

# Producing Successful MAGAZINES, NEWSLETTERS and E-ZINES

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A division of How To Books Ltd,  
Spring Hill House, Spring Hill Road,  
Begbroke, Oxford OX5 1RX. United Kingdom.  
Tel: (01865) 375794. Fax: (01865) 379162.  
email: [info@howtobooks.co.uk](mailto:info@howtobooks.co.uk)  
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First published in paperback 2004  
First published in electronic form 2007

ISBN: 978 1 84803 090 9

Produced for How To Books by Deer Park Productions, Tavistock, Devon, UK  
Typeset by PDQ Typesetting, Newcastle-under-Lyme, Staffs, UK  
Cover design by Baseline Arts Ltd, Oxford, UK

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# Preface

When I launched my latest magazine, many people made comments about how 'brave' it was; many more asked questions such as: 'Where will you get contributions from?' or 'How will you let people know about it?'

I felt surprised by some of the things people said, because I felt that what I was doing was mainly common sense and not rocket science. However, on reflection, I came to think that, although much of it was commonplace to me, this was probably because I was taking for granted the experience and knowledge I had accumulated over the years. It then set me thinking that, if it wasn't just common sense, perhaps others could benefit from my making the information available to them. And that was how this book began.

This is not a book for the really experienced magazine and newsletter producer. If you have been running an established publication for many years, you will undoubtedly know all that is within these pages – and would almost certainly be able to add to it. If this is the case, I would welcome suggestions for anything else to include in a future edition of the book.

I hope, however, that if you are thinking of starting a publication, or if you have one for which you are already responsible, but which you would like to develop further, this book will give you some ideas and some practical help with your venture.

The chapters that follow contain straightforward guidance, in an easy-to-read format. You can access the chapters in any order you wish, depending on your need at any particular time. It is useful to re-visit some of the topics periodically, to check that you are still on track to meet your original objectives, or to consider how you may need to vary what you are doing in order to achieve new goals. Publications need to be re-evaluated on an ongoing



basis, so they remain lively, focussed and relevant and the more attention you pay to doing this the more effective you will be.

I hope that, within these pages, you find many ideas for making your own publications a success.

Carol Harris

# Acknowledgements

I would like to thank the following people for their help with this book:

Roy Elmore for the glossary and additions to the technical information. Paul Harris for some technical information and for reviewing the original draft. Roger Brooks and Martin Roberts for reading and making helpful suggestions. Members of the BACB Freelance Forum for ideas on resources and, in particular, Joanne Lawrence, John Player and Doreen Walford for reading the final draft and giving some useful additions to the text.

The photographs in Appendix 1 are reproduced by kind permission of Communicators in Business and Trident Photographic Services. They are full colour publications, but appear in this book in black and white only.

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# Introduction

## What Kinds of Publications Are There?

It is useful to consider what differentiates various kinds of publication. Magazines and newsletters are referred to as 'periodicals', being produced as a series – over a period of time – as opposed to books, which are usually produced as one-off items, although some do form part of a series.

There are many kinds of periodical, including the following:

- newspapers
- magazines
- journals
- newsletters
- reports
- information sheets
- E-zines
- electronic newsletters

Each of these can be produced in a range of formats, frequencies, sizes and styles but, on the whole, each of the terms relates to a slightly different kind of product. Some of their features are discussed below.

### Newspapers

Newspapers are topical and each issue tends to have a fairly short life – often just a day. They are usually printed on fairly cheap paper, have little or no colour (apart from supplements), are illustrated with photographs and carry advertising. They may be 'light' in style (often associated with 'tabloid' publications) or 'heavier' (usually 'broadsheets').

### Magazines

Magazines tend to be fairly 'light' in content and writing style, and come out less frequently than newspapers. Weekly or monthly publication is

common. They are often heavily illustrated and can have a variety of design features.

## **Journals**

Journals tend to be associated with academic fields. They generally contain 'heavier' writing and longer articles and are often published at longer intervals – quarterly or bi-annually is common. Their design is often quite simple and they may have few, or no, illustrations, apart from charts, diagrams and tables.

## **Newsletters**

Newsletters tend to be short publications – often just a few pages. They may be written for people within a particular interest group, rather than the general public, although this is not always the case. Newsletters are often produced by businesses for internal consumption, as part of an 'Internal Communications' (IC) function, or for their customers and clients. Newsletters are often produced on a low budget and their appearance and size may reflect this.

## **Reports**

Although some reports are 'one-off' publications, many are produced on a regular basis. Reports are generally produced to inform people about a particular topic of current or specialist interest. Reports are often produced within single organisations as part of operational management, but can also be published by other bodies for wider consumption, such as government reports on public services, reports on survey/market research findings and demographic trends/census reports.

## **Information sheets**

Information sheets are usually very small publications, often just a single sheet of paper, designed to provide facts on a particular topic. As with reports, these may also be 'one-off' publications, or may be produced on a regular basis – and updated – as part of a wider communications process.

## **E-zines**

E-zines are magazines that are produced electronically and designed to be accessed via e-mail or downloaded from the Internet. They are often shorter in length than printed publications, partly because it can be more difficult to read from a screen than from a printed page, and partly because most people

use electronic media for speed of access and therefore value relatively brief material.

### **Electronic newsletters**

Electronic newsletters are newsletters that are produced and sent by email, either in the body of the email or as an attachment. They are generally fairly short and are often produced partly for information and partly for publicity. Electronic newsletters frequently contain information on associated activities and may have links to other publications or websites.

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# Part One

## Producing a Magazine

*This part of the book contains information about magazine production. The chapters are sequenced as follows: they begin with the purposes and objectives of a magazine, continue with editorial functions and move to production functions and quality control.*



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# Chapter 1

## Identifying Your Audience: Considering Principles, Values and Ethics

### Identifying Your Audience

It is important to identify your audience – and thereby your potential market – so that your magazine can be designed, promoted and distributed with that in mind.

There are two major categories of magazine:

- **Consumer magazines.** These are aimed at individuals in the market for products, services or information.
- **Business to business (B2B) magazines.** These are aimed at organisations wishing to know about the offerings of other organisations.

It should be apparent which of these categories your magazine falls into, although some magazines can serve both purposes.

There are also several groups of magazine readers, for example:

- **Associates.** This includes friends, family, work colleagues, and so forth – people who are generally close contacts of the magazine's producers.
- **Members of an organisation.** These are people within an established body, for example a club, association, professional body, business network or 'virtual' organisation. With most of these, people tend to meet face to face, but with virtual organisations, members generally communicate with each other by electronic means and do not have a physical workplace or other venue that they all attend regularly.

- **People within a geographical area.** This could be a village, a town, a county, a region, a country or an international area.
- **People in a ‘functional’ area.** This includes people who have something in common. They may share the same work sector – for example, engineers or hairdressers; engage in the same social activity – such as attendance at a leisure centre or a gardening club; be at a similar career stage – for example, school leavers or the self-employed, and so forth.
- **The general public.** This is a readership composed of anyone who is interested in the topic of the magazine, regardless of any of the above groupings.

It is worth considering each of the above categories and then deciding which of them apply to your own magazine. You can have several categories of reader, but do be careful not to make your desired readership too broad – if you try to appeal to the whole world, the chances are that you will lose focus, and potential readers will not understand why your publication is relevant to them.

Once you have determined your potential readers, you will have some idea of the potential size of your market; you can then decide whether to produce your publication for the whole of your market or to restrict the circulation size for financial or other reasons.

## Considering Principles, Values and Ethics

People differ in their interpretations of the words ‘principles’, ‘values’ and ‘ethics’ – to my mind, principles are guides to action, values are the things that are important to a person and ethics are the codes of morality which people follow. You will probably have your own definitions of each of these concepts and you may simply think the terms are interchangeable. Whatever your opinion regarding the words themselves, there are a number of issues that result from the application of these concepts.

Together, these concepts are factors that govern the ways in which an activity is carried out and, in producing your magazine, you will probably find it helpful to explore your own beliefs about each of them, and the implications that follow from these beliefs.

Of course, the words themselves do not carry any inbuilt positive or negative connotations: a person can act from very commendable principles, yet the actions taken may have appalling consequences. In this chapter, however, I will assume that you wish to adopt principles, values and ethics that lead to beneficial results.

If this is the case, you may like to spend a little time considering which principles, values and ethics are involved in your desire to produce your magazine and in its actual production; for example:

*Some principles might be:*

- to ensure balance in reporting and writing
- to allow a 'right of reply' to material printed
- to provide space for minority opinion

*Some values might be:*

- to produce a high quality product
- to remain independent in thinking and writing
- to maintain open communications between people involved

*Some ethical stances might include:*

- not printing incorrect, embarrassing, misleading or damaging material
- not accepting inducements to print material
- not publicly criticising competing publications

When you are clear about this kind of issue, you will find it much easier to decide on particular courses of actions and put your day-to-day activity into a broader, more significant, context.

# Chapter 2

## Producing a Business Plan

A business plan is an essential element of a commercial venture. If your magazine is not a commercial one, you may think this topic is unimportant; however, it is a useful exercise to produce a business plan so that you get all the relevant factors clear in your mind and can allow for any issues that arise.

Your business plan should show the various elements involved in starting up and running your magazine. It should include your objectives and desired results and your means of achieving them, the resources you need in order to achieve your results and the ways in which you will set about achieving them – in both the short and the long term.

It is good to keep your business plan as simple as possible, and you should take into account whether it is just for your own use, or whether anyone else will need to see it – for example, your bank manager, work associates or members of a committee.

Your business plan should be written clearly and concisely, so that each section can be read and understood by anyone involved with the business. It is possible to buy blank business-plan forms, which you can use as a basis for your own plan – a good place to find these is your local bank and they are also available from bookshops and stationery suppliers.

### **The Main Elements of a Business Plan**

The main elements of a business plan are given here, although they do not necessarily have to be presented in the following order. *Note: You may find it easier to produce your plan once you have considered the information presented in the rest of the magazine section of this book.*

The main elements to consider are detailed below.

### **A brief summary of the business plan**

This is useful as an overview, especially if the plan needs to be presented to other people who do not need the full details. Although the summary usually appears at the beginning of a business plan, it is usually written *after* consideration of all the elements contained in the plan, so you will probably find it easier to complete this section last.

### **The name and contact details of the publication and its producers**

You should give the name of the magazine here. If the magazine is produced for your own organisation, you should give your own business name; if the publication is produced for another organisation you should name that too.

### **The purpose of the magazine, its scope and focus**

This is the place to include your 'mission statement' – your major objective in starting and running the magazine. You should include some information on its aims and the nature of what you intend it to cover. It is useful to include any relevant historical information, such as the existence of any earlier versions of the magazine (for example, if it was created originally as a newsletter) or any previous moves by others to establish a publication in this particular field.

### **The format of the magazine**

Here you can include some details of the number of pages planned, their size and the style of the magazine.

### **Any comparable or competing publications**

If there are other publications in the field, a comparison of the features and advantages of yours with others can be helpful, together with any possibilities for collaboration. To check if any comparable publications exist you can ask at libraries, where they will have directories of publications or you can contact relevant associations or professional bodies or do internet searches.

### **Details of people involved in the magazine**

You will need to include yourself here, and it is also appropriate to mention others with a major role in the venture. Perhaps you have an editorial team or board and maybe you have suppliers, such as designers or telesales agencies, whose services you use. If your business plan is designed to gain

financial support from other people or organisations, the more information you can provide on the skills, expertise and track record of those involved, the better.

### **Your target readership**

You should provide information on whom you expect to buy or read your magazine. You should also give details of any research you have carried out into potential readership/response to the kind of magazine you have in mind, including total market size and your estimated percentage share of the market.

### **Marketing**

You should include information on how you will handle marketing and sales of your publication.

### **Financial information**

This should include details of estimated income (e.g. revenue from advertising, subscriptions, sponsorship and reproduction rights) and expenditure (e.g. printing, postage, design, staff costs/fees) and any assets (both tangible, such as equipment, and 'intangible', such as intellectual property or trademarks). You should also include cash flow forecasts (when money is likely to come in and go out). It is also important to consider how the magazine will be funded until it is solvent, and whether any outside investment will be needed (including possible grants or lottery funding). A timescale for solvency is important – how long you expect it will be before the magazine breaks even or makes a profit. If the magazine is being produced for a not-for-profit organisation, it will be important to know the extent to which the organisation may need to support it financially.

### **Identification of any risk factors**

You should consider any factors that could work against your magazine; for example:

- emergence of major competition
- growing too quickly for the resources available
- possible loss of funding
- competing time demands on the editorial/production team

## Details of activities and controls

This should include information on the processes you will use to achieve results, and details of your accounting and other control systems. You don't need to go into too much detail here, but it is important to give a broad outline of the activities, systems and processes you intend to put in place. It is also worth estimating the time that setting up and running the magazine will take – remembering that it is likely to be more than you anticipate at first.

## Future development

You should also consider how the magazine might develop in the future, and any new activities that might be associated with it; for example:

- production of other publications on associated topics
- expansion into different geographical regions
- merchandising associated with the subject area
- selling out to a larger publisher

## Action planning

Finally, you should include details of major actions to be taken, the timescale for their achievement and any procedures you will establish to monitor and review your success and update your goals and activities.

This might sound like a lot of work and, if you are involved in the production of a very simple magazine, you might feel it is unnecessarily complex. However, the discipline of doing this thinking, even if you do not commit it all to paper in a formal way, will be of benefit and may well highlight issues and activities which might otherwise be overlooked.



# Chapter 3

## Carrying Out Research

Before starting production, it is useful to carry out some research. This chapter covers the reasons for conducting research and the main methods of researching.

### Reasons for Conducting Research

There are three main reasons for doing research:

- to find out what appeals to your potential readers and what they are likely to buy or read
- to find out what any competitors are doing
- to locate resources

Let's consider each of these in turn.

#### Finding out what appeals to your potential readers and what they are likely to buy or read

If your magazine is for a particular interest group, it may be that you do not have to do any specific research, as you may know their interests, likes and dislikes before you start. For example, if you are starting a village magazine, a magazine for your company, or a magazine for a newly established voluntary organisation, you may well be doing so because you, or others, have already identified a need. Even so, it might be worthwhile carrying out a small amount of research to establish whether there is any alternative to setting up something new.

If you do need to find out about potential readers' needs, you can conduct some market research into this. Large-scale market research is very specialised and can be costly; however, small-scale research may just involve speaking to a few people in the relevant area and asking if they would welcome a new publication and, if so, what they would like to see in

it and what they would be prepared to pay for it (if it is to be sold rather than given away). *If you need help with research, you can find a specialist in this area and a few sources of information on this are listed in the resources section at the end of the book (in Appendix 4).*

### **Finding out what any competitors are doing**

If your magazine has competitors, it is useful to have information on them so that your magazine can be produced in a way that will attract readers to you, rather than lose them to other publishers. To this end, it helps to know the kind of material your competitors are producing, what their readership is, what their advertising rates are, and so forth. This is likely to be an easier task when you are dealing with commercial magazines than when you are concerned with magazines for small, non-commercial interest groups, because commercial magazines tend to have published data on their scope, circulation and finances. Even if data is not published, you can still contact the organisation concerned in order to obtain the information, or look to see if it has a website containing any useful information. *Places to find information on other publications are detailed in the resources section of the book (Appendix 4).*

### **Locating resources**

To run your magazine effectively, you will need various resources, including finance, equipment, assistance and items to publish. To track these down you can speak to people in non-competing publications and search published data for information. There are many ways of sourcing goods and services at reduced costs, which is invaluable if you are working to a low budget. *You will find more on this in Chapter 12, 'Equipment and Resources'.*

## **Ways of Conducting Research**

### **Look at published data**

One source of information on commercially published magazines in the UK is BRAD (British Rates and Data). BRAD publishes details of periodicals, together with information on their circulation, scope and advertising costs – updated monthly. You can also check with professional associations, such as the Periodical Publishers' Association and the British Association for Communicators in Business, which should be able to give you information on their members' publications. Your local library should also be a good

source of information in this area as they have a variety of directories of publications and publishing companies. *See the resources list for further contact details (Appendix 4).*

### **Ask within your particular sector**

This might be an industry, a profession, a hobby, and so forth. People working within a sector will often be a good source of information and you could start by approaching professional bodies, clubs and associations.

