

Media Presentation: Magazine

311

Winter 2012 (Monday)

Syllabus

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Office Hours:
Mon. 11:00-12:00 and by appointment

The essence of all journalism is uncertainty, indeed conjecture. So when all is said and done, a magazine editor has to be able to trust his or her writers. Not just because it's their story or their words, but because it is the writers, after all, who are dealing with reality. As an editor, you are never seeing anything other than shadows on the wall.

--Harold Hayes, editor of Esquire,
advising an aspiring young journalist

If culture is the stories we tell about ourselves, then magazines are prime examples of a cultural resource. They are full of stories we tell about ourselves, which we accept as being ourselves.

-- Tim Holmes, author of Inside the Magazine

Magazines are an art form, not just a delivery method.

-- Victor Navasky, editor of The Nation

Description

The subject of this course is the art and craft of editing what George Washington once called "such easy vehicles of knowledge" -- the American magazine; its aim, to encourage you to develop a professional understanding of the magazine form, as well as the editing abilities, editorial judgment and editorial management skills required of a magazine editor. We will examine the editorial premises, positions and prospects of a variety of contemporary magazines, so a somewhat voracious appetite for immersion in a range of magazine genres will be most helpful. The principal focus of the course will be the various conceptual, journalistic, managerial, organizational and technological competencies inherent in the magazine editing profession, with a decided emphasis on practical skills and knowledge. As a result, the written requirements (both in class and as homework) are both substantial and substantive. In the latter portion of the course, we may be joined by a number of contemporary magazine journalists as class guests.

11/2/11

Readings

Copies of most of the magazines we will study are available at the Library, and some assigned readings will be either handed out in class or available for photocopying on reserve. You will, however, need to purchase the books listed below, available at the University Bookstore. Please note that the list is rather short. Three reasons for this: (1) It must be safe to assume that you already own the basic reference works of a magazine professional, e.g. a dictionary, a thesaurus, an almanac and an atlas, plus perhaps a desk encyclopedia and usage references; (2) truly useful books on the subject of magazine editing are surprisingly scarce; and (3) the books below were chosen to meet a stern test -- that they be valuable additions to your professional library for years to come.

W. Strunk and E.B. White, The Elements of Style
James Thurber, The Years with Ross
...plus a course packet to be purchased in Fisk 109

Recommended (but not required) readings you may also want to purchase at the University Bookstore include:

David Abrahamson, Magazine-Made America
Sheridan Baker, The Practical Stylist
Sammye Johnson, The Magazine from Cover to Cover
Kogan Page, Le Mot Juste
Eric Partridge, Usage & Abusage: A Guide to Good English
David Sumner, The Magazine Century

The course will be conducted in seminar fashion, so you must be prepared to participate in the class discussion. It is essential that you complete all the assigned readings for each class meeting. We may not discuss every reading in class, but you will be responsible for all the readings on the exams and in occasional in-class written assignments.

Midterm Examination

The midterm exam is due two-thirds of the way through the term. We will discuss the nature and format of the examination in some detail well before the exam date.

Written Assignments

There will be a number of written homework assignments during the term, typically due the next class meeting. These will include recitations, magazine analyses, formal story proposals (plus written critiques of your fellow students' story proposals), sample drafts of editorial correspondence, budgeting calculation exercises, etc. All assignments will be submitted in both hard copy (in class) and posted to a dedicated listserv, MEDILL-EM, via e-mail, by an agreed deadline. It should be noted that all assignments will be written to assigned deadlines which should be considered inviolable (see "Grading" below).

Because history has shown that there are major incompatibilities between the university servers and third-party e-mail systems such as Hotmail, Yahoo and

AOL, it will be essential that, for this term, you use your university e-mail address and turn off all forwarding to other systems that might be in effect.

To sign up to our listserv, send a one-line message (no subject) reading: <SUBSCRIBE MEDILL-EM YourFirstName YourLastName> to the following address: <LISTSERV@LISTSERV.IT.NORTHWESTERN.EDU>. Recheck your e-mail 10 minutes later, and if you successfully signed up, you will have received a "welcoming message" with specific instructions. Please follow them.

I take it as my obligation to return your written assignments to you promptly, usually before the next class. They will be returned in your own student folder in Fisk B-13. Please check the bottom of the folder, because occasionally I may leave you a small note.

Grading

Because participation in the discussions forms a significant part of the course, attendance is mandatory. Missing class will lower your final grade, as will lack of preparation. If, for some very important reason, you will be absent from class, you must let me know beforehand.

There are more than a dozen deadlines in the course for written assignments. I think it is reasonable to expect that, as a journalist, you do whatever is necessary to meet, without fail, without exception, every one of these deadlines. Each assignment deadline assumes the work will be turned in at the start of class, so promptness is essential. No late assignments will be accepted.

The penalties: Two (2) absences and/or one (1) missed deadline will, no matter what the quality of your other efforts, lower your final course grade one full letter grade. You will find me unusually intolerant of excuses, explanations, etc.

