by consensus,

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is it that like the Arts team kind of presents options that you guys have all discussed,

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we have sometimes presented options, sometimes the time is so limited, that it's kind of we got to go with this guys. I mean, most of the covers have worked very well. So I think in the end, it works. But usually it's letting people know ahead of time, this is what you can expect. And it's also building up a trust with the print team with other visuals that we've come up with because pretty well every image for the features we've run by the print team, but we don't tend to have the luxury of working up separate covers, and usually a consensus builds that this is really what we want to do. Sometimes there may be a late shift, because I think last issue, we were thinking of something else, and then we weren't getting anywhere with an engaging idea. So then we said okay, well what about this, this article, and by then we had the image in for the feature and we really liked it. So there was a feeling this could also work on the cover without taking away the thunder. Whereas a couple of years ago, before that we had an a cover With about Doug Ford, and we were so late in the game that we use the image that we'd use for the feature. And it kind of took away the thunder covers

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definitely need to be compelling they need to drag us in. And in the case of our magazine, we've had some pretty interesting covers. I know a personal favorite of mine is the spring 2006 edition. And it looks like a tabloid magazine and on the front in like bright yellow letters is white Gone Wild, the real Ken white finally revealed.

**Mariana** 05:37

It looks like we have a celebrity in the cover. It looks like Samantha from Sex in the City graces our cover, which is an interesting choice. But it like it. It looks fun.

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But what exactly makes a good cover? How do we break that down?

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Writing which article is the most cover worthy, what will sell the most covers? Years ago, I went to a workshop. And somebody asked him about covers. And he saw covers that's commerce. And to a large extent it is a cover is the most important ad for a magazine. It's where you draw people in usually on a newsstand. But even if it just comes through their mail slot, you're still having to engage people. So they open the magazine up. Sometimes the decision is ends up being a very last minute one. That's not what you would really like to do. But sometimes that's the way it works. Sometimes something just announces itself. I mean, the first year, I was doing it, we had that article about it was written by someone whose stepfather had killed his mother, when he was about I think 11. And so his article was about what it was like to be on the other side of the media covering that. And then to grow up and become part of that media. And it was pretty clear from the get go that if we could, that would be the cover. And we were very lucky that the grandmother of the writer had saved all the newspaper clippings that had come out concerning the trial and so on. So we just worked with that. And so the the front cover was mainly type. But we had, you know, a little bit of a newspaper showing. And then when you went inside, we showed a lot of them. The cover

**Mariana** 07:36

Dave was just talking about is the 2017 spring issue cover of the story. When I was 11. My dad killed my mom. The story was written by John Michael Schneider, and in it he recounts his childhood experience of his mother's murder by his stepfather in 2001. And reflects on the trial that followed the media coverage and the lasting impact of the coverage in his life and his families.

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The 2017 cover has an orange background, has the Ryerson review of journalism logo big and centered at the top of the page. Below it we can see a picture of a newspaper clipping from the media coverage of the situation that says hobby held in killing the head and neck of the story are also incorporated into the design.

**Mariana** 08:20

The head of that story is when I was 11 my dad could my mum and a deck, which is the sentence that comes after the headline of a story reads journalists made my private tragedy public. Now I'm talking to them about what they wrote.

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I mean, I kind of liked that first cover we did. Because it was the challenge of working basically with type. It was certainly working with a great headline was one of those tabloid type headlines that really grabbed you.

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Over the years, the review drastically changed its style, depending on the year. It's not like Time magazine or the National Geographic. The review is following media trends, right? So our covers will reflect what's happening at the time in media.

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I mean, the the articles are covering the trends. The cover reflects the content, or the the obsessions of the time. It's interesting now we don't tend to have too many profiles of journalists. We're looking at broader issues or more abstract issues in journalism, maybe that's what's happening, rather than highlighting particular people. But I think lately it's been more of sort of trends in journalism. And last one was on basically harassment of female sports journalists that ran on the cover. That was interesting because we used essentially the same illustration that ran on the inside. But it was it was a collage type illustration. And I know the way in which the illustrator works, she does it all in Photoshop, when we brought it to the cover, there were certain design problems. And she was able to go back and easily remove certain elements, so that we could put type on the cover. I mean, the thing that happens with the covers, most of a cover is type for most magazines. I always tell myself, and I tell anyone who wants to know about covers that the live image on a cover, usually it's about the size of your fist. Everything else is tight between the logo and the Cover Lines. Because Cover Lines are the way you can sell other articles in the magazine, not just the cover story.

**Mariana** 10:47

If you look at all our past 63 covers, which you can see on our website, you see it all changes a lot in the early days of the review. So from 1984 to 1994. There were a lot of illustrations and drawings. For example, the very first cover we had was a cartoon. The cover story of the 1984 issue was Franklin captive cartoonist at the Globe. A story about Edward Livingston Franklin, a cartoonist from the globe.

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The cartoon that graces the cover, which we believe was done by Franklin himself, shows him with exaggerated features in a cartoon fashion, sitting on a drawing desk with a pen and hand drawing other cartoon.

**Mariana** 11:26

Another one of our favorites from that decade is the 1991 cover, based on the story going for broke Canadian magazines or gambling in a high stakes industry. The cover is a picture from above of a board game with the board cards and dice all over the cover. It's an interesting picture that you wouldn't expect to Grace a magazine cover, but it works well in the reveal of journalism.