### **Ask in your geographical area**

This could involve checking with a local government authority or regional board. Local newspapers, libraries and information bureaux are useful in this context, as are local directories of various kinds.

### **Look on the Internet**

This will be particularly useful if you are trying to track down electronically published magazines (e-zines), but will also give you useful information on printed publications. Search under key words, such as the topic the magazine covers, in order to gather information.

### **Attend relevant events**

There are many events, such as trade fairs, conferences, exhibitions and seminars, in the publishing field. Attending some of these will help expand your information base and provide you with useful contacts for the future. The Resources List on page 151 gives professional bodies and magazines that can help you locate such events.

# Chapter 4

## Deciding on Style, Frequency, Format, Design and Circulation

Before making decisions on how your magazine will look and how often it will come out, you should consider how it is going to be produced. If you have only a very small-scale publication, you may find it adequate to produce it yourself, using desktop publishing packages on your own computer or, if the magazine is very small, even a typewriter. You can then do your own design and, when it is completed, you can print out and photocopy the pages and staple or spiral bind them. If, however, you are producing something more substantial, you will need to find suitable people, preferably professionals in the field, to work with you.

You will also need to consider whether your magazine is to be published in print only, in print with a copy put up on a website, or an electronic version too. The greater the range of methods, the more carefully you will need to think about design, and its co-ordination across the range of production.

Many 'do-it-yourself' designers produce material that looks fussy and complicated. To avoid this, go for simplicity and consistency throughout the whole publication – following the guidelines presented in this chapter.

### **Style**

Style covers all those elements which give your publication its own, unique character. A good way of discovering your own style is to generate a list of adjectives and see which ones feel right for you. Here are some examples of style adjectives:

*Accessible, friendly, high-powered, professional, current, informative, factual, academic, influential, readable, light, weighty, entertaining, leading, down-to-earth, provocative, campaigning.*

Do any of these appeal to you? If so, which; if not, which other words would you select to describe the style you have in mind?

Another way of choosing style is to look at other magazines and see which of them come across in a way that seems appropriate for your own. You can then identify the elements of that style and incorporate similar ones when you produce your own magazine. It is useful to keep a scrapbook or folder with design elements you find appealing, such as the typefaces and sizes, the number and range of columns to a page, the amount of 'white space' around text and pictures, the use of lines and borders, the way in which illustrations are placed and so forth.

## Frequency

You will need to decide how often your magazine will appear. Weekly or monthly is common for magazines, but there are other options too, such as quarterly, bi-monthly, and so on. Factors you should take into account in deciding frequency include the time you have available to work on the magazine, the cost of production, the amount of material you need to gather and the frequency of publication of any competing magazines.

It is helpful to have a set publication date (for example, the first day of a month), so that readers, contributors and advertisers know when they will receive their copies or when their material will be seen by readers.

## Format

### Page size

The size of your pages will affect the look of your magazine, its production cost and its readability. A large size may look impressive, but can be difficult for readers to handle and also difficult for them to scan with their eyes. Your magazine may also cost more to produce if you have a size that is not standard so that pages have to be cut down and offcuts wasted. A small size may seem economical, but may mean that your print size is very small and less readable – it may also look less enticing overall.

In the UK, standard A4 (297 × 210mm) size is easy and economical to produce so, if you are producing a low-budget publication, this may be the best one to select. As well as having standard size paper, it will also fit into standard size envelopes or polythene wrappers. Larger, or non-standard, sizes may require envelopes that are difficult to source or more costly to purchase and possibly more expensive to post. Also, many professionally produced advertisements are prepared in A4 size, or derivatives of this, so, if you wish to attract advertising, it is worth bearing this in mind.

In the US, American quarto (11" × 8.5") is a common size; this is a little like the old UK quarto size (10' × 8" page).

Having said all this, non-standard sizes can work well – currently a best-selling UK publication is *Glamour* magazine, which is a very small, unusual, size – but easy to hold and fit into handbags.

## Number of pages

There are various points to bear in mind when choosing how many pages your magazine should have. You may want a large number in order to fit in a wide range of items, or just to make the magazine look more substantial. Alternatively, you may want a small number of pages so that it is easy to handle and quick to read. It is useful to spend time considering this at an early stage.

You will also need to decide whether to standardize the number of pages per issue, or to vary them according to what you can afford to produce and the amount of material you can generate or gather. If your magazine is funded by advertising, the number of pages in it will generally relate to how much advertising space has been sold: the more advertisements you have the more pages you are likely to be able to afford to produce. If your magazine is non-profit making you are more likely to be able (and need) to decide on a set number of pages per issue.

If you use a commercial printer for your magazine, remember they usually only print in multiples of four pages (and some in multiples of eight or more), so you should take this into account when deciding your overall page numbers. Also, if your magazine is being centre stapled, you will need to have an even number of pages in total (divisible by four) for this to work.

A large number of pages may look more impressive, and can give the impression of good value for money, but will take more work and more resources to produce. And some readers can actually be put off by the apparent effort required to read a very lengthy publication.

You should also remember, if your magazine is to be posted, that the more pages, and the larger page size, you produce, the more it will cost to send, unless you select flimsier paper to save on the weight.

## Binding

Magazines tend to be either stitched (stapled) or perfect bound (glued). Both have their advantages. Stitching is usually cheaper and is the only sensible format for publications with only a few pages. For larger numbers of pages perfect binding is better, as it is easier to guillotine than bulky stitched pages, and easier to lay out the pages so that they all have the same sized margins once they have been put together.

## Paper quality

There are various factors to consider here. Paper varies in weight, finish, opaqueness, bulk/substance, and so forth, giving different results. For example, gloss paper reflects the light more, and so may be more difficult to read, and very flimsy paper may show print through from one side to the other. When deciding which to choose, you should consider the issues that are important to you: image, feel, economy, durability, readability, and so forth. You might also wish to have the covers of the magazine in a heavier weight paper, or a different finish paper, to differentiate it from the inside pages. One way of deciding on paper, especially if cost is important to you, is to check what your printer uses regularly, or can get easily, as this may well reduce the costs to you. And if your publication is very small, you may find that the printer has 'left-overs' from a bigger job, which can be made available to you at an economical price.

It is impossible to give exact 'rules' for paper weight, as different papers of the same weight have different amounts of 'show through'. On the whole, 80gsm tends to be used for magazine production. You should be able to find an 80gsm paper that is acceptable, but may wish to go to 100gsm if the ones available to you show through text and illustrations too badly. You can also use lighter paper than 80gsm, but this is not recommended as it is very flimsy. It is also worth remembering that if you are using a computer printer

to produce your publication, semi-glossy paper may not be suitable. Semi-glossy is all right for bubble jet but can damage laser printers as reflections come from the paper. For your information, this book is printed on 80gsm weight paper.

## Design

### Paper colour

White is conventional, but it is possible to print on different coloured papers. Coloured paper may well make production more expensive and it may not photocopy well, which could be an issue for you if you need to take copies of particular pages from time to time. You could choose to have white as your main colour, but have a section of the magazine in a coloured paper, but this may make it more expensive to produce. An alternative to coloured paper is to use a coloured ink, which can be applied as a background colour, or tint, to some pages, to give the appearance of different coloured sections.

Even if you decide on white, there are many 'shades' of white, so it is worth looking at what is available before deciding which will be most suitable for you. And if you have other printed items to go out with the magazine – for example, compliment slips or letterheads, then you may want to try to get them all to match up. This can be much harder to achieve than you might think so, if you are starting from scratch, it is probably best to select the magazine paper first and then fit the other, less expensive, items around it.

### Print colour

Black on white is most conventional, but there are other options. If you print in only one colour then choosing a dark shade – blue, green, purple, magenta or brown for example – will allow you to use tints of that colour for illustrations or for background colour. If you did this with black, then all your illustrations would be shades of grey, which would not be as appealing on the whole. And if you selected a lighter colour in which to print, it would not show up as well on white paper, making it all more difficult to read and probably a bit insipid to look at.

It is also possible to print with 'reversed-out' lettering, so that the print is lighter than the background, as in white on black. Reversed-out lettering tends to be harder to read, however, so it is generally not a good idea to have large expanses of it.



You can also use 'spot' colour – one or more single colours to brighten up or highlight the text – or full colour, which gives the most flexibility to your illustrations. Each of these processes will add to your printing cost, so you need to make sure your budget is sufficient if you use anything other than single colour printing.

### Number of columns

Another design element is the number of columns to a page. Having your type go right across a full page can make it very hard to read – it is easier to scan a narrower column width. Magazines often have two columns a page for articles and three for news. It is possible to have more than three columns per page but, unless you have an extra large format, this may look very 'busy'. A bit of variety in the number of columns is useful to add interest to your magazine, but you should not overdo this if you want it to look good. You should also remember that your column widths may determine the width of your illustrations, unless pictures deliberately take up different widths, with the text being wrapped around them. See illustrations on opposite page.

### Print type and size

It is usually best to use one main typeface for most of your text. Different typefaces give different 'characters' to publications so, if you are not knowledgeable about this and you intend producing the magazine yourself, it is worth speaking to a designer about this particular element before you begin. An interesting aspect of typefaces is that many people believe that, if you are scanning documents into your computer, it can be easier for the machine to recognise fonts without serifs (typefaces with 'clean lines', rather than little squiggly bits in the letters). And some people believe that 'clean' fonts are easier for dyslexic readers to cope with. So there are various reasons for selecting one typeface rather than another and it is an area to which it is worth paying attention.

Most of this book has been set in a 'serif' typeface (Garamond) and in 11 point size. This paragraph, however, is set in a 'sans serif' typeface (Arial), although still in 11 point size. Very large or very small typesizes are harder to read than average size ones and 12 point is a commonly used size in publications.

When you use a 10 point size, particularly in a typeface that seems small – this sentence is an example of Times New Roman in 10 point – reading is likely to be more difficult.

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Page with three columns of text

Page with two columns of text in different widths

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Page with different numbers of text columns in different positions

Picture in one text column


Picture in one text column

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Picture across two text columns

Picture across three text columns

Picture embedded in two text columns

And with a larger size (this sentence is Arial in 14 point), you will get much less text to a page, although it can look good for design purposes to use this kind of size in selected areas.

**And emboldening print, as in this sentence (still 14 point but bold) makes the text stand out much more – the previous sentence is not bold, although its large size makes it appear so.**

*Finally, italics also stand out from ordinary type and can be useful to emphasize words or ideas* and the space between lines (leading) can be varied to give different effects – the leading in this paragraph has been increased.

## Illustrations

Illustrations can brighten up your magazine considerably. Illustrations come in many forms; for example, diagrams, line drawings, photographs, and so forth. There is also a wide range of graphic devices which can be used to add colour and form to your pages.

If you are producing your magazine personally, there are many instantly available graphics you can find in computer packages; however, many of these have been overused, many will not be entirely appropriate for your purposes and, unless you have considerable design talent yourself, it will be hard for you to produce something that is as good as a publication designed and illustrated by a professional. Also, if you use commercially available graphics they will not be unique to your own magazine. So, as a general rule, keep your design simple and uncluttered and avoid overuse of computer 'clip-art'.

## Headings and 'signposting'

It is easier for readers to find their way through a magazine that has clear headings, page numbering and other devices to show where you are and what is coming next, than one that lacks these pointers. So do help your readers navigate your pages by assisting them with these elements.

## 'Modelling' design elements

Do remember the point made in the last chapter about keeping a scrapbook

of design elements that appeal to you. Don't be afraid to mimic creative treatments that you like – the more you do this, the more you learn about design, layout and effective graphic presentation, and the easier you will find it to enhance the look and readability of your own magazine.

### 'Stylebooks'

If anybody other than yourself is involved in producing your magazine, it is useful to have a stylebook for reference. A stylebook is an explanation of the style elements used in the publication, for example, when to use capital letters or italics, what form of spelling to use if alternatives are possible, what size of headings and sub-headings to use, and so forth. The stylebook can be given to anyone involved in editorial or design work, and can then be followed to ensure consistency throughout the publication. *There are various stylebooks within the public domain – either free or available to purchase; two of them are shown below and their websites are listed in Appendix 4.*

#### STYLE GUIDES

Two of the best guides available are produced by *The Economist* and *The Sunday Times*. They are very different in approach and well worth studying. (See Appendix 4 for contact details.)

*The Economist's Style Guide* is based on its style book, written by John Grimond, which is given to all their journalists. You can access the *Guide* online or purchase a hard copy of it. Some of the topics covered in the *Guide* are: Abbreviations, Accents, Do's and Don'ts, Figures, Jargon, Punctuation, Spelling, Syntax, Titles. At the time of writing, *The Economist's Style Guide* section of their website also included a short quiz on writing style – this is well worth completing so you can assess your own knowledge and skills.

*The Sunday Times' Guide* is an online edition of *The Times Style and Usage Guide* and is aimed at helping people with grammar, spelling and names of organisations. To access elements of this guide, you simply click on letters of the alphabet and access a list of words beginning with that particular letter and advice on how to handle them in written material. There are also a few specific areas you can access individually – for example, sports writing.

## **Circulation**

Finally, you will need to decide how many copies of your magazine to print. This will depend on various factors, such as variable costs and income and essential readers (e.g. your members if you are a membership organisation). In essence, the questions to consider are: 'How many do you anticipate will be required?' and then 'How many of these can you afford to produce?'

# Chapter 5

## Editorial

If your magazine is very small, you may be able, or want, to produce it entirely on your own. If you are producing a more substantial publication, or have greater financial resources, you will probably need, or be able to use, the services of professional editorial staff.

Editorial staff are responsible for the content of the magazine. There is generally an overall editor, who makes major decisions about content and there may be sub-editors who also work with text and illustrations. Editorial staff also include writers and photographers who work with the content, rather than the production of the publication.

If your magazine is academic, or very specialised, or you wish to give it added credibility, you may choose to have an editorial board. An editorial board is usually composed of people who are prominent in a field relevant to your subject, or who have particular expertise in one or more specialist areas, or who have general experience in publishing. The board is there to support the editorial team, to give opinions on relevant matters and to lend authority to the publication.

If you do not have an editorial board, you may still wish to have some kind of review procedure – for example, sending articles on specialist topics to experts to ‘vet’. This gives a second opinion – particularly useful where you may not have a good depth of knowledge yourself on a particular topic – and can also protect the editor from criticism for publishing contentious or inadvertently inaccurate material.

There is a range of activities that come into editorial work and some of the most important are considered below.

### **Researching**

Depending on your subject matter, you may need to undertake research into various aspects, for example:

- whom to invite to contribute
- what has previously been published on a subject
- readership surveys

It is important to brief researchers well, so they can focus on exactly what is needed. There are many sources of information on conducting research, and readership surveys are a specialised form of research with which you would be well advised to seek professional help (*see Appendix 4*).

## Collating Information

If you can find people willing to take on the task voluntarily, or if you can afford to pay them to do so, you can have correspondents or column editors, whose responsibility it is to source and collate material for particular sections of the magazine. Some example of these are:

- diary editors
- book review editors
- news editors

By giving responsibility for these areas to different people, it spreads the editorial load and provides a variety of inputs and ideas.

## Commissioning

This is the process of inviting contributions, or inviting specific people to provide defined items for publication. Material may be commissioned from people on a one-off basis, or you may have regular contributors, such as freelance writers or photographers, who produce items on a more frequent basis.