Your final grade in the course will be calculated from a combination of a number of factors. A grade for your participation in the class discussion, which includes class exercises, recitations and other in-class assignments, will be assigned, and it will comprise 40 percent of your final grade. Homework assignments will count for 20 percent of your grade, and each exam (midterm and final) will count for 20 percent. You'll note that your efforts in the classroom (and the resulting homework assignments) account for a substantial portion of your final grade, so quite clearly both class attendance and class participation are important.

Two final matters: (a) Northwestern is committed to providing a supportive and challenging environment for students with disabilities, working to provide a learning environment that affords them equal access and reasonable accommodation of their disabilities; any student who has a documented disability and needs accommodations for classes and/or course work is requested to speak directly to the Office of Services for Students with Disabilities (847-467-5530) and me within the first two weeks of class. All discussions will remain confidential. And (b) It is expected that all students will adhere to the Medill School of Journalism's Standards for Academic Integrity as outlined in the Undergraduate Handbook. If you do not have a copy, please obtain one from the undergraduate registrar, Fisk Hall, Room 104B.

"Alternate Friday" Classes:

You will recall the when you registered it indicated that the class will meet on alternate Friday mornings. This is not occur every other Friday, and I will do all I can to let you know in advance when a Friday class is scheduled. But if you have registered for another course with a possible time-conflict with our Friday class, you must see me immediately. The conflict cannot remain unresolved, because it will result in a severe penalty for you down the road.

Course Schedule

Jan 3 TUESDAY (Class 1, Week 1): Introduction

"In the Beginning, There Was the Word"; elements of effective non-fiction prose; writing vs. editing.

Assignment No. 1.0 Best Magazine (see listserv "Welcoming Message;" due on listserv tomorrow; Subject line: "YourName's Best Magazine").
Assignments (due next class meeting unless otherwise specified):
Workbook Assignment No. 1.1 Autobiographical essay
Assignment No. 1.2 Magazine research,
Assignment No. 1.3 Letter to author (to listserv; Subject line: "YourName's Letter to NameOfAuthor")

Jan 9 (Class 2, Week 2): Editorial Philosophies and Positioning.

The marketplace of ideas; consumer and trade genres and categories; the primacy of the reader; balancing the economic imperatives; editorial roles and responsibilities; defining persona and structure, and why they are so important; the role of the reader and "editorial ecology"; the magazine's personality vs. its median reader's personality.

Recitation: Allure (to be presented in this class meeting).

Assignment: No. 2.2 Story proposal (to listserv; Subject line: "YourName's Story Proposal").

Turn in Autobiographical Essay (two copies, please).

Jan 13 FRIDAY (Class 3, Week 2): Editorial Craft/Manuscript Acquisition.

Story subject vs. story idea; editorial etiquette and the editor-writer relationship; the proposal/query process; assignment procedures and fee structures.

Recitation: The Economist.

Assignment: No. 3 Response to story proposal or letter of assignment (to listserv; Subject line: "YourName's Response to NameOfAuthor's Proposal");
Assignment No. 4 Candidate contributor memo (to listserv; Subject line: "YourName's Candidate Contributor Memo"); Readings: Strunk and

White's The Elements of Style, Chapter I (please bring book to next class meeting).

Jan 16 (Week 3): No class meeting

Jan 20 FRIDAY (Class 4, Week 3): Editorial Craft/Manuscript Editing & Information Resources.

Copyediting techniques and revision process; the anonymity of editing excellence; online databases; editing for multiple platforms; special journalistic resources; fact-checking; line editing practicum.

Recitation: Essence.

No. 5 Ad/edit ratios and text density calculations (to listserv; Subject line: "YourName's Ad-Edit and Density Results: NameOfmagazine and NameOfMagazine"); Manuscript editing assignment: line edit mss. and memo (memo to listserv; Subject line: "YourName's Line Editing Memo").

Jan 23 (Class 5, Week 4): Editorial Craft/Design Issues: Concepts and Technology.

Artistic, typographic and cover considerations; accompanying art; photography vs. illustration; the editor-art director relationship; assignment procedures and fee structures; the coming convergence of magazine editing, design and production functions; editorial mindsets and the demands of the Web; online management and development considerations; editorial technology: QuarkXPress, QPS and InDesign.

Recitation: Freeskier.

Assignments: No. 6 Coverline, title and blurb writing (to listserv; Subject line: "YourName's Head and Deck Results"); No.7 Dummying; No. 8 Review for take-home midterm examination.

Jan 30 (Class 6, Week 5): Editorial Craft/Titles, Blurbs and the Dummying Process.

Coverline content and placement and the newsstand imperative; principles of title/blurb writing; the well-tempered caption; structural considerations; controlling pace and flow; defining the editorial "well"; ad/edit ratios; an introduction to dummying techniques; defining the correct editorial "mix"; principles of editorial balance.