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In the following decade, we still have a few illustrations, but we start including more pictures. Fun fact one of the covers that hang in the master bedroom and a team favorite is the spring 1995 issue of the story. Summers paradise. Why is the Globe and Mail selling us the wrong environmental story. It's also featured in our 40th anniversary trailer,

**Mariana** 12:13

which you can find in the review of journalism channel on YouTube.

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That story also titled fool's paradise critiques the decline of environmental journalism and Canada's mainstream media. It particularly focuses on the Globe and Mail. It talks about stories that propagate skepticism and downplay environmental threats, which contributes to a lack of public awareness. almost 30 years later, and we have 10 degrees in February.

**Mariana** 12:41

Another cover that this time features people is the spring of 99 Cover my personal favorite, the cover story for that edition is we're here we're queer, where are the dailies used to it? I actually interviewed the writer of the story this year, Kate Barker, and she told me that she didn't know they were going to put her story on the cover. She said that during the meeting, she didn't really want to put her story forward, as the cover story suggests. So she just set and let everyone decide. And she ended up being on the cover, which I think was a very welcome surprise, and very exciting. It's one of my favorite covers. It's a story about how the daily newspapers at the time. So in 1999, we're covering queer stories in the media. And it's really interesting. Having

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graphics, illustrations or pictures on a cover can convey different messages.

**Mariana** 13:27

And you mentioned both pictures and graphics. So what do you think, is the difference between like the impact you have on a cover when you do have an illustration or a graphic rather than a picture, for example?

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Well, a photograph, I always tell people, if you want to know what generally is on covers, is type into Google, Google search, magazine cover, and then hit images. And those images come up based on the number of hits, they get the number of times people look at those covers, and I haven't done it lately, but it probably still works. You can scroll and scroll and scroll. And most of the covers, you see is a single person looking at you. So it's pretty clear that the formula of having a person looking at the reader on a new standard works. That works fine if you're doing profiles, but as they said we don't necessarily do many profiles anymore. And so, I tend to use illustration when it's it's a broader issue. It's a it's a lot of different people are affected by it. Illustration is the best way to create an image for that that encompasses the whole topic. Whereas if it It's reporting on specific news, then people want to see pictures of what's happening. So that's generally what happens the decision to have a, an illustration or a photograph.

**Mariana** 15:15

And when you do decide to have a picture or illustration, for example, it's not the students that make it usually, What's the process like as the art director for the review, what do you have to do when you kneel on like, Oh, we're gonna have a picture of this, or we're gonna have an illustration of that? Well,

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if it's if it's a photograph, I tend to like to have, usually, if it's a person in the media, there's a whole bunch of photographs out there. You want to have the image your own image. So what you'll do is make sure the person is available in the relatively narrow window that we've got, usually sometime in February or early March, you pick a photographer who you think would be appropriate to the tone of that, portraying that person. And then you you sort of set the two up together, and you say, go ahead. And the photographer will arrange with the subject. And they will get together, take the photographs, I'll get the images, I'll place them in on my cover until I get something I really like. We'll run that by the team. And then we'll usually run it by the print team as well. For illustration, it works differently. You You've brainstormed an idea, by the time you go to see the illustrator, I always find that best because the first thing somebody sees is the image. And some illustrators will go to when they're doing an illustration for an article, they'll read through the article, and they'll pick some image that creates a great image. But that may be buried somewhere in the back end of the article. This is the first thing people see. So I generally give the illustrator at least one concrete idea that can work with. If they want to, they can come up with other ideas, they'll do up sketches. Send them back to me.

**Mariana** 17:22

Looking back at the covers, there's another trend we've noticed around 2005, with a lot of them using words and typed to stamp the magazine.

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The cover of the 2009 Summer Edition only has words on it, and it reads I'm not racist. But did the Quebec press ignite a social crisis over its reporting on minority rights? But what is the specific impact of using words instead of images?

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Type works when you've got a really, really great line, there was another cover there. And it was about a journalist sort of commented I think it was. And I'm not sure whether they actually use the word. I never realized what an asshole I was until I became a journalist. And it's such an amazing quote. And it just screams to be enlarge. And given the audience, this is going out to journalists, journalists aren't afraid of looking at words. That's what they work with. And so having just a Type Cover is absolutely appropriate to that audience. If it was a magazine, going out to alternative music, teens, words would probably not be the right thing. You'd want a really cool image. But for journalists, there's nothing wrong with that. You don't want to overuse that. But I often have at least one article, every issue where we work with just type. Because sometimes the type is all you need. It's it's a really, really good line. And it usually comes from the article, you pull it out. I mean, it works the same way as a pull quote. And sometimes words are the best way to show it. And as a designer, I work with type and I work with images. I'm not afraid of using just words because because letters are beautiful things. For me. I think they're great. I mean, I'm nerding out at that point, but type is is fabulous. So why not celebrate it?

**Mariana** 19:47

Well, now looking to the future and almost reaching our 40th anniversary edition. We can't wait to see what will graced the cover of this special edition that we've all put so much work into. If you want to learn more about the review of journalism Maybe even check out some of our old covers visit review of journalism.ca. And

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while you're at it, don't forget to check out another one of the review of journalism's new podcast dear journalists, where we interview established Canadian journalists about lessons they've learned in the field. Thank

**Mariana** 20:15

you, Dave. Don, for talking to us today and special thanks to Angela Glover and Daniella, allow you for technical support. And

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finally, thank you for listening to connect with us or suggest a story you can find us on Tik Tok and acts at the review of journ

**Mariana** 20:30

this episode of reviewed is hosted, edited and produced by Sahana. Ranganathan, my DNS shoots in Lydia region.