When you commission items, you should specify the following:

- the subject
- if text, the style and length of contribution you require
- if photographs or illustrations, the style and format you require
- the date by which material is required
- any fees or expenses that will be payable
- any travelling that might be required
- any other requirements

*This subject is covered in more depth in Chapter 7 'Getting Contributions'.*

## Writing

It is usual for some material in magazines to be written by the editorial staff themselves and, if your magazine is very small, you may write most – or even all – of the material yourself. For other material, you should be able to get 'free' contributions in return for the publicity that is gained by the contributors. If you are publishing a commercial magazine, if you do not have your own in-house writers, you may commission freelance journalists to write for you. It is usual to have a column headed 'Editorial' in many magazines, and this is usually comments made by the overall editor, at the beginning of each issue, regarding current or topical issues.

Some issues to consider in relation to writing are:

- style of writing
- length of items
- variety of contributors

*There is more information on writing skills in Chapter 8.*

## Interviewing

Part of the editorial process may involve conducting interviews for the magazine. Examples of interview topics are:

- interviews with prominent people in your field
- interviews with book authors
- interviews with creators of new products or services

*There is more on interviewing skills in Chapter 8.*

## Editing

All material which arrives for publication requires editing. Editing means reviewing and revising, where appropriate, various elements, including the following:

- Writing style (e.g. is it formal or chatty; are items written in the first person or the third person?)



- Balance of content (e.g. are differing opinions put forward; is there a mix of opinion and fact?)
- Structure of content (e.g. do items have a beginning, a middle and an end; are logical numbering systems used?)
- Length (e.g. are items too long or too short; do their length fit with other items in the same issue?)
- Clarity (e.g. are items easy to understand and follow; are concepts and issues explained simply in straightforward language?)

To edit effectively you should go through the material, considering such issues and ensuring that the style and format of the magazine as a whole is in keeping with its objectives and reasonably consistent throughout. Be careful, however, not to radically alter people's contributions so that they simply reflect your own opinions or style of writing. Good editing is a skilled task and can make or break a publication.

## Checking

It is important to check material, and substantiate facts, before your magazine is printed. Editing does serve this purpose to some extent but, in addition, it is useful to run some specific checks on all material produced. Because some of the checks may relate to sensitive issues, you may need a lawyer to advise you on them. Some checks that can be carried out are for:

- avoidance of libel
- avoidance of publication of confidential material
- avoidance of 'embargoed' material (material that may not be published before a particular date – usually relating to press releases)
- avoidance of copyright infringement
- accurate crediting of sources, authors and references

## Proof-reading

Proof-reading follows on from editing and is a 'tidying-up' stage, where such things as grammar and punctuation are checked. Some of these things may already have been checked at the editing stage, but proof-reading gives a final check on them all. This is important, not just for the sake of convention, but because grammar and punctuation are essential aids to ensuring clarity and avoiding ambiguity. Proof-reading also acts as a second-line check on additional elements, as listed below. Proof-reading is a

specialist skill and trained proof-readers are worth employing if your magazine is substantial, or if it is vital that its content is correct.

Some things that proof-reading can avoid are:

- duplication of facts
- mis-spellings
- missing words
- layout inconsistencies
- typographical errors

*There is more on proof-reading in Chapter 8.*

## Publicising

Gaining publicity for your magazine is vital, unless you have a very limited circulation to a specific interest group that is well aware of the magazine's existence.

Some points it is worth remembering about publicity are:

- It brings your magazine to people's attention and keeps it there
- It can be used to let people know about specific features or offers
- It can make all the difference between financial viability and insolvency

*There is more on publicity in Chapter 15.*

## Getting Advertising

Advertising is an essential element in a commercial publication and, even in a non-commercial one, it can help to add variety and interest for your readers.

Some things to consider about advertising are:

- how to balance advertising and editorial content
- what to charge for advertising
- what policy to adopt regarding advertising that may conflict with the principles of your magazine

*There is more on advertising in Chapter 9.*

## Briefing Production Staff

Finally, it is the job of the editorial staff to brief the production team so that it produces what is required.

Some aspects of briefing are:

- giving clear objectives
- giving adequate timescales
- communicating as necessary until the job is complete

Briefings can be carried out by having meetings, sending emails, or in other ways, but it is important that a record is kept of what is said so there is no subsequent disagreement or confusion.

# Chapter 6

## Selecting and Organising Topics and Items

Although you will have defined the field of interest your magazine will cover, you still need to decide the range of topics and the actual items to include and how to present them.

The range of topics your magazine covers will depend on the purpose for which you set it up. For example, if you produce a community magazine, the topics you cover are likely to be local and related to issues which are 'live' for your readers, whereas if you are producing a 'general interest' magazine, your topics may be wider ranging, including broader issues and items which may appeal to particular segments of your readership.

It is worth thinking fairly widely about your topics, as there may well be many that are not obvious to you initially. If there are other magazines, or books, in your field, they can be good sources of ideas for material.

### Types of Item

There is a wide range of types of contribution you can include; these will relate to the kind of magazine you produce, the audience you reach and the issues you cover. Some types of contribution are considered below.

#### Articles

These are likely to be substantial contributions and what you include should be based on factors such as:

- the likely level of interest for the topic
- the number of pages you wish to allocate to the subject
- the overall balance of items within the magazine

The actual length of articles will depend on the style and size of your magazine. The 'average' person reads about 200–250 words a minute, and readers of most 'professional' magazines are likely to read at around 300–350 words a minute. This assumes that the text is set at around 10–12 point size; very small or very large typesizes become much harder, and slower, to read. And, of course, the larger the typesize the more space the article takes up in the magazine.

On the basis of 10–12 point typesize, an article of up to 1,500 words will be fairly quick to read, an article of over 2,000 words will be fairly substantial and likely to cover ground in more depth and an article of over 3,000 words is likely to be weightier and more suitable for journals, or one-off features, rather than regular magazine entries.

When considering articles for publication, you may print single articles on a topic, group several articles together or run a series of linked articles in consecutive issues.

Although topics for articles will vary, depending on your particular field of interest, some that are common to many publications are current issues, historical information, practical guidance and technical information.

When printing articles and some other items, it is useful to have a brief biography, photograph and contact details of each author (with their agreement) for reference at the end of the piece. It is also useful to have a short synopsis of each long article, either at the start of the article, in the contents listing or on a synopsis page, so that readers can scan through to see what is worth them reading in more depth.

## **Regular columns**

These are features which run in each issue of the magazine. Regular columns tend to be shorter than articles and may be grouped together, or interspersed throughout the pages. Regular columns may be written by a single author, or you may have different authors contributing to a particular column in different issues. Regular columns may cover a wide range of matters, including advice and problem solving, regional issues and humour.

## **News**

Depending on your subject area, there may be news items you can print; for example, recent developments in the field, information on prominent

people, new products or services and relevant legislation. News items tend to give variety and, as they are often short, can help break up pages with longer items on them. You may also like to have a 'media' column, where you print summaries of news items carried elsewhere in the media; for example, in newspapers or on the radio or TV.

## Correspondence

Most magazines have a correspondence column and this can be useful as a 'filler' item, as well as being an interesting area on its own merit. You may print single letters, have a whole page of correspondence or select short items from letters to give a variety of opinion. You may also have a series of letters on a particular topic if you can generate enough interest from readers to keep the topic going. Some specific reasons for including a correspondence section are:

- **Feedback.** When people write in, it gives you an idea of their opinions. Often feedback will let you know what people think of the magazine, or of a particular contribution or section, or of ideas you have put forward for reader comment. Feedback is vital if you are to keep your magazine relevant and attractive to its readership.
- **Debate.** Letters can produce an ongoing debate on topics or issues. This can give a sense of continuity and can also produce a wider range of opinions than may have been contained in an original contribution.
- **Interaction.** Having a correspondence column allows interaction between you and your readers, and between readers themselves. This tends to make the readership more of a 'community' and is particularly important where a magazine is offered to members of an organisation, or to those with strong affiliations to particular issues.
- **Variety.** Letters add variety to a magazine. Many readers look forward to reading them and to assessing the extent to which they reflect, or contradict, their own opinions.
- **Simplicity.** Letters are relatively easy to write, and some people find it more appealing to write a letter than compose an article. This can widen your contribution net considerably.

### *Editing letters*

Although some letters may be usable in their original form, there can be reasons for editing them, for example:

- to make them a more appropriate length
- to take out sections that are not relevant
- to remove parts that are not factually correct
- to remove parts that are potentially libellous

On the whole, it is not regarded as good practice to re-write letters, although you may need to do a little light editing in order to correct spelling, grammar and punctuation. In some circumstances, however, even if a letter has been poorly written, you may choose to leave the wording exactly as it is, even if it is grammatically incorrect, perhaps indicating that the wording is as the author submitted it.

Do not be tempted to make up letters from fictitious readers, as this could backfire if you are asked for further information on them, or for people to be put in touch with them. It is, however, perfectly acceptable to invite a letter from a particular individual if you think it likely that that person will have an interesting point to make, where you want a balancing opinion to another point of view or where you want to encourage new people to contribute.

When including letters, you should check, before printing any contact details for correspondents, that they are happy for these to be included. It is usually acceptable to put a name and a geographic region, but do not put addresses, telephone numbers, emails, and so forth, unless the person has given permission, or asked, for these to be published.

## Interviews

Interviews are often popular items and can come in many forms. You can include interviews with people who are prominent in your field, who have made a major discovery or originated a novel product or service, who are visiting from overseas or who are of interest for some other reason. Interviews may be conducted face to face, recorded over the telephone (with the agreement of the interviewee) or carried out by email or fax. *There is information on interview techniques in Chapter 8.*

## Book reviews

If there are books produced on your subject area, they can be included in a review section. You can also include reviews of audio or videotapes, CDs, CD Roms, DVDs and software packages. You might also mention other

relevant magazines in your field in this section, as long as you do not feel it would encourage your readers to leave you and subscribe to the other publications instead. If you would like to get books for review, you should contact the review department of relevant publishers, give them details of your magazine and ask to be put on their mailing list; when you find a book that you think would be relevant to your readers ask for one to be sent as a review copy. You should then send it to an appropriate person to review and, once the review has been published, send a copy of it to the publisher of the book. Before you send the copy for review, remember to take down details of the title, author, publisher, ISBN number, date of publication, number of pages, page size and price, as well as scanning in the cover (or getting the publisher to send you an image of the cover) to accompany the review. Publishers will also let you have photos and biographical details of authors and, if you wish, will often arrange for an interview with a book author as well.

### Research reports

This is another useful area, especially if your magazine has an academic, or practical skills, bias. If you have the resources and contacts, you may want to commission, or produce, research reports yourself, otherwise you will need to find out what has been produced in your field. Establishing good contacts with colleges, research institutes, commercial companies with research departments, and so forth, can help you source this kind of material.

### Advertisements

Advertisements are a source of revenue and also help give a variety of content and style in your magazine. You need to think about how much advertising you wish to carry, as too much can make the magazine look more like a catalogue and put readers off. It is also important that it is clear what is an advertisement and what is editorial material. There is a 'mid-way' term here, which is sometimes referred to as 'advertorial'; this means that an advertisement is combined in some way with editorial material, usually by an advertisement being accompanied by input from the editorial team itself – such items should really be marked as 'Advertising Features' to avoid misunderstanding or giving the impression that the magazine endorses the products or services featured in the advertisement. Chapter 9 deals with advertising.



## Readers' offers

A readers' offer is something that is offered to readers of a magazine at a discount or with some other accompanying benefit. Some examples of readers' offers are:

- discounts on books
- low rate insurance
- free cinema tickets
- reduced rate hotel accommodation
- special prices on garden plants and furniture

Readers' offers can be of benefit all round: to the reader because they bring a clear benefit, to the publisher because they attract and retain readers and to the offering organisation as they publicise their products or services.

One particular readers' offer that many magazines feature is for reduced rate subscriptions to the magazine itself – this may be in the form of a reduction on the cover price, or an additional number of issues if a year or more's subscription is taken out. Another kind of offer is where a product, or a sample of a product, (for example, moisturising cream, chocolate, a diary, a small paperback book) is attached to the magazine (usually packaged with it in a polythene envelope or glued to it on an inside page). Although some of these offers tend to be found in expensive, commercially produced, magazines, the idea can be copied by others on a lower budget. See *Appendix 2 for examples of Readers' Offers*.

## Events listings

This is a section which gives details of meetings, courses, conferences, exhibitions, social activities, visits, and so forth. You may run this as a simple list, or diary, or you may also have larger spaces available for advertisements of events. You can run events listings as a free service or you can charge for listings. *The chapter on advertising, Chapter 9, gives more information on this.*

## Networking information

You may have a section that allows readers to contact each other in some way. For example, you may print details of regional networking groups, include requests for information and advice, promote email discussion groups, have a 'personal' column and so forth. You may also choose to run

events at which your readers can meet; for example, social events, courses, workshops or exhibitions, although this is likely to be highly demanding of resources and very different from your publishing activities themselves. Be careful not to be taken off track by such activities, which can result in resources being diverted from your core activities too early.

### **'Snippets' and 'fillers'**

These are any small items that are of interest to your readers; for example, quotations, news of forthcoming radio or TV programmes, humorous items, previews of forthcoming articles, local news items, 'personal' columns, items 'overheard' by readers, crosswords, competitions, horoscopes, and so forth. These can be used to fill in space and lend variety to the pages. You can group snippets or you can intersperse them throughout the pages as appropriate, and they are very useful for filling awkward areas left over after installing major articles. It is worth collecting and filing such items so you always have a readily available supply to hand.

#### ***Examples of snippets and fillers***

##### ***New European Internet Domain name***

*Via the European Commission, in March, European citizens, organisations and businesses were enabled to have '.eu' web sites and email addresses. Users will have the option of continuing to use their existing domains and also using a single EU domain name as well.*

##### ***Poor usability of sites***

*In a survey of Christmas shopping carried out by ICONMEDIALAB, participants were given money to spend on gift items purchased online and were allowed to keep everything they bought during the test. Despite this incentive, a staggering 35% of participants could not purchase what they wanted because of the poor usability of the sites.*

##### ***Some units of measurement***

*Time between slipping on a peel and smacking the payment  
= 1 bananosecond*

*Basic unit of laryngitis = 1 hoarsepower*

*Amount you can dig in five hours = 1 back ache*

*1000 aches = a megaburtz*

*1 grandparental visit = 1 Nanover*

*200 Mockingbirds = 2 kilomockingbirds*

### ***Entrepreneurs***

*One in three people in England are currently running or considering starting, their own business, according to The Household Survey, a report conducted for the Small Business Service. Just under 6,000 people were surveyed, of which 18% were entrepreneurs, 12% were currently thinking about going into business and 70% were not interested in striking out on their own. A copy of the full survey and other reports in the SBS Research series are available at [www.sbs.gov.uk/research](http://www.sbs.gov.uk/research) (website correct at time of writing)*

### ***Have you ever considered...?***

*If, as a study recently reported on by BBC Radio 5 shows, the human eye is capable of discerning between 8 million different colours, why does your, and my, computer have a basic capability of recognising 16 million different colours? Perhaps a computer expert could tell us.*

*Also why, if the average adult human ear is capable of hearing a frequency range of between 20 and 15,000Hz (most speech being in the range 100-4,000Hz), are home hi-fi equipment CD players, etc., capable of outputting a frequency range from about 4Hz to well in excess of 20,000Hz? For the benefit of dogs maybe?*

These items appeared in *Effecting Consulting* magazine.

## **Pictures**

Most pictures in your magazine are likely to accompany other items, such as articles; however, you may wish to include photographs or other illustrations as items in their own right – for example, running a photographic competition or including a really interesting picture relevant to your subject matter. If you include photographs, they will need to be good quality and, if you receive them by email, at least 300dpi (dots per inch) for them to reproduce well. You should also remember that pictures take up quite a bit of space in transmission and unless you are on broadband they can be costly in connection time and hold up other incoming matter while they are downloaded.

