

JOU 4510
MAGAZINE MANAGEMENT
 Spring 2013

Instructor: Prof. Nancy M. Hamilton, APR
Classroom: FLG 0275, Section 8740, R 4:05 p.m.–7:05 p.m.
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“Magazine publishers sell readers to advertisers. Said Cyrus Curtis, publisher of The Ladies Home Journal in 1893: ‘Do you know why we publish The Ladies Home Journal? To give people who manufacture things that the American woman wants and buys a chance to tell them about the [advertisers’ products]....Publishers are supplying a commodity to advertisers. That commodity is the attention of a group of good prospects for them to advertise to.’”

John Morrish, Paul Bradshaw, *Magazine Editing in Print and Online*

Required Texts, Required Reading: *The Magazine from Cover to Cover* (2012). Johnson, S., & Prijatel, P. 3d Ed. New York, NY: Oxford University Press.

Magazine Editing in Print and Online (2012). Morris, J., & Bradshaw, P. New York, NY: Routledge. (One copy in hand & not on reserve)

Handouts and Various Magazines

Uncovering the Secrets of Magazine Writing (2005). Hamilton, N. M. Boston, MA: Pearson (in the library)

Note: Information in this syllabus may be subject to change during the course of the semester.

Objectives: In keeping with the philosophy of this university and the Department of Journalism, this course blends the theoretical and the applied. Students will apply theories of how magazines work to creating real-world magazines with an Internet component, working toward a mastery of audience/readership research, and toward problem solving, planning and scheduling, budgeting, writing, graphics, production, and readership evaluation. Students will learn to develop team management skills such as leadership and followership, compromise and coordination, negotiation, conciliation, discipline, and peer-performance evaluation.

Method of Teaching: Sessions will combine limited lecture with active class and team discussion. Depending on actual enrollment, the class will be divided into one or more teams with the instructor assuming the role of editor-in-chief. Again depending on enrollment, each team will be comprised of a senior editor, associate editor for production, assistant editor, web editor, art director, and a business manager who will also handle circulation and distribution. On the first day of class, students will carefully choose their teammates for skills that may complement membership, exchanging e-mails and cell phone numbers, setting up the first team meeting time, making assignments, and investigating a possible magazine start-up.

As an Example: Some magazines start in print and go viral; others start viral and go print. Just when you think there's no room for any more, Angie's List (an online website), develops an Internet magazine *and* a print magazine (this is fiction, but it could happen). And for those of you who like to frequent flea markets, what about a flea market magazine (by some other name, of course)? And have you heard of a magazine called *Country Cousin*? Of course you haven't; but why not? Or even a magazine called *Country Baby* (for a movie character). And why not *Urban Hippie*? Or even a revision of an old and outworn standard (the old *McCall's* became *Rosie*; do you recall that?) And then there was a staid tourist magazine in northern California published by a county arts council as an organizational external; it was converted to a four-color print magazine of the arts and ethnic heritage, tripling its readership in the process. No, I wouldn't consider a periodical concerned with Alzheimer's disease; however, we should consider a periodical in the healthcare field.

Dummy up: During the semester, each team will develop an overall, long-range plan for a magazine and be able to justify it economically in terms of readership, ad revenue, possibly circulation. You will submit this magazine prototype as a dummy of the projected first issue of an 160-page monthly periodical with an ad:ed ratio of 50%. (See below for more details.)

Accompanying your magazine plan and dummy will be a business summary (see handout) that includes mission statement and justification; i.e., your pitch for funding. At semester's end, the staff of each team formally will present its production verbally, visually, and in writing to a ***Shark Tank*** of editor-in-chief and visiting professionals, asking the ***Shark Tank*** for start-up funding for a period of three years. The winning team will receive an automatic A for the course and an opportunity to visit with a Florida editor of its choice.

Supplementing limited lectures and team activities, we will conduct active class discussion of assigned magazines and magazine case studies, using the main textbook and book on reserve as benchmarks for the discussions. Each student also will be responsible for researching and leading discussion of one of those assigned magazine case studies and ipso facto, for preparing a written summary report of that discussion.