Midterm examination review; supplemental midterm punctuation test.

Recitation: Maxim.

Assignments: Take-home midterm examination (turn-in next class meeting).

Note: If possible, you may want to bring a hand calculator to the next class meeting.

Feb 6 (Class 7, Week 6): Editorial Issue Planning and Budgeting.

Scheduling considerations; issue-meeting preparation and management; defining the editorial budget; qualitative vs. quantitative judgments; staffing and cost-per-page formulas; introduction to editorial budgeting.

Recitation: Narrativemagazine.com.

Turn-in deadline for midterm exam.

Assignment: No. 10 Contributor budget estimate (to listserv; Subject line: "YourName's Budget Estimate of NameOfMagazine"); Reading: Thurber's [The Years With Ross](#).

Feb 13 (Class 8, Week 7): Editorial Legal Issues and Departmental Relationships.

DISTINGUISHED VISITOR: Jennifer Steinhauer, selections from the [New York Times](#) and others

Contracts; letters of assignment and of credential; copyright considerations; libel and privacy precedents; warrants of indemnification; intellectual property issues; editorial and circulation; editorial and production; editorial and advertising; the editorial credibility issue.

Recitation: Salon.com.

Turn-in deadline for Category Recitation.

Assignments: No. 12 Take-home copyediting test (due next class meeting) and No. 13 250-500-word essay on "editorial lessons" to be found in Thurber's [The Years with Ross](#) (to listserv; Subject line: "YourName's Thurber/Ross essay").

Feb 20 (Class 9, Week 8): Editorial Management Considerations and Strategies.

Trade versus consumer; competitive analyses; elements of repositioning; developing "editorial thinking" and "editorial reflexes"; magazines and the social realities of their times; editorial competition; the future of the magazine form; review for final examination.

Assignment: Take-home final examination, due next class meeting.

Feb 27 (Class 10, Week 9): Course conclusion & evaluation.

The future of magazines; their potential role in the new digital world; the new editorial possibilities of the Internet; the complete editor.

Turn-in deadline for final exam.

Initial Assignments

1. Autobiographical assignment.

Write an autobiographical essay, fresh and original for this class. This is due the second class meeting. No more than two double-spaced pages, 500 words or less, to include, but not limited to: Your age, nationality and ethnic background, hometown of your youth, parents and their occupations and influence on you, your major and why you chose it, jobs you've held, your future professional aspirations, your hobbies and interests, the three most memorable books you've read and what makes them so, the magazine you most admire (and perhaps might some day consider working for?) and why you believe it worthy of admiration. Please conclude your essay with an attempt to write one perfect English sentence that includes the word "love."

2. Recitation assignments.

a. **Individual Magazine Recitation:** During the term, you and one or two colleagues will be responsible for a brief (five-minute) class presentations on specific magazines. A sample recitation is included below; please follow its format. In addition to a summary of the basic economic data (circulation, staffing, ad page rates, cpm, publishing history), recitations should include your analysis of its current editorial persona/premise/positioning and a brief biography of its chief editor.

To prepare for these presentations, you should look very closely at perhaps six recent issues of the publication. You should also use both general reference sources (the Oxbridge Directory of Magazines, the Standard Rate and Data directories, ABC compilations, Who's Who, biographical dictionaries, etc.) and specific news sources in the daily and trade press. You may also want to call the publication for information. Please post your recitation on our MEDILL-EM listserv by the listserv deadline and bring two (2) hard copies to class. You will turn in one copy of your recitation, with bibliography, for evaluation.

And lastly, please conclude your recitation with an example of one single sentence you have unearthed in your close reading of your study magazine that could be regarded as a consummately quintessential example of both its writing style and its world view; in effect, a sentence that could only have appeared in that magazine.

b. **Author Recitation:** During the term, you may be responsible for recitation on a visiting author. In addition to general biographic information, these recitations should include summaries of their journalistic careers (see samples below). You should use both general reference sources (encyclopedias, biographical dictionaries, etc.) and specific biographies or blogs. Please

post your recitation on our MEDILL-EM listserv by the assigned and agreed homework deadline. And lastly, please conclude your recitation with an example of one single sentence you have unearthed in your readings of the author's work that could be regarded as a consummately quintessential example of both their writing style and their world view; in effect, a sentence that could only have been written by them.

c. **Category Recitation:** You will join all your colleagues in a team assignment to analyze -- both in editorial and business terms -- a category of magazines and produce a both written qualitative report and quantitative spreadsheet, which will also be delivered as a class recitation. A sample category recitation and spreadsheet are included below; please follow their format. You will post your report on our class listserv by the listserv deadline, and after your team presentation you will turn in a hard copy of your assembled work (with full bibliography and completed spreadsheet) for evaluation.

INDIVIDUAL RECITATIONS

Your individual recitation assignments will be assigned (on a team basis) from the list below:

Allure
The Economist
Essence
Freeskier
Maxim
Narrativemagazine.com
Salon.com

...plus DISTINGUISHED VISITOR Jennifer Steinhauer

...plus selected blogs.