There are many commercial suppliers of items such as crosswords, games and jokes, and there are also agencies that can supply you with news and other items. You can also search on the Internet for interesting bits and pieces and there is a range of websites that is likely to be really fruitful in this context. As sites change frequently, I have not listed many in this book, but you should be able to track them down fairly easily using standard search engines (*see Appendix 2*).

### **Production information**

This is information about the magazine itself. In this section, you can list the editorial and production team, give contact details, include guidance for contributors, print your advertising rates and guidance, and so forth. There is some information which there is a requirement to include, such as details of printers and ISSN numbers (*see Appendix 2*). It is also useful to include some disclaimers, such as the editorial team not necessarily agreeing with the opinions of individual contributors and the publisher not being responsible for any consequences of articles being published. It is wise to take legal advice before putting such wording in your magazine.

### **Contents listing**

If your magazine has more than just a few pages, it is helpful to include a contents listing. This can give topics and page numbers and may also include a very brief summary of what each major item contains. You may also want to include a note of some items, or features, contained in your next issue and this is a good aid to planning as well as being informative to readers and advertisers.

## **Presentation and Organisation of Material**

Once you have made decisions regarding content, you can think about how items are to be presented.

There are no hard and fast rules about presentation, but it should fit well with your purpose, your style and your content. Some factors to take into account are:

- having a clear and interesting layout so that items can be found and read easily and willingly
- having a logical grouping of items so that any that relate to each other can be found together

- having a balance of items, so that the whole publication comes across as a coherent entity, rather than a collection of disparate sections
- having a consistent placing for regular items or features so that readers know where to find them

*There is more on this topic in Chapter 4, 'Deciding on style, frequency, format and design'.*

## **Selection and Rejection of Items for Publication**

The editor's decision on what to include is usually final. If this is your first venture into publishing, you may wonder on what basis you can, or should, include or reject items; you may also wonder how to communicate rejection to hopeful contributors.

Inclusion should depend on the extent to which material meets your publishing objectives, which should have been stated in your business plan. You should also consider the overall balance of any particular issue. In addition to these two points, some criteria for selection or rejection are as follows:

- Is the item of interest to most readers, or to only a small minority of them?
- Is the item well written and structured, or is it rambling and hard to follow?
- Is the item an appropriate length, or is it too long or too short?
- Is the item balanced and factually correct or is it biased and misleading?
- Is the item novel, or does it duplicate material already published?
- Is the item informative or is it simply promotional?
- Is the item a useful follow-up to earlier contributions or is it irrelevant?
- Is the item relevant to a particular 'theme' or is it unrelated?
- Is the item generally acceptable or is it likely to give offence to some readers?
- Is the item original or is it plagiarising (using another person's material under your own name)?

If you have a list of criteria for acceptance, by definition you also have criteria for rejection; i.e. the contribution fails to meet one or more of your criteria. So, when rejecting an item, you can say why it has been rejected. Of course, some of the reasons are easier to communicate than others but, if

you can accompany the rejection with some constructive advice, it makes it easier to accept. For example, you could say: 'If you submit this at half the length it would be more acceptable, because we don't have space for such long items', or 'We ran a very similar item to this last month, so it will be a while before we can cover this particular topic again'.

# Chapter 7

## Getting Contributions

A successful magazine relies upon the quality of its content. It is not vital to have a large number of pages, but it is important to have a regular supply of material that people will be interested in reading.

People producing new magazines often think it will be difficult to get contributions and wonder how to source them. However, it is actually quite easy to generate a regular flow of items as long as you prepare the ground well and then continue to manage the process. In order to do this it helps to know your field well, so that you can develop a wide network of people interested in contributing. If you are starting a publication in a field that is new to you, research into that field is an important first step in order to inform yourself about it and feel comfortable working within it.

There are four key factors involved in getting contributions and if you pay attention to these you will be able to attract a good range of items and a varied group of contributors. These factors are set out below.

### **Planning for the Future**

You should think ahead several issues, so that you are constantly generating material for the future. If you do this, you are more likely to have an ongoing collection of items you can use. You don't have to put everything you collect into a particular issue and you don't have to give contributors a guarantee that their items will appear in a particular issue. 'Stockpiling' material for at least two or three issues ahead can give you a sense of security about being able to fill future issues and will be a help if, for any reason, you are unable to spend time collecting material for a particular issue of your magazine.

### **'Theming'**

You can simply gather together an almost random collection of items for each issue, or you can 'theme' your issues, so that you have a particular

subject for part, or all, of each issue. Theming will allow you to seek contributions on that topic and make the issue more of a coherent entity.

It may be easier for you to fill space if you theme, rather than having continually to seek individual contributions on different topics. It may also be that, once you have one or two items on a particular theme, other contributors will be keener to add their own material to that issue.

## Gathering Material

There are two main ways in which you can find material: using existing material and commissioning new material.

### Accessing existing sources of material

There are many sources of material that you can tap into. Some of these will be free, while others may require payment. If you are on a low budget you will probably need to find free sources of information, but it is worth knowing about the others in case your financial situation changes. Some of the information sources you can access are considered below.

#### *Websites*

Whatever field you operate in, it is likely that there will be others working in it too. If you use the standard Internet search engines, you will be able to put in key words that will help you find out what others are doing. You must be careful not to breach existing copyrights (*see Chapter 20 for more on this topic*), but there is an enormous amount of free material available on websites generally. If in doubt as to whether items can be used in your publication, all you need to do is ask the owner of the site for permission. Some of the things you can find on websites are articles, useful hints, news items, information on new products, and so forth.

#### *Press releases*

You can ask to be included on the distribution list for press releases in your particular field of interest and this will produce all kinds of useful material that just pops through your letterbox (or comes to you via email) without you having constantly to ask for items.

To get on press release lists, all you need to do is contact the press office of any organisation you think is relevant and request that your publication is put on their press release list. You may need to qualify the request as they



may well produce press releases on a range of topics and you may only be interested in particular areas.

Some organisations you can contact for press releases are local councils, manufacturing companies, trade bodies, professional organisations, sports organisations and charities.

The UK government issues press releases daily on a large scale and you can access these free through their website (*see Appendix 2*). If you wish to be sent government press releases by mail, fax or email there is likely to be a charge for this, but if you are willing to search yourself on a regular basis you will be able to view them and select those of interest to your publication.

#### *Internet discussion groups*

There are numerous discussion groups that have regular postings and some of these also archive their postings and make it possible for the archives to be searched by key words. This is another useful source of material – either within the postings themselves or as a contact point for you to post requests for members of the group to send you items. You can find out about such groups in various ways, including approaching the information departments of professional or trade bodies.

#### *Other publications*

You may find it is worth reprinting material from elsewhere rather than using only original material. You will need to get permission to reprint items and, although this will often be given freely, there may be times when you have to pay a fee for this right.

Although it is good to use original material, there can be many reasons for using pre-published items. For example, the items may originally have been published in another country and your readers might not have access to them in their original form; they may have been published a long time ago and currently be out of print; or you may be unable to find anyone to write on a particular topic but have come across something suitable in another publication.

### **Commissioning new material**

New material will usually be more appropriate for your publication as it is more likely to be current and readers will not have seen it before. There are

lots of ways of obtaining new material and some of these are outlined below.

### *Asking people*

If you think about your publication whenever you meet people, and then check to see if there is a topic about which they could write (or which they could illustrate with drawings, photographs, cartoons, etc.), you will find that you have an unlimited number of possible contributors. People are generally pleased, or even flattered, to be asked, and will generally cooperate if you ask them to contribute. Most people have at least one subject area in which they have a good deal of expertise; you just have to find out what it is and then find a link with your own publication. For example, if someone you know has just travelled to a particular region, bought a new computer, learned a language, read an interesting book or taken on a new job, there may be an article in the making.

Some people may believe they can't write well, or aren't sufficiently experienced, or informed, to do so. If you boost their confidence, they may well be motivated to contribute and then just need to use the appropriate skills in order to do so. You can help them with this by editing what they write, or by interviewing them (in person, on the phone or by email) if they really can't put pen to paper. Remember that most people seem happier to write about a specified topic than to think one up themselves, so if you brief your potential contributors well you have done half the work for them.

Also, remember to use networking skills when you are seeking contributions. If you ask people to let you know about other people they know, or to think of your publication when they are talking to people they meet, you will find you rapidly have an extensive network of potentially useful contacts. Used wisely, this can generate an enormous amount of material for you. And if you give talks, again remember to mention your magazine – this will also increase the number of people who know about it.

### *Notice what's around*

Keeping alert to opportunities will really help your contributions flow. For example, scanning newspapers, listening to the radio, watching television and reading Internet discussion group postings will all acquaint you with people who are well informed on particular subjects. Often you will find that ideas for items come from seemingly irrelevant sources – it may just be a tiny snippet on a programme that sparks off a train of thought in you and leads to a really exciting piece of writing.

Once you have found the 'lead', all you need to do is contact the relevant publisher or producer, or respond to the chat group, asking if the person would be willing to contribute. You can also write to book authors, asking if you can use an extract from their book or if they will write a piece especially for you. Keep your eyes and ears open and you will find endless possibilities for contributions.

## Liaising With, and Rewarding, Contributors

Maintaining good relationships with contributors is vital to success – they are the lifeblood of your publication and should be valued and cherished. So once you have found people to contribute, communicate with them effectively. Some of the things that they will appreciate are: knowing what your deadlines and publication criteria are (*see Chapter 10 for more on this*), knowing if and when their items will appear, being kept informed of any delays or changes to your scheduling, seeing proofs of their items if they are substantial or if you have made major editorial changes to them, being credited appropriately in the publication and being sent a free copy of the issue in which their contribution appears.

People have different reasons for contributing to magazines, for example:

- They like writing.
- They want to see their name in print.
- They want to make a contribution to a cause.
- They want the publicity.
- They need to generate additional income.

All except the last of these are easy to handle, but the final one is more difficult if you are operating on a low budget. Although some publications pay contributors as a matter of course, others only pay in certain circumstances and some do not pay at all.

Some ways in which you can reward contributors are as follows:

- **By paying them.** With a small publication, people are unlikely to expect payment and, even if they do expect it, they will usually understand the reasons why it may not be possible.
- **By giving them publicity.** Adding their names, photographs and contact details to contributions or columns will give the authors some

promotional space. Spare copies of the publication will also give them promotional tools they can use themselves.

- **By giving them free copies of the publication.** Giving contributors a number of copies of the issue in which their item appears, or giving them a free subscription for a period of time, can be another useful reward. Make sure, however, if you choose this option, that the cost of providing these copies does not exceed what it would have cost if you had paid for the contribution in the first place.

## Contracts

Finally, it can be useful and, in some circumstances, essential, to have a written contract for the provision and acceptance of contributions. In principle, if you publish guidelines for contributors, these are likely to be upheld as the basis of an agreement between you and them, but there are some specific points that could usefully be put into a contract, including, for example, the contributor recompensing you for any claims made against you as a result of material contained in their contributions. While it is unlikely that issues of this kind will affect very small publications, it can be useful to take legal advice in this area, or at least read something that will inform you better on these topics. If you join one of the professional associations listed in Appendix 4, such as the National Union of Journalists, they will be able to give you further information on this subject and tell you how to insure yourself against possible litigation in this area. *You will find more about this also in Appendix 4.*

# Chapter 8

## Writing, Interviewing and Proof-reading Skills

There may be occasions when you need to write contributions for the magazine yourself. If you have a wide range of contributors this will be less important, but it is an important skill to have if needed. There is probably no substitute for a good course on these topics, but here are a few basic points to give you a grounding.

### Writing Skills

Some of the key points to remember are considered below.

#### Relevance

Make sure that what you write is relevant to the topic. You should keep to the point and help your readers to understand why what you are writing is relevant. Avoid going off at tangents and make sure that any examples or anecdotes are clearly related to the main direction of your writing.

#### Clarity

Make your writing clear so that it can easily be understood. There are measures of clarity, such as the FOG index; these indicate that the shorter your sentences and the fewer syllables your words have, the easier your text is to read and understand. You can check this for yourself by looking at a variety of magazines, selecting a 'typical' article from each one, and then taking three separate sentences from each article. Count the number of words the three sentences contain in total and multiply that number by the number of words the three sentences have that contain three syllables or more. This will give you a numerical figure. Compare the final figure for each of the publications you have selected – the lower the figure, the easier it should be to make sense of the writing.

## Brevity

Make your writing reasonably short and succinct, unless you are producing something that needs particularly lengthy, or in-depth, construction. The more technical, or academic, your magazine is, the more scope you will probably have for longer writing.

## Structure

Make sure that the items you write have a beginning, a middle and an end – this may sound obvious but people do not always follow this practice. The beginning should introduce the topic, the middle should explore it and the end should review, sum up or provide conclusions. You should also show the connection between points as they occur, by referring back to the overall purpose of the piece and by using linking phrases and sentences to show the direction you are taking.

## Style

Make sure you adapt your writing style to the kind of magazine you are producing. Refer back to the chapter (*Chapter 4*) on selecting a format and check that the words you use to describe your magazine are echoed in the writing style you select. As a brief reminder, some styles are:

- chatty
- serious
- motivating
- down to earth
- campaigning

## Interviewing Skills

Some key points here are considered below.

### Arranging the interview

You will need to agree with the interviewee that they are willing to be interviewed. You will also need to find a mutually convenient time for the interview to take place.

### Selecting the environment

You will need to find a suitable place, without interruptions, if you are meeting face to face, or somewhere quiet if you are conducting the interview on the telephone. You can also conduct interviews by email but,

if you do this, you should make sure that you are correctly 'interpreting' what the interviewee says – without accompanying voice patterns and tonality, or 'body language' you may read the responses in an inappropriate way.

### **Planning the interview**

It is helpful to plan the main points you would like to cover. This will help you structure what you ask and will enable you to give the interviewee an idea of the topics you wish to cover. Some possible topics are:

- historical information
- biographical information
- technical information
- opinions and attitudes
- new developments
- controversial issues
- issues of specific relevance to your readership

### **Deciding what to ask**

You may plan to ask some specific questions, but it is also helpful to formulate questions as you go along, depending on the responses you are getting from the interviewee. Remember:

- to be aware of any sensitive issues
- to avoid questions which 'lead' the interviewee; i.e. make the person more likely to give a particular response
- to avoid questions that are discriminatory
- to consider a range of question types (for example 'closed' questions to elicit facts – e.g. 'Where did you study?'; 'How long were you there?', 'open' questions to elicit opinions and exploration – e.g. 'How did you handle that situation?'; 'What were your reactions to the proposals?')
- to include questions that are particularly likely to interest readers
- to make your questions interesting and varied
- to allow the interviewee to come across as a person

## Recording the discussion

You will need to have an appropriate way of recording your interviews. You may choose to make notes, but if you do not do shorthand in some form it may be hard to get all the important points down. You may tape-record the interview (as long as you have the interviewee's permission to do so), but this then means going through the entire interview again in order to extract the elements you want. You may have an assistant who can make notes, or operate a recording device, while you conduct the discussion, but you cannot be sure that another person will take down the key points as you perceive them. Whichever method you choose will have advantages and disadvantages, so you can only select the one that you think will work best in the circumstances. If you do choose to use a mechanical recording device, do make sure it is working properly and that you have an adequate supply of batteries, tapes or other items as required.

## Writing up the interview

It is good to write up the interview as soon as possible after conducting it, so that any points made will be clear in your memory. Even if you do a draft and edit it later, this is better than leaving it until you are no longer sure what was said or what point you wished to remember.

## Checking with the interviewee

It is useful to send the interviewee a copy of the final interview text. You should agree in advance whether the interviewee has any right of veto or amendment regarding your text, otherwise the only purposes of sending are to check for accuracy and give the interviewee sight of it before publication.

## Proof-reading Skills

Proof-reading is important if your magazine is to look professional; it allows the following things to be checked:

- Spelling
- Grammar
- Punctuation
- Layout

When proof-reading, make sure you look carefully at each word – 'Seeing' and 'hearing' each word is helpful and some people proof-read sentences backwards, which they say helps them to see individual words more clearly!