Note that you may be asked to buy magazines throughout the semester, and that your team project may require you to pay some expenses for printing and visual aids.

Memos: Each team must formally memo the Editor-in-Chief each class period detailing the team's progress toward completion of the final magazine prototype.

Notes about writing for this course: Your instructor is a professional writer, editor, and author and will grade your written assignments and overall writing with great care, downgrading each item for failure to follow AP style, for factual errors, errors in punctuation, syntax, grammar, and spelling (e.g., the Rohr Company for Rohr Company). I expect your writing to be well-organized, clear, speaking to reader interest, lacking in jargon or generalizations, logical, and well-edited. Anything less is unacceptable. Proof everything before you turn it in.

Special Needs: Students requesting classroom accommodation must first register with the Dean of Students Office. That office will provide documentation to the student who must then submit a documentation letter to the instructor when requesting accommodation. Please notify me at the beginning of the semester if you would like to discuss requests for special provisions.

Academic Honesty: The work you submit for this course must be your own. It must be original, for no course other than this one. You may not submit anything that was written for any purpose other than the given assignment, nor may you submit anything written or designed for another class or as a volunteer or an intern or written by someone else. Any incident of academic dishonesty in accordance with the University of Florida policies that address cheating and unethical academic behavior—specifically, the UF Honor Code and the Academic Honesty Guidelines—will be addressed swiftly according to university guidelines for that offense and will result in a failing grade for this class. You cannot copy anything from any source word for word and claim it as your own. Instead, you must attribute the source of that information and enclose the words in quotes. Words not directly quoted must acknowledge the source of that information, including electronic sources and sources from within an organization, corporation, or company.

Topics To Be Covered:

Periods 1 and 2 (Jan. 10 and 17): Magazine Case Study Presentation (on Jan. 17). How Magazines Work, Magazine Strategy and Targeting Readership (*Magazine Editing*, Chs. 1, 2)
Magazines Today and Range of Magazines on the Market (Chs. 1, 2, 5, *Cover to Cover*).

Period 3 (Jan. 24): Magazine Case Study Presentation. Teamwork and Leadership, Magazine Staff, Magazine Ownership (Ch. 3, *Magazine Editing*; Ch. 8, *Cover to Cover*)

Periods 4 (Jan. 31) and 4 (February 7): Magazine Case Study Presentations both dates. Marketing, Advertising, Promotion, Auditing, Inserts (see Chs. 3, 7, *Cover to Cover*)
Why Some Magazines Fail and Others Succeed

Periods 5 and 6 (February 14 and 21): Magazine Case Study Presentation both periods. Magazine Niches: Readership and How To Target It
Formula and Format; Integration of Words (see Chs. 6, 10, *Cover to Cover*)

Period 7 (February 28): Magazine Case Study Presentation. Magazine Writing, Editing, Style, Blog, Working with Freelancers (Ch. 9, *Cover to Cover*; *Uncovering the Secrets*—familiarize yourself w/the book and study the areas where you are weak.)

Periods 8 and 9 (Mar. 14 and 21): Magazine Case Study Presentations both dates. Internet Magazines and a Digital Environment (Ch. 2, *Cover to Cover*)

Period 10 (Mar. 28): Magazine Case Study Presentations both dates. Magazine Design and Redesign, Cover, Graphics, and Role of Art Director (*Magazine Editing*, Ch. 6; *Cover to Cover*, Ch. 10)

Periods 11, 12 (Apr. 4, 11): Cover project due Apr. 4. Magazine Case Study Presentations both dates. Planning Ahead, Magazine Calendaring and Copy Flow (see also Magazine Production).
Managing Production and Printing (Page Budgeting, Signatures and Impositions, Copy Flow, Calendaring and Break of Book, Printing, Paper Choice. (See *Magazine Editing*, pp. 196-202 and chart; Ch. 11, *Cover to Cover*)

Period 13 (Apr. 18): Magazine Case Study Presentation . Bottom Line: Money (Ch. 4, *Magazine Editing*); Budgeting, Business Leadership, Circulation, Distribution, Business Plans (Ch. 7, *Cover to Cover*)

Period 14 (open): Ethics, Copyright, and the Law (handout; and Ch. 12, *Cover to Cover*)

Magazine Prototype Presentations: **Apr. 25** in the *Shark Tank*

Magazines That May Be Be Used in this Class:

Mother Jones

National Geographic (and ancillaries), including Internet edition

Sarasota Magazine (Compare print and online editions; inquire re two guest speakers from this magazine)

Forbes

Inc.