Sample Individual Recitation

Title: **New York Woman**
Editor: Betsy Carter
Owner: American Express Publishing (since 1987)
Frequency: 10x
Typical Book Size: 180 pages
Circulation: 110,000
Cover Price: \$2.50
Ad Rate (1xB&W): \$3,150.00; CPM: \$28.64
Founded: 1986 (ceased pub. 1992)

Median Reader: NYW is a 27-year-old, over-worked urban professional with a somewhat conflicted quasi-feminist outlook and a large social conscience, but little genuine political activism. She is single, but hopes to not remain so, and in her heart of hearts admits to herself that it's possible that her job is merely pre-marital employment. She drives a two-year old Saab, drinks white wine, went to an expensive second-tier school (Wake Forest?), majored in sorority parties, thinks of Club Med as an exotic vacation choice and has

a growing interest in both in urbanity and the trendier aspects of city culture. Like her mother, she has a certain discomfort with most traditional women's magazines.

Persona/Premise: NYW is a college educated, 37-year-old female, married to a New Age, non-assertive husband and living in a charming West Village brownstone. She doesn't have a driver's license and drinks white wine spritzers. A bit world-weary and at times confused by her love/hate relationship with the city, her best defense is her sense of humor and a well-developed appreciation of the absurd; she sometimes sees herself as a slightly more chic version of the smart, funny character played by Julie Kravner, the sister on the television show, Rhoda. Though NYW genuinely loves ideas and thinks that most conventional women's magazines are at best banal and at worst demeaning, she is certainly not an intellectual. She occasionally imagines herself to be the female equivalent of Esquire (with all the literary pretension that implies), but she knows that, at heart, she is far more compelled by the explicitly emotional dimension of stories. She has a wide, almost manic, range of interests, and certainly enjoys the arts, theatre and museums the city has to offer. But despite a willingness to deal occasionally with heavier subjects, her real forte is coming up with truly original ways to talk about celebrities and celebrity.

Structure: NYW is a departmentally driven magazine, but the dozen departments in each issue change somewhat from issue to issue. The most representative include "Power of the City," profiles of successful women; "Neighbors," a sort of celebrities-in-the-laundromat department; "Neighborhoods," NYW's way of looking at the city as a collection of hometowns; and "Loose Lips," a gossip column. Feature titles from a typical issue include "Their Town: Actresses Swoozie Kurtz and Judith Ivey Have an Intimate Chat," "Anna's Tangled Destiny: A Defiant Woman's Pride Defines Her Harsh Existence," "Getting Done: The Tyranny of Hairdressers," and "What We Won't Tell our Children: Forget About Sex, Today's Real Taboo Is Much Dirtier." There also is a separate "Style" section focusing on fashion.

Print Graphics: A certain stylishness in its art direction is an important element in NYW's identity. The design is chic and elegant, but not arch or over-refined. Touches of four-color, bold headlines, and generous white space around the text give it an urbane look. It can be argued that, in a way, the magazine's art direction is more refined than its contents -- in a sense, it is an almost highbrow presentation of often somewhat middlebrow subjects.

Web Presence: The magazine's web site sadly contains little more than repurposed material from the print edition, with only a small amount of original content. There is however, a commendably useful service section of searchable listings that includes readers' comments on retail stores, other web sites, etc.

Editor bio: Betsy Carter: Born and raised in Miami (1946); B.A. University of Michigan (1967); editorial assistant, McGraw Hill (1967-1968); editor of a Washington, DC bank's in-house magazine (1968-1969); editorial assistant, Atlantic Monthly (1969-1970); researcher, assistant editor and associate editor, Newsweek (1971-1980); senior editor, executive editor, senior executive editor, Esquire (1980-1983); editorial director, Esquire (1983-1985); editor in chief, New York Woman (1986-1992); in 1993, after the demise of NYW, Carter became executive editor of Harper's Bazaar, and in 1994 took over as editor of New Woman. Also freelance contributor to Atlantic, the Washington Post Magazine and Glamour.

Quintessential NYW Sentence: "It's not so much that your sense of fashion, your style, defines you (thought you do know that it does say a lot about you), but rather that it causes others to think about you in a certain way -- and at the very least, even if it strikes you as superficial, you need to be aware of what that certain way is."

Bibliography:

"American Express Company Is Hoping to Sell New York Woman Magazine," Wall Street Journal, 15 November 2001, sec. B, 5. <http://www.wallstreetjournal.com/ljkls2_8763/29.html_r=1&hp>, accessed 23 August 2010.

Carmody, Deidre. "New York Woman Opens its Gold-Card Mine." New York Times, 1 July 2001, sec. D, 8. <http://www.nytimes.com/ljkls2_8763/29.html_r=1&hp>, accessed 23 August 2010.