Look for mis-spelled words, inappropriate punctuation, words and sentences inappropriately split ('orphans' and 'widows' if odd letters or words are split off from others), consistency of fonts, sizes and styles of headings and consistency of writing style. If you are 'marking up' copy for someone else to alter, you need to learn the correct signs to use and you can find these in books on the subject (some of the more common ones are shown below).

Proof-reading can be assisted by spell/grammar checking software; however, computers do not always pick up every error or check for ambiguity. Also, much of this software is American and therefore does not always allow for other forms of the English language. And sometimes computers can be counter-productive as they may automatically substitute a quite inappropriate word for one you have written, and this may not subsequently be noticed before publishing.

As well as checking straightforward things such as spelling and punctuation, if proof-reading is done by someone other than the person who has written the material, it also gives another perspective on what has been written. This is useful, as it can help you confirm that the writing is clear, understandable and meaningful. It is also useful to have a second opinion on any potentially contentious contributions, or parts of contributions and, if you have taken out insurance (*see Chapter 20*) against libel, your insurance company may insist that material is read by a legally qualified person in order to avoid possible litigation.

Proof-reading is a specialist activity and you would be well advised to leave it to a person who does it professionally. This may be costly, but should give you a high-quality result. If you ask a non-professional to proof-read for you, you need to be sure they are capable of doing the job.

It is also important to brief your proof-reader appropriately. Some proof-readers will try to change the language used, as well as correcting typing or grammatical mistakes. This can result in words being used that may change the meaning, the style or the construction of the writing. If this is done, you may need to check with the original author that the corrections are acceptable; it depends on what agreement you have with contributors as to how much editing is permissible. And, if much editing is done, you may want to send proofs to contributors, both as a courtesy and as a safeguard to you, before going to press.

Finally, consider when proof-reading will be done. You may wish to get items proof-read singly, or you may want to send the whole publication to be proof-read at the same time. Each has its advantages. It is administratively easier to send it all at once, but it may take longer because your proof-reader has a larger volume of material to go through at one time.

There is a professional body for proof-readers (The Society of Editors and Proofreaders) and that is the place to find a qualified person if you need one: (*see Appendix 4 for their contact details*). The Society also has a Style Guide on their website, covering topics such as proof correction marks.

Instruction	Textual mark	Margin mark
Change to capitals	The government	—
Change capitals to lower case	The Prime MINISTER	+ /
Start new paragraph	are ready. The new manager is	┌
Close space between characters/words	The book case	∩
Transpose characters	letter form	∏
Insert new matter	The gold rings	five /
Delete	See the appendix.	d/
Insert a full point	I have finished.	○
Insert apostrophe	The child's toys	ʹ

Examples of proof correction marks.

# Chapter 9

## Sales, Advertising and Sponsorship

Unless you are producing a magazine that is completely subsidised by the organisation for which it is produced, you will need to have a plan for raising income.

There are different ways in which you can generate funds, for example through paid advertising, sponsorship, donations, subscriptions, sales of single issues, etc. This chapter will concentrate on three main sources of income:

- sales
- advertising
- sponsorship

### Sales

If you are not functioning as a not-for-profit business, you will probably need to raise income through sales of your magazine and possibly associated products and services, including your mailing list. And even if you are not-for-profit and your magazine goes free to staff or members, you may wish to sell additional copies to others outside your organisation.

### Ways of raising finance through sales

There are various ways of selling magazines and some of them are as follows: You can include details of the cost inside each issue so that those who would like to receive it can send you the appropriate sum. You can advertise it in various ways, for example in relevant local, national or trade papers. You can ask existing purchasers or subscribers to publicise it to other people they know. You can ask local shops if they are willing to stock it – preferably on a 'sale or return' basis or for a commission on sales. You can promote it on your website, or via email networks and you can ask others to mention it in their own emailed newsletters.

Although you can sell single issues of your magazine, it is more effective – and administratively simpler – to sell annual subscriptions and you may wish to offer a free trial issue, deferred payment, a discount for an annual subscription, or something like fifteen copies for the cost of twelve if people take out a subscription with you.

You can also offer your mailing list for rent (either on a one-off basis, or for a particular period of time). If you do sell your mailing list, you must make sure that names are only included of people who have indicated that they are happy to receive mailings from other people or organisations, and you should also decide whether you will provide the names as sets of labels or on a database. Although there is no easy way of ensuring that purchasers of mailing lists do not use the list for more than the occasions they have paid for, a good principle is to include ‘sleepers’ in the list; sleepers are names and addresses that are put there simply as a check on when the list is used – if the list is used on unauthorised occasions the sleepers will receive a mailing and you will then know that another mailing has been sent out by the purchaser (or by someone who has used the list without payment at all).

### **Payment handling processes**

If you are going to sell copies of your magazine, you will need to consider what processes to use – cash sales at retail outlets, cheque payments, credit card payments (face-to-face, on the phone, on receipt of a form or on-line) or standing orders/direct debits are common methods.

If you wish to have debit/credit card or standing order/direct debit payments, these require arrangements with banks or merchant services and can involve you in some up-front costs, as well as the loss of a small percentage on each transaction with some of the services. You may also have to wait several weeks to receive your money if dealing with some credit card services.

### **Setting a price for your magazine**

You will need to consider what to charge for your magazine and this can reflect its apparent value to readers, market rates for similar publications, and the extent to which you are willing to be flexible in order to attract income. It is possible to have one price as the ‘cover price’ – i.e. what is printed on the magazine itself, another price for annual subscriptions (or longer periods) and another price for ‘discounted’ subscriptions (e.g.

introductory offers, special rates for particular reader groups, and so forth). It is useful to look at rates charged by other publications when doing your initial research, although you should be aware that the cover price is not always what readers pay for the publication.

## Advertising

As well as generating income, advertisements serve a wide range of other purposes – let's just consider these before moving on to ways of using advertising to raise funds:

- **They add variety.** Advertisements break up the editorial copy. They do this in various ways; for example, they may be different in *style* from the text of the magazine and they may be different in *content* if they cover areas not specifically included in editorial items.
- **They provide information.** Advertisements give readers useful details regarding products, services, and so forth. Although generally designed to produce benefits for the people and organisations placing them, they often contain useful information which can have value both to potential purchasers and to others interested in issues and trends relating to a particular topic.
- **They act as promotion.** You may include advertisements for the organisation that produces, or sponsors, your magazine; this will help gain attention and carry their messages to a wider audience.

## What is an advertisement?

You may think your magazine does not need advertising, or that it would somehow make it seem less 'serious'. Even if this is the case, there are many items carried by magazines that have an element of advertising, although they may not be regarded as pure advertising, or may not be charged for. Here are some items that could be considered as advertising:

- for sale and wanted columns
- job-seeking enquiries
- personal contact columns
- requests for information
- details of events
- book reviews
- readers' offers
- product advertisements

- service advertisement

All of these provide benefits to people seeking information, advice, assistance, products or services.

## How advertising can be carried

There are different ways in which you can handle advertising material. For example:

- You can print it in the magazine itself.
- You can publish it on a website.
- You can include it as printed inserts ('loose' sheets you include with the magazine).
- You can email it to readers who have indicated they wish to receive such material.
- You can put it on products that are associated with the magazine (for example publicity material, free gifts and so forth).

## Generating an income from advertising

Advertisements are an excellent way of increasing your income; however, there are various factors to take into account when you take advertising. These are considered below.

### *Setting advertising rates*

To set your advertising rates you should work out your costs, decide how much profit you need to make and fix the rates accordingly – although still in line with general 'market' rates for your kind of publication. Some of the factors that can affect your advertising rates are the following:

- **Your circulation.** The larger this is the higher rates you will be able to charge advertisers.
- **Whether you print in black and white only, 'spot' (single additional) colours or full colour.** These have different costs.
- **How long you have been in existence.** A new magazine may find it harder to attract advertisers and you may need to offer lower rates as an incentive to advertise.
- **Whether or not you receive advertisements in a final form – as an email attachment, on a disk, as film or finished artwork.** If

advertisements come in as text only and you have to get them into usable form, this could involve a lot of design time and – unless you do it yourself – paying a graphic designer. So your advertising rates need to relate to ‘finished’ copy, with additional charges being levied if you have to provide design services to advertisers.

### *Charging for advertising*

Assuming you do not offer advertising as a free service to your readers, you will need to decide what to charge for space in your magazine. There are various options:

- commercial rates
- discounted rates
- ‘semi-free’ advertising
- free advertising
- ‘contra’ deals

Let’s take each of these in turn:

- **Commercial rates.** This means charging advertisers rates which:
  - cover your costs and provide adequate income/profit for the time, effort and resources you devote to them. To do this you will need to work out what your costs are – both direct (for example, purchases) and indirect (your own time and effort) and then assess how much you wish to make in addition.
  - are comparable with market rates for similar publications. To do this you will need to find out what others are charging. If you ask for a media pack (usually a copy of a magazine, its advertising rates and some information about the size and nature of its circulation) or a rate card (the magazine’s advertising rates) you will obtain this information – although you may find that some magazines do not wish to send this to their competitors. You can also look in *BRAD (British Rates and Data – see Appendix 2)* which gives advertising rates for publications that are listed in it.
- **Discounted rates.** It can be helpful to allow some space at reduced rates. You may do this as a service to people and organisations on low budgets, or you may do it as a deliberate tactic to increase your advertising revenue – either to increase its volume or to give the discounts as an incentive for future, or bulk, advertising space purchase.

Discounted rates can be helpful in circumstances such as the following:

- You want to offer an inducement to begin advertising.
- You want to offer an inducement to continue advertising.
- You want to attract advertising that might otherwise have been placed elsewhere.
- You want to fill space that might otherwise not generate an income or would simply be empty.
- You want to reward the loyalty of regular advertisers.
- You want to offer reduced rates (or even free advertisements) to people or organisations prepared to promote your magazine in return (often referred to as 'contra' deals – *see the section after next*).

If you do discount the cost of advertising, you can do it in various ways, for example:

- reducing the price of a single advertisement
- reducing the price of a series of advertisements if they are booked (and preferably paid for) at the same time
- reducing the price of one or more subsequent advertisements if the first one is booked at full price
- reducing the price of a repeat advertisement where there are no changes to the material supplied
- reducing the price of advertisements for a selected group of advertisers (for example, members of an association)
- allowing an extended period before invoicing, or extending the period allowed for payment, so the advertiser gains cash-flow benefits
- discounting the price of advertising if payment is received in advance or within a specified period.

Many advertisers will expect reduced-rate advertisements and if you have advertising placed through an advertising agency they will expect discounts so that they can make money through selling space to their clients at a higher price than they buy it from you.

■ **'Semi-free' advertising.** This can be another useful inducement to advertisers. Some ways of using this process are to:

- offer a free second advertisement – in either the same, or a subsequent issue, if the first one is paid for in full
- offer 'advertorial' – whereby a paid advertisement is accompanied by free editorial text on the features or benefits of the item advertised



- offer a free listing or small advertisement to people who subscribe to the magazine
- **'Contra' details.** This is a common feature of magazine production and is an arrangement whereby you and another person or organisation enter into an agreement to mutually promote each other's products or services, or reciprocate in other ways. To use contra arrangements, you need to have something of benefit that you can offer. Here are some things you may have that others could value:
  - free (or reduced cost) advertising space – in the body of the magazine, as loose inserts or on your website
  - website links – where you provide a link from your website to the other organisation's site – the link may just be their website address or may be accompanied by information about their products or services
  - mailings to your database (or provision of a single set of subscriber address labels) – as long as the people on your database have agreed to have additional mailings from third parties. (*See also section on sale of mailing lists earlier in this chapter.*)
  - use of resources (for example, sharing administrative help, office space, design facilities and so forth)
  - exhibiting (or distributing) material at each other's events
  - readers' offers – where a supplier gives you products or services to offer your readers and you benefit by having an inducement to readers to buy your magazine

## Volume of advertising

It is important to consider the volume of advertising your magazine will carry. Too much and it may look like a catalogue, too little and it may fail to cover its costs. Once you get more than half of the pages containing advertising, it usually looks less like a magazine and more like a pure advertising publication.

## Placing advertisements

The placing of advertisements has an impact on both the appearance of the publication and the ways in which readers respond to the advertisements themselves. Here are a few points about placement:

- Advertisements placed on right-hand pages often stand out more than if they are placed on left-hand pages, but you also need to remember that right-hand pages are usually easier for people to read, so your articles will be more attractive if they are placed there. It is, therefore, a choice you will need to make as to whether the advertisements or the editorial text should be given prominence.
- Half-page advertisements tend to be more noticeable if they are placed with editorial text than if they are placed in pairs on one page competing with each other for attention.
- Placing advertisements with text on the same topic is likely to be useful to both readers and advertisers.

#### *'Marking' of advertisements*

Advertisements can sometimes look like editorial material, especially if they have a lot of text in them. In such cases, it is a good idea to mark them with the words 'Advertisement' or 'Advertising Feature', so that readers do not think they are editorial comment.

### **Attracting advertising**

You may choose to find advertisers yourself, but it can make sense to use specialists to help you in this task. If you choose the latter course of action, there are many people and organisations working in this field. Two options are:

- telemarketing/telesales, where you have people contacting potential advertisers by telephone in order to sell advertising space for you
- advertising/PR agencies, which will handle a total campaign for you, selling advertising as part of the overall approach

Both of these options are likely to cost a good deal, unless you can find an agency willing to act for you on commission only (taking part of the advertising income they generate) or at a low fee for each organisation they contact on your behalf, or at a low retainer plus a higher rate of commission on sales. Selling advertising space is a specialist activity – and selling magazine advertising space is even more specialised – and just because an organisation does telesales does not mean they will be good at selling advertising space for you. So check their field of expertise and their fee structure before undertaking this kind of relationship.

## Sponsorship

Another way of generating income for your publication is through sponsorship. Although sponsorship is often considered as applying only to high-profile activities – for example, sports, the arts, academic studies, and so forth, it can be used effectively by small magazines. Some aspects of sponsorship that you might like to consider are discussed below.

### Who might sponsor your magazine?

There are several options here, including the following:

- **Local firms.** These might be interested in subsidising the production of one issue of a local publication in return for information on themselves being distributed in, or with, the magazine. A sub-set of this kind of sponsorship is when you do a feature on, for example, a local event or activity, and businesses in the area take small advertisements around the text supporting that feature in the magazine.
- **Organisations related to the topic of a feature in the magazine.** For example, if you run a feature on small business development, you may get support from suppliers of IT systems, finance agencies, telephone companies, and so forth.
- **Firms operating in the field on which the magazine is focussed.** As an example, if your magazine is to do with healthy living, you might get support from manufacturers of exercise equipment, organic food or stress management music.

### Which elements might be sponsored?

Sponsors will have differing views on what they wish to sponsor; some options are:

- the whole publication
- selected issues of the magazine
- selected features, such as a supplement or a feature series
- particular aspects of production, such as postage costs, administrative help, photographic services or purchase of computer equipment
- associated events, such as an exhibition, a press lunch or a workshop

### What forms may sponsorship take?

Sponsorship may come in the form of financial support, but this is not the only way sponsorship can take place; here are some possibilities:

- money – provision of funding, either for general or for specific purposes
- assistance – provision or secondment of people to assist with work
- equipment or materials – provision of major or minor items to help the business run
- Publicity – provision of promotional items or activities

### Attracting sponsorship?

There are many publications dedicated to this topic and there are also professional associations involved with the subject of attracting sponsorship. Sponsorship generation is a professional field and you may well benefit from the services of someone who specialises in this. It could be expensive, however, although you might find someone prepared to work for you on a commission basis. *You can find references to sponsorship-related bodies in the resource list of this book (Appendix 4).*

### Grants

As an alternative to sponsorship, you might consider trying to get a grant for your magazine. This is more likely to happen if you run on a not-for-profit basis. You can find out about grants – both national and international (e.g. European funding) through local business centres or information services.