Fortune

Esquire

Newsweek (final print issue).

Lucky Magazine

Food Network Magazine

Bon Appetit

Car and Driver

Popular Mechanics

Travel and Leisure

Style Magazine

Real Simple

NY Magazine (vs. *The New Yorker*)

Ranger Rick

People Magazine

AARP the Magazine

Florida Trend

W Magazine

GQ

Washington Monthly

Cigar Aficionado

Time and LIFE

Elle

Marie Claire

More

Vogue

Southern Living and Southern Lady

Urban Farm

Essence

AARP The Magazine

People

Natural Home

International Educator

Outside

Self

Better Homes & Gardens

Southern Living

AAA magazines (24 regional eds.)

National Wildlife

International Wildlife

Salon

Rolling Stone

Some types of magazines to consider: *horizontals and verticals, B2B magazines (formerly called trade and technical periodicals), association magazines, sponsored publications (internals and externals or internal/externals, formerly known as "house organs"), consumer magazines--special-interest, general interest, juvenile magazines, men's magazines, women's magazines.....and types of magazines that are free to qualified readers.*

Magazine case history assignments (choose one): *Pastimes Magazine (the late Eastern Airlines inflight) and Spirit Magazine (Southwest Airlines inflight), Charisma Magazine and publishing group, Good Housekeeping Magazine, GQ Magazine, Rolling Stone Magazine, Mother Jones Magazine, LIFE Magazine, Reader's Digest, People, Bowtie Publications, AARP the Magazine (and AARP predecessors), Essence Magazine, Florida Trend, Newsweek, Conde Nast publications, the Hearst magazine group (corporation and its products), Salon, National G.* (All subject to change.)

If class enrollment pre-holidays holds at 7 students and does not increase, each student will report verbally and orally on one of the foregoing in 20-minute presentations, one presentation per class period. Sign up for your choice during first class period. Using visual aids (your choice of method), presentation should cover the struggles and problems the magazine faced(s) (e.g., financial, readership, competition, changes in former or formula, etc.), the challenges of the times, anecdote or two, readership then and now, circulation and cover price, other changes the periodical(s) has undergone/will undergo. Peopling this presentation will make it more interesting. Allow for 5-10 minute Q/A. Submit report orally; submit 4-5 page wrap-up next class period of the presentation and class discussion.

Does this cover work? Cover project due Apr. 4. (See below.)

Grading:

Magazine Case History—10 points/Cover Project—15 points for total of 25 points

Magazine prototype from draft to completion, presentation, and peer evaluation --500 points (see below for components):

Lineup (draft)—25 pts. (Due Feb. 6)

Stories (drafts of two departments, one feature story, three briefs--75 pts. (Due Feb. 20)

Cover (draft, 1st cover)—25 points (Due Mar. 21).

Total for drafts: 150 points

Magazine Idea—25 points

Business plan and media kit—75 points

Web strategy and design—50 points

Cover—25 points

Editorial Prototype (dummy, design, editorial)—100 points

Editorial lineup and break of book—25 points

Presentation to *Shark Tank*—25 points

Peer evaluation—25 points

Total: 350

MAGAZINE PROJECT

Each team has a single goal: to convince investors of the periodical's validity.