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Daniels, Lee A. "Hearst Gets Esquire Magazine." New York Times, 1 January 2007, sec. 1, 43. <http://www.nytimes.com/ljkls2_8763/29.html_r=1&hp>, accessed 23 August 2010.

Donaton, Scott. "Amex Talks to Time Warner," Advertising Age. 11 November 2007, 1, 74.

Dougherty, Philip H. "Promoting New York Woman." New York Times, 29 October 2008, sec. D, 26. <http://www.nytimes.com/ljkls2_8763/29.html_r=1&hp>, accessed 23 August 2010.

Dougherty, Philip H. "New York Woman Magazine." New York Times, 17 April 2006, <http://www.nytimes.com/ljkls2_8763/29.html_r=1&hp>, accessed 23 August 2010.

Fabricant, Geraldine. "New Publisher Named at New York Woman." New York Times, 30 August 2008, sec. D, 39. <http://www.nytimes.com/ljkls2_8763/29.html_r=1&hp>, accessed 23 August 2010.

Goldman, Kevin Goldman. "American Express Shuts Magazine, New York Woman." Wall Street Journal, 13 January 1992, sec. B, 6. <http://www.wallstreetjournal.com/ljkls2_8763/29.html_r=1&hp>, accessed 23 August 2010.

Rothman, Andrea Rothman. "Amex Goes for the Glossies." Business Week, 23 October 2009, 66. <http://www.businessweek.com/ljkls2_8763/29.html_r=1&hp>, accessed 23 August 2010.

Sample Author Recitation

Charles Dickens (1812-1870), the unchallenged master of the 19th-century English social novel, was raised in stark poverty. The second of eight children in a poor family made poorer by his father's failures as a civil-service clerk, his early life offered little security. When his father was thrown in debtor's prison, Dickens, then age 12, was forced into child labor. Clearly, his childhood struggles had a lifelong effect. As one biographer wrote, "The poverty and anarchy of his early life stuffed his memory with strange things and people never to be discovered in Tennysonian country houses or Thackerayan drawing-rooms." His experiences growing up became the basis for many of his most famous books, including Great Expectations and David Copperfield.

After brief service as a legal clerk, Dickens entered the world of letters as a reporter for The True Sun and The Morning Chronicle, and soon became a parliamentary reporter for The Mirror of Parliament. According to contemporary accounts, "he was ranked high as a reporter for his accuracy, neat reports and the speedy transcription of his shorthand notes." He also

began writing sketches, often illustrated by Cruikshank, for The Old Monthly Magazine and served for a time as an editor at Bentley's Miscellany magazine.

His first true literary successes came in 1836, with the publications of Sketches of Boz, a combination of nonfiction and fiction on the lives of everyday people in London, and the Pickwick Papers, a serialized publication featuring characters with exaggerated personalities. In a critical look at Dickens' work, novelist George Gissing pointed to Dickens' use of characters for comedic effect: "Humour is the soul of his work. Like the soul of man, it permeates a living fabric which, but for its creative breath, could never have existed." Oliver Twist, written in 1837 at age 25, was the first of a series of major novels (Nicholas Nickleby, Great Expectations, A Tale of Two Cities, David Copperfield) in which Dickens used a uniquely detailed documentary style, the style of a reporter, to expose contemporary social evils. Novelist George Orwell wrote, "Dickens voiced a code which was and on the whole still is believed in, even by people who violate it. It is difficult otherwise to explain why he could be both read by working people (a thing that has happened to no other novelist of his stature) and buried in Westminster Abbey." In 1843, A Christmas Carol, perhaps Dickens' most famous novella, was published.

Even as his fiction writing took off, Dickens stayed true to his journalistic roots. For the last 20 years of his life, Dickens edited his own weekly magazine. In 1850, he co-founded Household Words, which published essays, short fiction and poetry. In 1859, he started All the Year Round, which was similar to Household Words but also included serialized novels. In fact, Dickens published three of his own works – A Tale of Two Cities, Great Expectations, and Bleak House, in this magazine. Dickens' son, Charley, took over the editorship after Dickens' death, but the magazine folded in 1893.

Although Dickens' popularity waned some near the end of the 19th century, his work regained recognition in the 1940s and 1950s because of essays by Orwell and Edmund Wilson, who referred to Dickens as "the greatest writer of his time." Dickens' devotees point to his character development as the most enduring aspect of his work. The Russian novelist Leo Tolstoy said of Dickens, "All his characters are my personal friends. I am constantly comparing them with living persons, and living persons with them, and what a spirit there was in all he wrote." This realism gave the topics he wrote about all the more credence. As Dickens wrote in David Copperfield, "My meaning simply is, that whatever I have tried to do in life, I have tried with all my heart to do well; that whatever I have devoted myself to, I have devoted myself to completely; that in great aims and in small, I have always been thoroughly in earnest."