### Credit Control

When you are dealing with invoicing or other forms of financial transaction, there may be occasions (probably rare, but possible nonetheless) when creditors do not hand over the money. In such cases you will need a procedure for dealing with the relevant people or organisations – you can do this in person, or engage a professional in debt recovery to help you; there are organisations called ‘Factors’ which will ‘purchase’ your debts at a discount and then recover the money themselves. Otherwise, you will simply have to write off the occasional bad debt as a business expense.

# Chapter 10

## Guidance to Contributors and Advertisers

People who write for you, or who take advertising in your magazine, need to know what you require from them. It is helpful to have two sets of information – one for contributors and one for advertisers. You can include some of this information in the magazine itself, you can include it in printed documents that can be sent to people, you can have it as an attachment to be sent with emails and you can include it on your website. *Some sample guidance documents are given in Appendix 3.*

### **Guidance for Contributors**

Some of the information that you should consider providing for contributors is detailed below.

#### **What kind of contributions you welcome**

This should outline whether you take articles, letters, book reviews, news items, events listings, photographs or other illustrations, and so forth.

#### **Your copy dates**

Copy dates are the dates by which material should be sent to you for inclusion in the magazine. You may want to have the same copy dates for editorial material and for advertisements, or you may accept advertisements later than other copy. You will need to decide whether you can allow any leeway on these dates, because copy often arrives late and you should have a policy for dealing with this. Advertisements that are late can cause problems but, as they generate income, you may wish to deal with late arrivals more leniently than late editorial material.

#### **The length contributions should be**

The average person reads around 200–350 words a minute, given a type size of 10–12 points. Assuming an average A4 size magazine page contains about 900 words, it will take around three minutes to read. The longer each item

is, the fewer items you can get into the magazine, so you will need to decide if you want a small number of long items, a large number of small items or a mixture of the two – and then invite contributions accordingly. For magazines, a combination of short and longer items works well, as it gives variety and is not too demanding in terms of the time it takes to read. When inviting contributions, you should specify how many words they should contain, not the number of pages they should take up. You can be flexible with type sizes (either increasing or decreasing them) and with ‘leading’ (the spaces between lines of type) if you need to make items fit particular spaces.

#### *What additional material is required*

This is particularly important for longer contributions, when you may wish to ask for photographs of or biographical/promotional information on the contributor, additional illustrations, references, and so forth.

#### **How to credit sources**

Many contributors refer to material which has originated with other people and you need to give them an indication of how to credit such sources. For example, articles may contain references to other published works, to the ideas of third parties or to personal correspondence. In such instances, the principles of ‘intellectual property’, ‘copyright’ and ‘trademarking’ are relevant. Very simply, these principles mean that you cannot use another person’s ideas, or reprint text, without permission – there are exceptions for some purposes, such as book reviews, but this is a serious issue that needs proper consideration. If you wish to be safe, you should read further on this topic, or take legal advice. *See the resources list for more information on this (Appendix 4).*

#### **Who retains copyright**

Copyright is the term used for ‘ownership’ of published material. Normally the person who creates such material owns the copyright. However, it is possible for copyright to be transferred to others – for example, if an employee writes something on behalf of an employing organisation it may be that the copyright belongs to the employer. You need to specify whether you wish to take ownership of material printed in your magazine, whether copyright will remain with the authors or whether you will both have rights over material produced. For example, you may wish to retain the right to reproduce items again – perhaps in compilations of extracts from the magazine – or the right to publish items in different forms – for example on

your website. Again, this is a complex issue on which you should obtain proper professional advice. You will also need to ensure that contributors to your magazine confirm that there are no other, pre-existing, copyrights on material they send to you or that, if there are, they have permission to include such material in their submissions to you.

### **What format you require**

This will depend on your magazine but, as a guide, editorial items should be word processed or typed, double-spaced with wide margins and in a sufficiently large type size to be easily readable. With the advent of word processing it is much easier to edit on arrival so, if material does come in another format, it should be relatively simple to adjust the type size, margins and other formatting features. You should also specify the form in which you wish to receive contributions. For example, you may wish to receive items by email, fax, post, on disk or CD Rom. You may wish to have items sent in Word format, as PDFs or in other formats. You may wish to have 'camera-ready' artwork or film, and so forth. Being clear about this will save time and avoid unnecessary work.

#### *Where copy should be sent*

You may wish material to come to the editorial office or to be sent direct to a designer or printer, depending on the items and timescales involved. If material is to be sent to anyone other than you, you should make sure the recipients are told to expect it and the senders are told to label it accordingly and give their contact details in case of problems or delays.

### **Guidance for Advertisers**

Some information to consider providing in this context is set out below.

#### **Specifications**

Advertisers will usually need specific technical information to be provided to them – usually referred to as 'mechanical data'. It is helpful to supply this information on a printed form, covering items such as the dimensions of the page, the area on each page – or part of a page – that can be used for type or illustration, availability of colour printing, resolution (quality) of photographs or illustrations required, special positions available for advertisements, and so forth. If you are able to originate (design and lay out) advertisements on behalf of advertisers, you should say so, and give any costs involved, and you should also indicate your terms and conditions for

advertising. *An example of advertising terms and conditions is given in Appendix 6.*

## **Format**

As with editorial material, you will also need to tell advertisers whether to send you material by email, on disk or CD Rom, by fax or post. You will need to know whether they are sending you text together with instructions for layout, finished art work, a PDF file or film. Any material coming to you, or to your designer or printer, should be adequately labelled and give contact details for the sender. There are occasions when queries arise, material gets mislaid or damage occurs to packaging or contents, and it is important to be able to identify and respond to items that are sent.

## **Payment**

You will need to tell advertisers what your rates are, assuming you charge for including advertisements. You can print your rates on the advertising form – or ‘rate card’ – and this should be updated as appropriate. It is usual to charge higher rates for special placements (for example, a right-hand page, a cover or next to a specified item of editorial), and lower rates for repeat advertisements. You may want to ask for pre-payment with bookings, or you may be happy to invoice or to use pro-forma bookings. You will also need a system for recording and controlling advertising bookings, arrivals, handling and payments.

## **General Advice to Contributors and Advertisers**

### **Restrictions on acceptance**

You should reserve the right to refuse items that are unsuitable, do not comply with statutory requirements, arrive late, are in an incorrect format, are not accompanied by a specified form, are not pre-paid, and so forth. It is also useful to say that you reserve the right to refuse items without giving a reason, although you should be prepared to justify your action should you be challenged on this through a court, tribunal, trading standards authority or similar body. You should also indicate that you do not accept responsibility for loss or damage arising from error or inaccuracy in printing or other forms of publication, or for omission of items, or for the consequences of such errors or omissions. Again, the wording you use should be checked for clarity and legality.



### **How items will be reproduced**

You should indicate whether items will simply appear in a printed magazine, will be re-printed elsewhere, will be distributed electronically or put on a website, and so forth. Again, this is a technically complex area and you are advised to get professional advice before giving contributors guidance of this sort.

### **The date for copy to arrive**

You need to allow plenty of time between arrival of copy and completion of editing. For a small publication, a month should be adequate, but this period may lengthen considerably for more substantial publications. You may decide to allow late arrivals, but bear in mind that you will be unable to complete final editing and layout until you have all the material in your hands. You may decide to accept advertising copy later than editorial copy and this is often easier as, if advertisements come through an agency, they are likely to be in a form that requires no work on your part apart from passing on to a designer or printer to incorporate in the magazine as a whole.

# Chapter 11

## Production

In conjunction with editorial, a magazine needs production processes and staff. Again, if your magazine is very small you may be able to do all the production work yourself, but if it is more substantial you will need assistance. Production staff are involved in the process of the magazine being produced and, although under editorial direction, production people are the experts in how to create the finished product.

Production includes design and print and, if your magazine is printed, you can choose whether to have a separate designer and printer or whether to get a printer to do the design for you as well. There can be benefits either way. With separate people you can make sure you select the best you can find in both fields; with a combined team you can hope to gain more collaboration and consistency in the production job.

There are various ways of finding people to produce your magazine. You can ask people you know, as they may well have good contacts in this field. You can look at directories and websites dealing with print and design. You can look at other magazines you think are well produced and then contact their production teams to see whether they use external contractors themselves or contract out their own services to others. You can also go to the relevant professional associations or trade bodies to source suppliers – and you can find details of these in trade publications or local libraries and information bureaux.

We will now consider some of the tasks involved on the production side.

### Design

The overall design and layout of a magazine is intrinsically bound up with its purpose and style. As well as text, magazines contain a wide range of graphic elements, including photographs, drawings, diagrams and other illustrations, together with typefaces/sizes and the use of 'white space'.

The design function involves creating the physical appearance of the magazine, and it is part of the design function to ensure that all the elements mentioned above enhance and support the text so that the magazine overall is a coherent and attractive product.

The term used for the creation of design elements is origination and some aspects of design are as follows:

- ensuring design elements contribute to the overall purpose of the magazine
- aligning text and illustrative material
- ensuring that design elements contribute to readability and comprehension
- selecting paper type and size

If the magazine is part of a range of documents, it is likely to be important that they all have the same style. 'Corporate identity' is the term used in business for consistency of appearance and image.

## Printing

Printing involves producing multiple copies of the original text and illustrations. At the most basic level this may simply mean photocopying, or printing copies on a computer printer. Normally, however, printing is done by specialist services.

It is possible to get printing done at 'print shops', which are usually high street services that undertake a limited range of print jobs rapidly and at low cost. For anything other than the most basic magazine, however, it is best to go to a specialist printer, who can also advise on design and on paper selection if you do not have the services of a designer of your own. If you have a magazine with a large circulation, it may be most economical for you to print overseas as this can result in very substantial cost savings.

Some aspects of printing to consider are the following:

- **How many copies you need.** This will determine the process you use (remember that, with commercial printers, very small print runs tend to cost more, proportionately, than longer runs, but also consider where you will store additional copies if you have many more produced than you need immediately).

- **Whether you need single, 'spot' or full colour printing.** Some printers are more economical for one or other of these.
- **What quality you need.** Again, some processes will provide better results than others.
- **Where you can get the best value for money.**

## Finishing

Finishing is usually done by the printer and is the process of making up the printed sheets into the final publication; i.e. cutting to size, collating, binding, and so forth. Sometimes, however, printers will send the printed sheets to another specialist house for finishing, especially if the printer is a small one and uses a 'trade' finisher, with equipment that the printer cannot afford themselves.

## Packing

Packing is simply putting the magazines (and any accompanying inserts) into boxes to deliver to the publisher of the magazine, or into envelopes or plastic sealed wallets to deliver straight to readers/subscribers. Again, it may be more economical to use professional packing services, depending on the quantity of copies to be produced and distributed.

## Distribution

Distribution is the process of sending copies to readers, contributors, advertisers and others. This may also be done by the printer, finisher or packer, or it can be done by the publisher. It is worth comparing the relative costs of each method before making a decision on which course to take.

Costs of distribution can vary enormously – both in relation to handling and to postage costs. There are ways of sending bulk supplies to readers and some publications use overseas mailing houses which can save enormously on postage costs. *Chapter 13 deals with distribution.*

## Selecting production services

If you are just starting up and do not have in-house staff, you will need to find suitable and affordable services. Some factors to take into account are considered below.

### *Cost*

Cost is likely to be a major factor for most magazines. Because of the cost implications, it is worth getting several quotes for the work you need before making decisions on suppliers. Design and print costs can vary considerably, depending on a variety of factors, such as the reputation the people have, how much they need or want the work and whether they are geared up for small or large-scale production.

### *Relationships*

Another factor to consider is how well you relate to the people providing your services. You may have the 'best' production team in the world but, if you don't get on well with them there may be difficulties. If you are going to have a long-term relationship with suppliers you should do your best to select suppliers who seem to have a similar approach, values and ways of working to yourself so that you can work with them on both a personal and a professional basis.

### *Locality*

Having suppliers who are close by is not essential, but it can be helpful as it may save money on transport of materials and is easier if you need to visit to check things as they are being produced. So much business is now being done electronically that it can be as easy to have people working for you on the other side of the world as in the next street; however, there are still some advantages to proximity.

### *Quality of service*

This includes elements such as reliability, meeting deadlines, following guidelines, and so forth. You can develop your own quality measures and should bear in mind that the quality of service to you ultimately affects the quality of your own services to your readers, subscribers and contributors. Also associated with quality is the technology that is used, and you should check that your suppliers have the equipment and the experience to work in the way you want. For example, can they accept material directly from a computer by email or do they need a disk, film or PDF file sent to them? Do they work with Macs or PCs or both? Is your computer's operating system and software compatible with theirs? Finally, check that they can work to your deadlines, especially if you know they are likely to be tight ones.

### *Approach*

It is particularly important, when using design services, that you check that

they can work in the style and manner you require. A good designer will be able to work in a variety of styles, but will still have their own preferred ways of doing things. So, before making a decision, try to find someone who has done similar work before and can show you examples of material.

## Working with your team

If things are to work well, there are some points to remember and discuss with your suppliers, and these are dealt with below.

### *Clarify responsibilities*

You should agree who will be responsible for what, so people know what they, and others, will be doing. You should avoid overlaps of responsibility and gaps in responsibility – in this way everyone should have a defined role and every task should have a manager or ‘owner’.

### *Have agreed schedules*

You should agree a production timetable which is attainable on both sides. You can start with the present time and work forwards, or you can start with the desired publication date and work backwards. Either way, you should end up with a properly timed schedule, showing each stage of the production process, its manager, its activities and its timescale. (*There is more on this in Chapter 14 ‘Project management’.*)

### *Have agreed procedures*

Agreed procedures are as important as agreed schedules. It is particularly helpful to ensure that material is supplied in the required format – e.g. on disk, electronically, as film, or as high resolution PDFs. Pages should be produced singly or in ‘printers’ pairs’. You will also need to ensure that ‘impositions’ are provided – either hand-drawn sketches or computer files showing what is meant to be on each page. It is also important that proofs are supplied and returned in good time. Having a set procedure for each element of the production helps keep to schedule and avoids disagreements regarding who is responsible for what, and when particular tasks should be done.

### *Communicate effectively*

When you have others working with you, whether on a paid or a voluntary basis, you need good communication systems for briefing them and for interacting with them, and it is particularly important to have good communication channels and procedures if there are several parties to interactions. In this way, you can ensure common understanding and a

team approach to activities. In particular, if you have separate designers and printers, you should establish whether they deal directly with each other or via you or another member of your staff. This is important in order to avoid confusion and the possibility of tasks not being done because each person thought someone else was doing it – in such a case you could well end up as 'piggy in the middle'. In order to communicate well the following things are useful:

- meeting on a regular basis with your associates, suppliers, agents, volunteers, editorial board, etc.
- letting people know what you expect from them and telling them in good time of any changes to requirements; being clear and explicit and keeping in touch without pestering
- having agreed schedules/areas of responsibility, copied to everyone who needs to know, and providing sufficient scope for people to respond flexibly to changes in circumstances
- finding out what motivates the people with whom you deal and bearing this in mind when interacting with them
- letting people know how you think they are doing and giving others opportunities to give you feedback on how your relationship with them is going: both positive and negative feedback can be helpful as long as they are directed towards a result
- keeping records of discussions and action points

# Chapter 12

## Equipment and Resources

Whatever sort of magazine you are producing, there will be various kinds of resource you need. This chapter will cover three different sizes of magazine:

- small-scale self-produced
- larger-scale self-produced
- commercially produced

### **Small-scale, Self-produced Magazines**

At this level, you can probably get by with a word processor (or even a typewriter if you are not yet in the electronic age), a telephone and an effective filing system. You can get your magazine photocopied locally and you can distribute copies by hand, giving them out at meetings, popping them through letterboxes or posting them in the normal way.