Your Business Plan and Media Kit: Both business plan and media kit will be presented to the **SharkTank** together with your dummied issue. The **media kit** must contain mission statement, a copy of the magazine's Internet homepage, an ad rate chart with specs and ad closing dates for the year, summary of readership (demographics, psychographics, why will they read it and why is it a good "fit" for this audience?, statement of audit, editorial schedule for future issues, selections from the dummy, and a short description of the magazine. Since the media kit is actually a presentation folder, it can be used for purposes other than attracting advertisers. Thus, the kit also should contain bios of the magazine publisher and senior editorial executive, and glossy photos of both. As part of the **business plan** (see over), you also want to explain the competition for your magazine and why it fills a niche other periodicals (or something else) do not fill. How does your magazine differ in tone, story ideas, etc.? Also in your **business plan**, include an advertising analysis

The Business Plan: Please see handout. As Wilson and Ogeden have said: "No matter how revealing the research, no matter how creative and ingenious the strategic plan, no change will occur unless you effectively communicate the plan...to the decision makers and demonstrate the criticality of their expending resources on [it]." As part of your business plan, include an **advertising analysis**; i.e., who are your potential advertisers? Where else do they advertise? Why will they want to be in your team's magazine? What is your overall strategy? What kinds of advertisers do you want to attract? Write a summary of your advertising strategy and list at least 15 potential advertisers. What will be your ad:ed ratio each issue? A

reader analysis is also a part of the business plan even though it appears in the media kit. Make sure to tell potential investors about the **circulation and distribution strategy**. How will the periodical be distributed? Through which means? How will you gain visibility for the magazine and the Internet edition, too? What is the price of a single issue? Write a summary of your circulation strategy (newsstand, subscriber, other means), including obstacles and *how you will over them*. You also need a **One-Year Budget**. Include revenue and costs for entire operation. Include advertising and circulation revenue, and all costs, including overhead, salaries, business-related expenses, possible costs for freelance outlays. Provide an overall budget, then a breakdown of each item.

The Staffing Plan: List the positions you will need on magazine launch (for editorial, business, advertising, etc.). Forecast which positions you would like to add within the first year and the first three years; i.e., prioritize which staff positions you need at start-up and which you can add as you become more financially stable. And don't forget possible freelancers (art, editorial).

Your Digital Strategy: Include at least one page outlining your strategy for your magazine's web site and digital presence. List what kind of editorial functions and features you will include, how it will be different from your print product, and how it will work to complement your print product. Be as specific as possible (including your good ideas for branding, promotions, etc.). Design a home page, a copy of which should be inserted into the media kit and a copy for the business plan. Don't worry that it's not an active page; just design it with buttons, story promo, etc.

Components of the Editorial Prototype: Conceptualize the first issue of your magazine as running 160 pages with an ad:ed ratio of 50%. I am asking that you design no more than 24 pages, leaving the rest blank, with no more than 8 pages of ads. The editorial—and the ads—should be real; nothing may be made up.

The cover: Design the first and fourth covers. The fourth cover includes the ISBN number. The first cover should include sell lines, cover price, logo, main graphics. The sell lines, together with the logo and cover images, convey to the reader who you are; hopefully, the typical reader will see himself/herself in it. Pay attention to the graphics you use, the colors you use, your choice of fonts and typefaces: These, too, convey your image. Those sell lines: They're both hook and conveyance: They grab the reader and convincing that there's something in this first issue for him or her. The sell lines are for stories that will appear in your first issue, some of which you probably have written the copy for.

Table of Contents (1-2 pages). Design it for the first issue, making sure it is for the full lineup of stories in the 160-page issue and not just for to the copy you've written.

Letter from the Editor (1 page). In this, you should introduce the magazine and yourself, as well. You might mention how certain elements or stories in this publication have grabbed your interest, and why. There is no hard-and-fast rule. For example, go now to www.hamilton-bruce-blogspot.com and see the letter from the publisher. Be sure to include your masthead on the letter- from -the- editor page.

FOB (front of the book) page. Write, edit, and design one page of briefs that appears in the lineup of your first issue. Make sure there are at least three briefs on this page.

Feature (4-6 pages). Write, edit, and design a minimum of one original feature story that appears on the lineup of your first issue.

Departments (4 pages, or so). Write, edit, and design at least two department stories (two pages each) that appear in the lineup of your first issue.

Back Page. (1 page). Design and write the story that appears on the back page of your first issue.