Bibliography:

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- Encyclopaedia Britannica, 1953 ed. S.v. "Dickens, Charles."
- Fishkin, Shelly Fisher. From Fact to Fiction: Journalism and Imaginative Writing in America. New York: Oxford University Press, 1985.
- Johnson, Edgar. Charles Dickens, His Tragedy and Triumph. New York: Viking Press, 1977.
- Kaplan, Fred. Dickens: A Biography. New York: Morrow, 1988.
- Lindsay, Jack. Charles Dickens: A Biographical and Critical Study. London: Dakers, 1950.

Page, Norman. A Dickens Chronology. Boston: G.K.Hall, 1988.
Philip, Ned and Neuburg, Victor, eds. Charles Dickens, A December Vision: His Social Journalism. London: Collins, 1986.

Sample Category Recitation

CATEGORY: **NEWSWEEKLIES**

PRIMARY:

Title: The Economist
Editor: Bill Emmett
Owner: The Economist Newspaper
Frequency: 50x
Typical Book Size: 119
Paid Circulation: 323,207
Ad Rate: \$18,800
CPM: \$58.00
Founded: 1843

Title: Newsweek
Editor: Mark Whitaker
Owner: Newsweek, Inc.
Frequency: 52x
Typical Book Size: 73
Paid Circulation: 3,138,460
Ad Rate: \$107,590
CPM: \$34.00
Founded: 1933

Title: Time
Editor: Norman Pearlstine
Owner: Time, Inc.
Frequency: 52x
Typical Book Size: 113
Paid Circulation: 4,073,827
Ad Rate: \$128,100
CPM: \$31.00
Founded: 1923

Title: U.S. News & World Report
Editor: Stephen G. Smith
Owner: U.S. News & World Report
Frequency: 50x
Typical Book Size: 74

Paid Circulation: 2,129,517
Ad Rate: \$72,765
CPM: \$34.00
Founded: 1933

SECONDARY:

Title: Business Week
Editor: Stephen B. Shepard
Owner: The McGraw-Hill Companies
Frequency: 50x
Typical Book Size: 172
Paid Circulation: 948,457
Ad Rate: \$57,400
CPM: \$61.00
Founded: 1929

Title: People
Editor: Carol Wallace
Owner: Time, Inc.
Frequency: 52x
Typical Book Size: 136
Paid Circulation: 3,525,250
Ad Rate: \$114,000
CPM: \$32.00
Founded: 1974

Title: Sports Illustrated
Editor: Bill Colson
Owner: Time, Inc.
Frequency: 52x
Typical Book Size: 142
Paid Circulation: 3,212,595
Ad Rate: \$179,000
CPM: \$56.00
Founded: 1954

Overview: As the 24-hour news cycle of cable has upped the ante in regards to news coverage in daily newspapers, it is also having an effect on the weekly newsmagazines. Traditionally, the weekly newsmagazine category has been the public's go-to guide for a rundown of the past week's news items. The public reads weekly newsmagazines as a way of getting more in-depth analysis of the issues that they read about in the daily newspapers. Weekly newsmagazines take events and issues and begin to dissect the various parts to tell the full story. They look at all sides and discuss players and situations the

dailies do not have time or space to cover. From The Economist (the oldest in our group) to People (a spin-off from Time), the modus operandi is to look past the news of the day and really figure out how it will affect its readership. In the past 10 to 12 years, many of the publications within the primary category have begun to shift much of their news coverage to celebrities in order to compete with the magazines within the secondary category. They have become much more "chatty" and less "newsy." Heavier pieces on the economy are cut down to accommodate more pages for book, film and theater reviews. Celebrities share the covers with politicians more often now than 20 years ago.

Category History: The oldies but the goodies, with a lot of news, but not a lot of pages – the newsweeklies. The elder of the group, The Economist, was founded in 1843, and it just celebrated its 158th birthday, while the baby of the family, People, was born in 1974. Since The Economist acted more of a factual, in-depth analysis of weekly international and business news, in 1923, Time carved a niche of summarizing each week's national and international news, in a "brief and systematic presentation." In a time when the speed of life was increasing and mass amounts of information was being published by a variety of sources, Time was based on the premise that it would serve as a consolidator of information, offering busy men a quick read. Business Week followed in 1929, offering a more specific niche—information focusing solely on international and national business issues and events, technology, and financial trends and projections. Both Newsweek and U.S. News and World Report began in 1933, acting under a similar premise as Time. In an era when sports were still considered a blue-collar phenomenon, Henry Luce, Time, Inc founder founded Sports Illustrated in 1954. Even though he lost around \$30 million in this venture, he stuck with it. As times changed (the color television was created, a consciousness of teenagers as consumers), increasing numbers of people went to the suburbs and sports as an economic category grew. SI made a name for itself as a high-class title that would help educated fans stay on top of issues, players and seasons, acting as an alternative to television. Finally, in 1974, People was launched as a spin off to a "people" section in Time. This new magazine was based upon the fact that "nothing fascinates people more than other people," a philosophy it still sticks to today. These magazines all have one thing in common – more in-depth articles of each week's news, whether it be the election or the Super Bowl, writing each story from a different perspective, but including essential, consolidated facts. And to compete with the more entertainment-based magazines and the 24-hour updates of the Internet, most of the primary newsweeklies have included arts, entertainment and culture sections, and created a Web site with up-to-the-minute information, as well as each week's stories.