If you are working to a very limited budget, it is worth exploring the many sources of discounted, or second-hand, items of equipment. You can find out about these in a variety of ways, such as:

- scanning local newspapers or websites or checking out electronic auction sites such as Ebay and Loot (*see Resources List in Appendix 4*)
- reading 'for sale' columns in the trade press
- looking for auctions or disposals of bankrupt stock (there are magazines devoted to such sales, often read by people wishing to find cheap supplies of stock to trade in and you can find out the names of such publications through your local library)

### **Larger-scale, Self-produced Magazines**

If you produce your magazine on a larger scale, but it is still produced entirely, or mainly, by yourself, then you will need more in the way of resources.



## A computer

This will be your main production tool. It will be useful if your computer has the following capabilities:

- **Word processing.** Nowadays, this is the only practical means of production for anything other than the most basic document. Word processing will enable you to type, store, manipulate and retrieve your text. *Word* from Microsoft is the commonest word processing package and *Word Perfect* from Corel is another option.
- **Page layout and design.** There are various software packages available that allow you to produce your text in the form of a laid-out page. The simplest thing is to use a basic word processing package, such as *Word*; if you want something that will do a more sophisticated job you could use *PageMaker* from Adobe, *Microsoft Publisher* or – more economical – *PagePlus* from Serif. Many professional designers use *QuarkXpress* and, although it is expensive, it can be useful to have access to this software, especially if you have to make last minute editorial changes.
- **E-mail.** This will allow you to communicate with relevant people, such as contributors, readers, subscribers, suppliers, and so forth. The most commonly used e-mail package is *Outlook Express* from Microsoft, which comes as standard with any PC that has *Microsoft Windows*. A similar product is *Outlook* which comes with *Microsoft Office* and has many additional functions useful to a prospective magazine publisher. *Excel* can be used as a simple substitute, and it is also worth checking out the contacts and scheduling functionality of *Outlook* (not *Outlook Express*). It is worth getting a fixed-price package for your Internet access, rather than a pay-as-you-go one, as research may take longer than you think. Many packages allow you several email addresses, so you can direct incoming and outgoing messages to particular people or computer folders such as 'editor@...'; 'advertising@...' 'subscriptions@...' and you can register a domain name inexpensively, which will give you an address, without necessarily having to set up a corresponding website. Finally, broadband/ISDN access is also useful if you need to send or receive lots of images, such as photographs, that can otherwise take up a lot of computer/telephone connection time. (See also the section on telephone lines later in this chapter.)
- **Database access.** If you plan on keeping any records, a database will be important – as it is for the management of any major project. Some of the

things you may wish to record are contributors' contact details, the contents of each issue of the magazine, time scales for production, actions to be progressed, and so forth. *Access* from Microsoft is a commonly used database package which will cope with this kind of material.

- **Accounts packages.** You may want to have the option of running your own accounts on computer, particularly if your magazine is a subscription-based one and you need to keep a database of people subscribing, magazines sent out, payments due and made, and so forth. Accounts packages suitable for small magazines include *QuickBooks* from Intuit and *Sage*. When installing such packages, it is worth looking ahead to anticipate any major developments in your publication as some packages are quite limited in their applications and you may find in the future that they cannot do all the things you would wish for.
- **Internet access.** It is useful to have Internet access so you can search for material and contacts relevant to your magazine. There are many search engines (*see comments in Appendix 7*) that will help you locate material and it is worth experimenting to find the best one for your purpose. Remember with the use of both the Internet and emails that you will need effective virus protection software on your computer.

## A printer

A printer is essential if you are to produce material which is copyable, or if you wish to make good multiple copies. There are various kinds of printer, including inkjet and laser. If you are going to print your magazine in colour, a colour printer will also be essential.

## A scanner

A scanner is helpful, both to scan in non-text items, such as photographs or diagrams, and also to scan in text by OCR (Optical Character Reading/Recognition software), if you need to work with material that is unavailable in electronic form. OCR software is often supplied with a scanner. Without a scanner, a good deal of re-typing may be required. Some colour printers are also available with interchangeable scanning heads, but a stand-alone scanner will give you more flexibility.

## A fax machine

Many people still send messages by fax, and this can be a useful way of

receiving contributions from people without email. You may have a 'stand-alone' fax machine, or this facility can be run from your computer. Using plain paper in a fax machine is more expensive, but it does result in pages that can be retained for a long time, unlike the flimsy, shiny heat-sensitive paper on rolls, on which the print fades fairly rapidly.

## Telephone lines

You will need a phone for everyday contact, and it is also useful to have a separate line for your email/Internet/faxes, so you don't put your regular phone line out of action when you are working on the other equipment. It is worth searching around for cost-effective telephone services, as there are many discounted ones on the market. Some services give you free Internet access; they use a normal modem and are an economical way of extending your communication links.

If you require faster data transfer, however, you will probably need services such as broadband and ISDN (if these are available in your area). These services are more expensive than standard telephone lines, but do really speed up your activities; for example, when sending files to your printing company (although an alternative is to send material to your printer on disk). Such services require some extra software and/or hardware on your computer before you can use them. With broadband and ISDN you can use the Internet and the telephone at the same time, saving you the cost of two separate telephone lines.

## A photocopier

You can choose between buying or renting a copier. You will need to consider service arrangements, as faults can be costly to rectify without a regular maintenance and service contract. Copiers vary considerably in the facilities they offer, from simple copying to collating, stapling and so on. Copiers tend to take up quite a bit of space, and can be noisy, and the older ones tend to emit fumes, so you need to place them carefully and ensure there is no health hazard if you are buying an old second-hand one. Most fax machines will also work as copiers, but will mostly not copy anything thicker than one sheet of paper at a time.

You can also use your computer scanner to copy items and this also has the advantage of providing you with an electronic copy for future reference; however, this is likely to be too time consuming for a large volume of copying.

You may wish to photocopy your entire magazine, rather than print copies from your computer. Whether or not you do this will depend on factors such as:

- whether you already have a printer or photocopier and, if not, what it would cost to purchase or lease one (including the cost of any service contracts), compared to the cost of using a commercial photocopying service
- how many copies you will need, and how often
- how quickly you need the copies produced
- whether you need copies collated by machine or are prepared to do this process by hand

### **A franking machine**

It may be useful for you to have one of these if you need to post substantial numbers of your magazine; it is simpler than putting stamps on each item. If you need to send out very large quantities however, say 1,000 or more at a time, then you will probably be able to arrange for your local post office to accept pre-payment and frank them for you, and possibly even collect them as well, which will be a great saving in time and effort. There are also substantial cost savings to be made through bulk mailings and you can find out about these through your local postal and courier services, such as Parcel Force in the UK. If you want to pay for large numbers of stamps, or franking, at a post office, you can get a post office card, which gives authority to them to accept a cheque from you up to a high limit – otherwise you may find that a personal cheque guarantee card is insufficient for the volume you need to deal with.

### **Working space and storage**

You will need to think about the organisation of the area in which you will be producing your magazine. You will probably need more surface space than you think in order to handle items, look at page layouts and so forth, so it is a good idea to put as much material as you can on shelves and storage units, freeing work surfaces for everyday use. It is also important to have good seating, lighting, heating and ventilation for a space that is in constant use.

### **Assistance**

Finally, you will need to consider the possibility of enlisting voluntary or

paid help with your magazine. If it is for a small interest group, you will probably be able to find people to help on a voluntary basis, as long as you explain to them clearly what is involved, brief them fully and help them become enthusiastic about the project. Paid help will give you many further issues to consider, such as possible tax and insurance commitments (and you will, in any case, have to consider insurance if you have other people working at your premises, or on your behalf – including the use of their cars on your behalf, even if you are not paying them directly). If you wish to explore the possibility of assistance, it is worth speaking to your local employment service as there may be grants available to you to assist with this (there may also be grants available for capital expenditure).

## **Commercially-Produced Magazines**

If your budget will allow you to have your magazine designed and printed commercially, you will need to do less of the production work yourself. However, you will still need most of the facilities mentioned in the previous section as you will need to communicate with people, keep records and accounts, and so forth.

It is worth keeping up with developments in technology, so you can take advantage of those which will keep your publication in the forefront of progress. You may also need to consider employment issues and, if you don't already have this experience, think about getting some training yourself in managing staff.

### *Final points*

Remember that some of your major resources are your own time, health and relationships and build consideration of these into your planning.

# Chapter 13

## Distribution

An important aspect of magazine production is how to dispatch copies to your readers. If your circulation is very small and very local you may be able to hand copies to people personally, put them through letter-boxes or give them out at meetings. Otherwise you will have to find different methods of distribution. Some options are considered below.

### Methods of Distribution

#### Post out in bulk

You can do this yourself or you can take on additional helpers to handle the dispatch. For small numbers you can just put stamps on and post them; for larger numbers you can frank envelopes, and for even larger quantities your post office will be able to frank them for you – and may also collect from you, although they will usually want pre-payment or for you to establish a regular account with them. In addition to standard postal services, there are many less expensive options to consider. Bulk mailings can save money, carrier services are useful for large quantities to single addresses and there are some services that are, strangely, cheaper if you can get your copies to countries overseas to distribute from there. It is well worth exploring options before making a final choice.

#### Ask your printer to dispatch it

If you have printers producing your magazine, they may well be able to put copies in envelopes, or 'polybags', together with any inserts you may have to accompany them – advertisements or your own additional information. They will probably be able to purchase supplies of envelopes or polybags in bulk at better rates than you can. If you take this option, you will have to decide whether to let them have your mailing list to print recipients' names and addresses from, or supply them with pre-printed labels each time an issue is sent out.

### Ask a specialist mailing house to dispatch it

Although it involves another organisation handling the magazine, it may be more economical for a specialist mailing house to handle the distribution for you. Your printer can send it to them direct and may even have their own links with a distribution service you can use.

### Send bulk supplies to other bodies to distribute for you

Another useful way of circulating your magazine is to send copies to other organisations with access to readers; for example, overseas organisations working in the same field, large companies or networking groups. In this way you can save on the mailing costs you would incur if you sent each copy directly to individual readers.

### Use electronic means

Whether or not your magazine is produced initially as an e-zine, you may want to circulate some electronic copies of it. You can do this as direct email attachments to named recipients, or you can email or send a disk or CD Rom to another organisation to print out at their location. If you choose the latter of these, you will need to consider having a licence agreement with this organisation in relation to their reproducing the magazine. And, if it is reproduced elsewhere, you will also need to consider how, if at all, you ensure quality standards when the control of reproduction is out of your hands.

## Free Copies

It is worth remembering that you will probably need to give away some copies of your magazine free and to allow for this in your costings and print runs. Some reasons for giving free copies are the following:

- **Press/media copies.** You can send copies to selected publications or other media for information and to alert them to possible news stories relating to the magazine.
- **Library copies.** You can send copies to selected libraries for reference.
- **Review copies.** You can send copies to relevant people/organisations for review. It is useful to send the Library Association copies for inclusion in its reviews of new publications.
- **Exhibition copies.** You can give copies to visitors if you have a stand at exhibitions, although you might want to make some charge, say a 50% reduction in the cover price, if you do this in large quantities.

- **Talks/workshops copies.** You might want to give copies to people who attend talks you do or workshops run by yourself, or third parties, on subjects relevant to the field covered by your magazine.
- **Contributors' copies.** You will need copies to send to people who have contributed. Usually a single copy will be sufficient, but some people will want more and you can decide how many you can afford to give away. You will also need to decide what size of contribution merits a free copy.
- **Advertisers' copies.** You will need copies to send to anyone placing a substantial advertisement with you – these are called 'Voucher Copies'. If someone places only an events listing or a small classified advertisement, it is unlikely to be economical for you to give them a free copy in return.

Remember to distribute copies in good time and to keep to your stated publication dates unless there is an exceptional reason for not doing so. And if you have spare copies left over, it is useful to use them for publicity purposes by giving them away free, rather than having them take up space and become out of date.



# Chapter 14

## Project Management

This chapter pulls together the various tasks involved in magazine production and gives you some suggestions for systems and procedures which will help you manage your activities. The chapter is split into two parts – project management *processes* and project management *tools*.

### Project Management Processes

The following topics, which have already been covered in the book, are the major areas of project management activity on magazines:

- managing finances (Chapter 9)
- publicising your magazine (Chapter 15)
- managing contributions (Chapter 10)
- managing advertisements (Chapter 10)
- handling production activities (Chapter 11)
- communicating with people (Chapter 11)

Let's take each of these in turn and consider the processes you can establish to manage them.

### Managing finances

This is a complex area and you will need to decide whether to keep manual or electronic records, or both. It is worth discussing financial management with someone qualified in accountancy or bookkeeping if you do not have expertise yourself in this area.

### Publicising your magazine

It is worth keeping files on publicity activities. An example of files you could keep on this topic are:

- general publicity campaigns
- sources of publicity
- publicity to be conducted for the current issue

- past publicity
- ideas for future publicity

## Managing contributions

It is important to have a good system for recording and dealing with contributions, otherwise your content will be in disarray.

The simplest method to adopt is to have a single folder for each issue of the magazine; it is useful to have this both in a manual system (e.g. a filing cabinet) and electronically (as a computer file). It really is worth having manual files as well as computer ones because, if your computer is out of action, or you get a virus which destroys your files, you still have a hard-copy back up, and also some items may be easier to hold manually – for example, if you are sent a large report from which to extract items for publication.

Within each manual file, it is useful to have a clear plastic folder containing everything relating to a particular contribution. To start with, each folder might just have a piece of paper with a note of an idea for a contribution; it could then progress to having details of possible contributors, notes of conversations and progress made, draft contributions and final versions of the item. You can also indicate which items need sending to contributors as proofs before printing. If you label each folder, or tag it in some way, it will be easier to see at a glance what each one contains. (There are now bright labels available, which can be stuck to papers and peeled off when necessary, that really help with this – they are also useful for proof-reading and marking up copy. The labels are a development of PostIt<sup>®</sup> Notes and the best ones to get are about two inches long and half an inch wide, in a range of bright colours.)

Remember to discard earlier drafts as they are superseded by later ones, otherwise you could find your files bulging with irrelevant papers. And if you decide a particular contribution will not be going into a particular issue, you can move it elsewhere, for example into the file for your next issue, or into a pending file.

Once the issue has been published, you can discard most of the contents of the manual files, making sure you do keep any items which you think you could need again in the future.

As well as the single issue files, it is useful to have a general file for ideas for future issues. It is also useful to have separate files for items such as book reviews, reader correspondence, contact details, and so forth.

If you keep electronic files on your computer, make sure you have a system for giving them names you will remember. It is useful to put incoming editorial material into Word files, so you can edit them, and it is helpful to keep separate folders for each issue of the magazine, with a contents listing in each issue's folder so you can keep track of what you are expecting, what you have received and what has been completed or sent to design or print.

### **Managing advertisements**

As with contributions, it is useful to have files for each issue, showing what advertisements are expected, have arrived or are still being dealt with. You can also have a general file for possible future advertisers; either ones you intend to contact or ones who have expressed an interest in taking advertising space in the future. You can also show which advertisements have been paid for, which ones are repeat advertisements or part of a series, and which ones need to be sent out as proofs before printing. If you can use a spreadsheet, you can produce one with records of all your advertising on – showing potential contacts, contact details, dates of contacts made, results of discussions, actions pending, booked advertisements, copy received, advertisements printed, invoices sent, etc.

### **Handling production activities**

Keeping track of production is vital, especially if you publish on a specific date rather than just during a particular time period. Some things you will need to keep records of are:

- copy deadlines for both editorial and advertising
- progress on incoming items
- dates to get your publication to your designer and/or printer
- dates for distribution

You will also need to keep track of supplies so that you do not run short of materials for anything you produce yourself (for example photocopying paper, ink cartridges, envelopes, and so forth).

## Communicating with people

Last, but not least, you will need a system for ensuring you communicate with the relevant people and keep records of some of those communications. Some things you may wish to record are:

- dates on which you commissioned articles or book reviews
- any extensions to copy deadlines you have agreed with people
- forward dates on which you need to telephone or email people
- any current issues or problems with which you are dealing

## Project Management Tools

There are various ways in which you can monitor your progress in projects; these tend to be split between manual and electronic methods.