Graphics. It isn't necessary to shoot your own photos. You can use stock photos or download images from the web.

Final Note: Include ads that target the audience. That's important. These should be actual ads even if they are existing ads you scanned in from other sources.

Story Lineup/Break of Book: Each team must plan for an 80-page editorial lineup for this first issue. The lineup includes a slug for the story and a brief summary of what the story is about. The assumption is based on a 160-page issue, 50 percent of it devoted to advertising. A lineup, or break-of-book, looks something like what you will find on

page 289, the Johnson and Prijatel book. Make sure that when you total the numbers, they add up to 80. Do this first by hand—e.g., (1) Cover (2) Editor’s Letter (2) Masthead. Then place stories on a break-of-the-book map to show which story appears on which pages and which ads/where are placed.

Presentations to the *SHARK TANK*:

Each team presentation will be professional, well-organized, and will last 20 minutes (no more). The team will explain the proposal for the magazine, discuss the business plan, show featured pages, and make a concerted pitch for start-up money for the first three years (and be able to justify it). Each member of the *Shark Tank* must have a copy of the media kit, business plan, and a sample of the featured pages (the latter as hard copy, PowerPoint, or video). Come prepared with two copies of all material. You may pass around to the *Sharks* both copies of the dummied issue; remember that it, too, must be handed in for grading. A short, 10-minute Q/A session will follow; be prepared to answer tough questions about any facet of your magazine. The *Sharks* will be evaluating the team on

Magazine Idea

Business Plan

Media Kit

Web Strategy

Covers

Editorial Prototype-- those first 80 pages—Design and Editorial

Editorial Lineup/Break of Book

Presentation

Each team member will be required to complete peer evaluations as part of the final grade. Remember, too, that a promise is a promise: If the *Sharks* judge your magazine and presentation to be the best, you and your team get an automatic *A* for the course and a visit with a Florida magazine editor of your choice.

About the Instructor

An accredited member of the Public Relations Society of America, **Nancy M. Hamilton, APR**, is the former owner and CEO of a public relations agency in the Midwest that provided strategic communications solutions to such Fortune 50 and 100 clients as Owens-Illinois, Inc., Champion Spark Plugs, Health Care and Retirement Corp., and bank holding company ToledoTrustCorp, and to such key not-for-profits as the American Red Cross, Kids Beating Cancer, Inc., and the State of Florida SeaGrant Program. She also spearheaded development of the nation’s first Alzheimer’s special care unit east of the Mississippi. As a former university faculty member in public relations and magazines, she was named Outstanding Faculty Member in Communications by Women In Communications, Inc. She has been listed in several *Who’s Who* books and now owns Hamilton-Bruce LLC, Publishers, a modest book-publishing firm currently specializing in business books.

Author of two books on writing—one of them a journalism text—and ghostwriter of several print books and e-books, **Nancy Hamilton** has been a magazine writer, editor, and photographer for several decades, selling to media worldwide. A sampling of publications includes airline inflights and business magazines such as *Florida Trend* and *Glass International*. A graduate of the University of Florida with a master’s degree in journalism and communications and a specialization in cross-cultural communication, she began her journalism career as a reporter and feature writer for the *Daytona Beach News-Journal*. In later years, she became an editor at *Audubon* magazine in New York City and took courses in creative writing at the New School in lower Manhattan. Her editorial career includes stints as a book editor, publicist, and reviewer; and as contributing editor for such magazines as *Photographic Business and Product News* and *Today’s Viewpoint*. At one time the managing editor and advertising manager of an arts-and-cultural heritage magazine in California, she also has developed and edited several newsletters in the computer software and healthcare fields. In her secondary field of applied anthropology, she is believed to be the first working journalist in the nation to use the terms *ethno-journalism* and *ethno-photojournalism* for her work as writer–photographer in Europe and North America. A former winner of the William Randolph Hearst Award for investigative writing, she has developed several scripts for television and also has a strong background in little theatre and TV sitcom production. Always a learner, Nancy Hamilton is working on a doctorate in China studies through Northcentral University in Arizona and Monash University in Australia.