Editorial Analysis: Time (4,073,827 circulation) and Newsweek (3,138,460) lead the genre, battling it out each week with similar stories and covers. Originally hard news digests, today they cover culture, celebrity and current events. Pushed by People's (3,525,250) and Sports Illustrated's (3,212,595) popular pages of human-interest news, Time and Newsweek now include Julia Roberts as readily as the First Lady. Although The Economist (323,207) covers culture, it hasn't succumbed to pop culture. A high text density and weekly columns on most international news keep its well-educated readership satisfied. U.S. News and World Report (2,129,517) remains conservative news weekly, unconcerned with current trends. But Business Week (948,457), still a digest for those who don't read the Wall Street Journal every day, made a small concession to culture by putting more graphics in place of text. In this genre, book size is directly related to the specificity of the book's subject. Newsweek, Time and U.S. News and World Report are slim in comparison to the more focused People, Sports Illustrated, Business Week and The Economist.

Web Presence: A few of the titles have made a significant attempt to leverage the brand of the print product on the web. In the forefront of this effort among the weeklies are The Economist and Sports Illustrated. The possible rationale for the former is that it sees itself (or wants to be seen) as on the cutting edge of technology, while the latter is in direct competition with ESPN's various products (e.g. broadcast, magazine, web). The other magazines in this category have rather weak web presences, but it is clear that they see the writing on the wall and will have to invest substantially in the near future.

Business Analysis: Skimming through the pages of the newsweeklies, you will find a little bit of everything in terms of advertising. However, the quality of readership varies greatly, which explains unusually high CPMs and at the other end of the spectrum, very average CPMs. Newsweek, Time and US News and World Report, have similar stories and therefore similar readers. Their readers tend to be 33-year-old, college-educated male managers, who have a mean household income of \$70,843 per year. On the other hand, Business Week and The Economist have CPMS of \$61 and \$58 respectively, since they have narrowed down the field from your average professional to a very specified audience. Business Week readers are once again older males, who have top or managerial positions at work, with an average household income of \$91,324. However, they are specifically concerned with staying ahead of everyday business matters, in terms of what company, stock and trend is doing what and why. This magazine acts as their Wall Street Journal. The Economist reaches readers that not many other magazines can. Their readership is almost all 40-something-year-old, single, very influential top-management men, that make \$100,000-\$250,000 themselves per year. The specificity of Business Week readers and the propensity to spend, along with the specific category of men that read the The Economist make the value of their CPMs much higher than the "main, top three" newsweeklies. The specificity also correlates to Sport Illustrated's high CPM, whereas People targets a wide range of mostly older female, active readers. The advertisements in the magazines like People, Newsweek, Time and US News and World therefore are extremely broad in terms of categories, including everything from milk to cars to travel destinations, since these magazines are trying to reach such a large, generic segment of the population. Business Week and Sports Illustrated have somewhat of a broad audience, yet their specificity attracts advertisers for business and sports products, companies and support. The Economist once again stands alone. Its advertising has a higher-brow flare, with an international twist. These ads range from banks to computers. This category has also branded itself, expanding its name into other media outlets. A couple magazines have ethnic- and teenager-focused spin-offs, and all have an online edition to keep in close competition with around-the-clock news sources such as newspapers and television. In general, all of these magazines are well known and have a large following, making them extremely successful in terms of advertisers.

Future Prospects: Locked in a permanent battle with each other for circulation, the big-three newsmagazines (Time, Newsweek, and U.S. News & World Report) must now also compete with newer media outlets such as cable news channels and the Internet. To stay interesting and relevant, the newsmagazines must devise ways to get ahead of breaking news and to bring a fresh perspective to news that is already widely known. More eye-catching covers, a greater emphasis on news analysis, and in-depth treatment of less newsy consumer concerns (health, investment, technology, etc.) is all methods the newsmagazines increasingly employ to retain their special place in the news market. Cross-media efforts by the newsmagazines will also become more common, encouraged by media mergers like that of AOL and Time-Warner. Already, each of the big-three newsmagazines maintains a Web site that occasionally scoops its print version, as the weeklies struggle to maintain relevance within the 24-hour news cycle.

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COMPETITIVE EDITORIAL DATA
Category: Weekly newsmagazines

TITLE	Primary:			Secondary:			
	The Economist	Newsweek	Time	U.S. News	Business Week	People	Sports Illustrated
FREQUENCY, per year	52	52	52	50	50	52	52
PAGE COUNTS							
Total Pages/Yr	6190.0	3796.0	5858.7	3700.0	8575.0	7072.0	5928.0
Editorial Pages/Yr	3536.0	2667.0	3269.9	2608.3	4850.0	3988.0	3328.0
Ad/Edit Ratio: Ad	43%	30%	44%	30%	43%	44%	44%
Edit	57%	70%	56%	70%	57%	56%	56%
Total Pp/Issue, avg	119.0	73.0	112.7	74.0	171.5	136.0	114.0
Edit Pp/Issue, avg	68.0	51.3	62.9	52.2	97.0	76.7	64.0
EDIT STRUCTURE, avg pages/issue							
Depts + Columns	60.0	9.3	32.8	8.0	50.4	13.7	30.8
Departments	59.0	7.3	28.6	3.3	45.4	10.8	28.2
Columns	1.0	2.0	4.2	4.7	5.0	2.9	2.7
Features	8.0	42.0	30.1	44.2	46.6	63.0	33.2
EDIT STRUCTURE, avg %/issue							
Depts + Columns	88%	18%	52%	15%	52%	18%	48%
Features	12%	82%	48%	85%	48%	82%	52%
EDIT CONTENT, avg pages/issue							
Business	16.0	2.0	11.0	6.2	40.4	0.0	0.0
Culture/Entertainmt	9.0	13.4	14.9	7.3	1.7	55.2	2.2
Education	0.0	0.5	2.6	1.0	1.0	0.0	0.3
Health/Fitness	0.0	1.5	4.0	3.5	1.0	4.0	0.0
International News	20.0	6.0	8.1	4.3	6.5	2.3	3.9
National News	12.0	18.3	16.8	16.5	12.7	4.7	2.5
Sports	0.0	0.8	1.1	0.0	1.0	3.3	50.3
Technology	8.0	6.3	1.4	11.2	24.7	2.7	0.8
Other	3.0	2.5	3.0	2.2	8.0	4.5	4.0
Total (check sum)	68.0	51.3	62.9	52.2	97.0	76.7	64.0
DESIGN PARAMETERS							
Text Density, avg %/issue:							
Depts & Columns	90%	58%	58%	76%	46%	44%	74%
Features	90%	40%	33%	38%	18%	38%	71%
Average Density	90%	43%	46%	44%	33%	39%	73%
Word Counts, avg/issue:							
Words/Full Page	1,216	1,350	1,179	1,400	1,287	400	980
Words/Issue	74,419	29,956	34,134	32,008	40,633	11,987	45,526
Photos & Illustrations, avg/issue:							
Total P&I	92	98	123	113	125	134	83
P&I/page	1.4	1.9	2.0	2.2	1.3	1.7	1.3
Logotype	Times New Roman	Times Roman Bold	Agaramond	Franklin Gothic Cond.	Century Schoolbook	Courier varied	Impact varied
Body Font	Times New Roman	Times New Roman	Bookman Old Style	Bookman Old Style	Bookman Old Style	Bookman Old Style	Times New Roman
Title Font	Helvetica	Bookman Old Style	Arial	Franklin Gothic Cond.	Palatino	Franklin Gothic Cond.	Varied
Trim Size	8 x 10 1/2	7 1/8 x 9 1/4	8 x 10 1/2	8 x 10 1/2	7 3/4 x 10 1/2	8 x 10 1/2	8 x 10 1/2
STAFFING CONSIDERATIONS							
Total Edit+Design Staff:	0	177	246	202	150	163	166
Edit Staff	n/a	128	190	153	110	112	110
Design Staff	n/a	49	56	49	40	51	56
Staff Productivity:							
Edit Pp/Ed+Des Staff/Yr	#DIV/0!	15.1	13.3	12.9	32.3	24.5	20.0
Edit Pp/EdiDes Staff/Issue	#DIV/0!	0.3	0.3	0.3	0.6	0.5	0.4
Staff/Contributor, avg/issue:							
Staff-Written Pages	#VALUE!	47.3	57.3	47.2	89.0	76.7	64.0
Contributor-Written Pages	n/a	4.0	5.6	5.0	8.0	0.0	-
Contributor-Written Words	#VALUE!	2,336	3,040	3,068	3,351	-	-
ESTIMATED COSTS							
Annual Editorial Budget	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Edit Cost/Pg	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Unit Cost, M&D	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
BUSINESS SUMMARY							
Circulation	323,207	3,138,460	4,073,827	2,129,517	948,457	3,525,250	3,212,595
Subs	292,599	2,984,447	3,938,487	2,085,500	910,363	2,182,333	3,083,425
Single Copy	30,608	154,013	135,340	44,017	38,094	1,342,917	129,170
Cover Price	\$ 3.95	\$ 3.50	\$ 3.50	\$ 2.95	\$ 3.50	\$ 2.99	\$ 2.95
Ad Rate 1pg 1xB&W	\$ 18,800	\$ 107,590	\$ 128,100	\$ 72,765	\$ 57,400	\$ 114,000	\$ 179,000
CPM	\$ 58	\$ 34	\$ 31	\$ 34	\$ 61	\$ 32	\$ 56