### Manual methods

Some useful methods are:

- having a wall-chart showing progress and activities
- having a card file index giving details of particular activities
- using a diary to record actions and anticipated events

### Electronic methods

Some useful methods are:

- using project management software to record progress
- having an electronic diary system to give you reminders of actions to be taken
- having a list of items and actions in each computer folder, so you can see with each of them exactly what you are expecting and what you have received

ACTION	DATES			
	DECEMBER	JANUARY	FEBRUARY	MARCH
Ask for articles	■			
Ask for advertisements	■			
Brief designer		■		
Brief printer		■		
Receive material		■	■	
Edit material		■	■	
Send to designer			■	
Receive designs				■
Send to printer				■
Receive from printer				■
Despatch copies				■
Ask for articles for next issue				■
Ask for advertisements for next issue				■

Simple example of a project planning chart

# Chapter 15

## Publicity

In most cases it will be important for you to publicise your magazine so that people get to know about it. If you are producing it for a very small group of people, then little publicity will be needed, but in most other circumstances you will need to consider the best ways to communicate what you are doing.

There are two main stages of publicity:

- before you launch
- once you are in production

Pre-launch publicity will alert people to what you are offering and post-launch publicity will keep your presence visible.

This chapter covers the *reasons* for doing publicity and the *methods* of generating publicity.

### Reasons for Publicity

There are many reasons for attending to publicity:

- **To inform people.** Publicity helps people become aware of your existence, your aims, your scope and style, your cost, your frequency, your progress, and so forth.
- **To generate an image.** Publicity helps people become aware of how you wish to be perceived – and to link this perception with a desire to read, advertise in or otherwise be associated with you.
- **To generate anticipation.** Publicity helps generate a keenness to see and read the magazine. By letting people know what is coming, they can be geared up to buying the magazine and reading it.
- **To generate enthusiasm.** Publicity can produce initial, and long-lasting, enthusiasm for your magazine.

- **To attract contributions.** Publicity can bring your magazine to the attention of potential contributors, either directly or through third parties who mention it to others.
- **To attract advertising.** Publicity can bring your magazine to the attention of potential advertisers – again either directly or through intermediaries/agencies.
- **To attract readers/subscribers.** Publicity can attract readers/subscribers through the points mentioned above and also directly, through specific invitations to purchase individual copies or subscriptions.
- **To maintain a presence.** Publicity can keep you in people's minds over a period of time.
- **To communicate changes.** Publicity can help your 'stakeholders' (readers, advertisers, contributors, suppliers, etc.) understand what you are doing and how and why you are doing it.

## Methods of Generating Publicity

Here are some methods of generating publicity:

- **Word of mouth.** Talking to people spreads the word. It is said that anyone in the world can be accessed via a chain of only five or six contacts – i.e. you speak to someone, they tell someone else and so on. And word of mouth tends to be good because you can communicate your enthusiasm directly and this enthusiasm can easily be spread.
- **Paid advertising.** You can advertise your magazine in this way, which can be useful but may be costly. There are various ways in which you can advertise – for example in newspapers, other magazines, on the radio or television, on the Internet, on posters and so forth.
- **Free, or low-cost, advertising.** Cards in local shops or supermarkets, flyers in leisure centres or garages, leaflets through letterboxes or on car windscreens – there are a range of ways of advertising without high costs. However, some of these methods are not permitted in particular countries, so check any local restrictions before you use these techniques.
- **Direct mail.** Mailing people directly (mailshots) about your magazine is good, but will incur the cost of printing the information, buying envelopes and stamps and possibly purchasing a mailing list. If you are going to use direct mail, you need to be certain that you have access to a

relevant, and up-to-date, list of potential purchasers, subscribers or advertisers. There are many organisations that sell mailing lists, or you can generate your own by using published directories, available from local libraries or from organisations in the field you serve – for example professional bodies if your magazine is for practitioners of a particular discipline, trade associations if you are going out to businesses, local authorities if you are aiming at community groups, and so forth. You can also download lists from certain Internet sources.

Do check that there is no restriction on direct mailing to people on lists you source yourself, as some organisations – professional bodies for example – state that their lists are for members' use only and are not to be used for unauthorised mailings.

Direct mail can produce very limited results – often only 1%-2% response rates although, if you make sure your lists contain people who have already been in the market for similar or complementary products, responses could be higher. There are direct mail specialists who can handle this process for you, but you will need to have an appropriate budget to fund this if you are using commercial services.

You should also be aware of the existence of mailing preference services, which keep lists of people who do not want to receive unsolicited mail, faxes or emails and you should also be aware of the fact that certain unsolicited approaches are, or are becoming, illegal in certain countries. In the UK, new legislation has made 'spamming' – sending unsolicited electronic messages to people, illegal (although this only applies to private individuals, not businesses).

- **Public relations/media contacts/press releases.** Public relations is the process of keeping your existence and activities in the 'public eye'. In practice, it means maintaining good relationships with your 'audiences' and 'stakeholders' – which may be the general public, a small segment of the community or specific people and organisations. Making contacts with local media representatives is a good way of publicising your magazine. You should make sure you know who your local newspaper and radio journalists are and keep them informed of your activities. Send out press releases too to keep them alerted to what you are doing (*see Appendix 10 for an example of a press release*).

One good way to improve your public relations is to produce a good story about your magazine, perhaps something amusing that happened when it was being produced, or news of a feature on – or by – a local personality. You can also run a competition or make a special offer that is



newsworthy. And keep the news coming – don't rely on one single approach to do the whole job.

- **Contributors.** Anyone who contributes to your magazine probably has useful contacts and their own publicity network, so tap into these wherever possible. There are many ways in which contributors can help promote your magazine – for example you can give them spare copies of their own printed contributions to pass on to others, you can ask them if they will give one or two spare copies of the entire magazine to their own friends or colleagues, you can ask them to mention the magazine or give out copies when they are doing talks, and so forth. This is a very useful method of publicity as your contributors are likely to be willing ambassadors for you – partly because in promoting your magazine they are giving their own input to it more exposure.
- **Exhibitions.** Having a stand or table at exhibitions or conferences, or even in a local supermarket, will get your magazine noticed. Take some free samples, or some flyers showing sample covers or pages and listing the benefits of readership/subscription. Talk to people who visit your stand and find ways of getting them to publicise the magazine for you. Offer reduced rate subscriptions to anyone signing up there and then.
- **Sponsorship.** Sponsoring events can be useful in publicising your magazine, as long as you can afford to be a sponsor. For example, a community magazine could sponsor a local person in a charity run, while a professional magazine could sponsor – or part sponsor – a conference, award a bursary for a student to attend a training course or give books to student who have limited funds (*also see Chapter 9 on sponsorship*).
- **The Internet.** You can promote your magazine through the Internet – a rapidly growing form of publicity. This can be done by having your own website, where you can explain what you publish, give extracts from your magazine and include details of how to subscribe or receive a sample copy. You can also have links from other sites to your own site and you can arrange for your magazine to be mentioned on other relevant sites. If you do have a website, you should seek guidance on how to get it listed most effectively on search engines so it has maximum exposure to its desired audience (*see also Appendix 8 on setting up a website*).
- **Other promotional/incentive producing activities.** There is a wide range of promotional techniques that can be used to promote magazines, as much as other types of product or service. Some techniques are:

- producing badges, T-shirts, mouse mats and marker pens with your name, logo and contact details on
  - getting skydivers to hold banners with your name
  - having people walk up and down with placards
  - producing calendars and Christmas cards with your details on
- ... and so on.

The only limits are the imagination and your purse! If this interests you, the promotion 'industry' is a growing one and there are several magazines and trade fairs devoted to it (*see Appendix 4 for more on this*).

And finally... remember – it is important to keep your publicity going: the more people see you the more they will have you in mind.

# Chapter 16

## Readers' Surveys

As a magazine publisher, it is important for you to keep in touch with your readers, so that you can monitor their opinions and expectations and keep your magazine appealing to them.

Reader surveys can help you keep in touch with how your readers think and what they want from your magazine. Some of the things that surveys can provide information on are:

- your readers' characteristics ('demographics'), including age, income group, location, job type, interests, activities, and so forth
- your readers' opinions on items you publish
- your readers' reactions to, or interest in, particular advertising features
- your readers' responses to new design features in the magazine (page layout, typefaces, etc.)
- your readers' purchasing behaviour (what they buy – for example, other publications, cars, computers, food, holidays, clothes, etc.) and purchasing power (budget size and frequency of purchase)

This chapter will cover two topics: survey types and survey techniques.

### Survey Types

#### Questionnaires – included on your subscription application and/or renewal forms

With this type of questionnaire, you can ask people about such things as their geographical location, their jobs, their income, their areas of purchasing responsibility, their interests, and so forth. You can also ask them what kind of features they would like to see in your magazine. This kind of questionnaire is commonly used for controlled circulation (free-distribution) magazines, where a database of readers is maintained – and

often sold to third parties (only including the details of people who have agreed to information on themselves being disclosed to others).

### **Questionnaires – inserted into the magazine**

The reasons for this format are the same as with the preceding category – the only difference is that they are included with the magazine for all readers, not just sent to new and renewing subscribers.

### **Questionnaires – sent by email to readers**

These are becoming increasingly popular and there appears to be a growing willingness for people to complete them as they tend to be easy and quick and do not involve posting an envelope.

### **Telephone surveys**

With this type of survey, a sample of people is selected to contact. It is important to note, however, that people may have expressed a preference not to receive unsolicited telephone calls, and so telephone surveys may be best kept as an option on a questionnaire form, where you ask whether the person would agree to a future telephone call and, if so, to indicate this on the form. If, however, a person has already given you their telephone number, it is likely to be acceptable to make this kind of call.

### **Readers' advisory groups, panels or 'focus groups'**

These are samples of readers, potential readers, or other interested parties, who are approached from time to time for their opinions, reactions and ideas. With such groups it is possible to make periodic assessments of opinions and behaviour, try out new ideas and get feedback on an ongoing basis.

### **Correspondence columns and 'readers' corners'**

These encourage debate and are other ways of gauging opinions, although they are only likely to give a narrow sample of readers' opinions.

### **Feedback**

Inviting feedback on the magazine as a whole, or on particular sections or items, is another useful way of gathering information, but is likely to produce a much more limited response than a targeted survey. A simple way of inviting feedback is through the editorial column of the magazine itself, but often such invitations have disappointing responses.

## Survey Techniques

Conducting surveys is a specialised process and, if you want to do anything more than a very basic fact-gathering exercise, you would be well advised to enlist the services of a professional in this area. There are a number of publications on survey techniques (*see Appendix 4*), which go into a good deal of depth on the topic. The following points simply outline some of the issues you will need to consider.

### Incentives

Response to printed surveys tends to be very low – it may well be less than 5% of those invited to respond, so it is important to do whatever you can to increase your response rate. One way of doing this is to offer an incentive to complete your questionnaire.

Examples of incentives are:

- a free gift
- a reduced-rate subscription
- entry to a prize draw

### Timing

Surveys should not be conducted too frequently; if they are, readers may well become bored, irritated or fail to complete them. Once a year is probably about the maximum for a good general survey, although you could conduct ‘mini surveys’ on specific topics more frequently. Some good times to do a survey are when you have a new development in mind and you want to test opinion towards it, or when you need more information about your readership in order to monitor trends. You might also wish to do a survey in order to assess readers’ possible responses towards potential advertising campaigns.

### Length

It is impossible to give ‘rules’ for this, but it is generally good to keep the length of your survey reasonably short, so that it can be completed in a few minutes. If it is likely to take more than five minutes or so to complete, you can include a note saying that it will probably take a particular length of time to complete and giving reasons for producing a questionnaire of that length.

## Questions

There are many topics for questions and also many questioning techniques. Some of the issues to consider are:

- **in which order to place questions**
- **the kind of rating scale to use for responses** – for example, numerical ratings, preference scales, alternatives to choose between, and so forth
- **the manner in which you invite responses.** It is important to keep your language neutral and avoid 'leading' your readers. There is much scope for bias in questionnaire design and it is a subject that needs to be handled carefully. Of course, surveys are sometimes designed with the intention of producing a biased response, but this raises major ethical issues.
- **The reasons for including particular questions.** You should make sure there is a justifiable reason for each one and that they do not conflict with privacy and anti-discrimination legislation.

## Analysis

Responses to surveys have to be analysed. If you consider this at an early stage in the process it will make the task easier. For example, having questions with 'fixed choice' options, where the reader only has to tick a box or put a mark on a scale, makes the survey easier to analyse than one with 'open' questions, where you invite a written answer. In the latter case you subsequently have to spend time placing the responses into categories.

## Publication

Finally, you should decide whether to publish the responses to your survey or whether simply to use them to inform your own decision-making processes. The results of some surveys will be of interest to your readership, while the results of others might not. There may also be an expectation that, if you invite responses, you will let people know the results, so there are various factors to take into account in considering whether or not to publish survey results.

As a last point, you might consider doing a joint survey with another body or with an advertiser. This could generate funds for you, if part of the costs were met by the other party, but there are issues regarding confidentiality, administration, and so forth, if you take this course of action.

# Chapter 17

## Ensuring Quality and Identifying and Dealing with Problems

Preceding chapters have covered specific aspects of magazine production; this one considers the question of overall quality and how to handle occasional problems that may occur.

### Ensuring Quality

Whatever kind of magazine you produce, it is likely to be better valued if people perceive it as providing quality. To achieve this, there are several areas to consider and they are outlined below.

#### Appearance

This is about paying attention to how your magazine looks. Is it printed on good quality paper, which doesn't show print through from the page behind and isn't too reflective? Is it easy to read, with an adequate print intensity? Is the design pleasing and appropriate? Are the illustrations relevant and interesting?

#### Feel

This is about the tactile sensation your magazine creates. Does the magazine feel good to touch and handle? Is it a good size to handle and easy to hold up when reading? Is the paper a good weight – not too flimsy or unnecessarily heavy and stiff?

#### Content

This is about the material contained within your magazine. Is the content appropriate for the readership? Is there a good, balanced, mix of items? Is there a variety of topics and issues? Are the contributions of interest to those reading it? Are items topical and up to date? Are there new features from time to time?

## Editing

This is about how your magazine is written and monitored. Is it well put together? Is it properly proof-read for typing, spelling, punctuation, grammar and layout? Are contributions appropriate in length and style?

## Efficiency

This is about how well your magazine achieves its objectives. Does it appear on time? Is it well packaged, so that it arrives in good condition? Are enquiries from readers, contributors, advertisers or others responded to in good time, pleasantly and helpfully?

## Expectations

This is about people's opinions of your magazine. Does the magazine go beyond what people might expect? For example, does it give excellent value for money, does it have exciting offers or discounts, does it produce special supplements or editions, do its staff respond quickly and effectively to enquiries?

## Development

This is about future progress. Does your magazine continually review its effectiveness? Does it keep in touch with, and respond to, its market? Does it maintain a lively and stimulating content? Does it have other plans for future development?

## Identifying and Dealing with Possible Problem Areas

On occasion, you may run into difficulties when producing your magazine. How these difficulties are handled will affect the magazine's success. This section deals with possible problem areas and ways of dealing with them.

### Misunderstandings

Sometimes there are misunderstandings between people involved in magazine production. Often these misunderstandings are to do with words used. For example, what does the word 'soon' mean: does it mean quickly, tomorrow, in half an hour, in five minutes? What is meant by 'Can you?': does it mean 'Please do this' or does it mean 'Is this possible'? Avoiding misunderstandings completely may be impossible, but working to minimise them is important.



One area in which misunderstandings often occur is in instructions for printers. A common area for confusion is to do with colour printing. When a colour is specified, it may appear differently in the completed product, depending on factors such as:

- the paper used
- how much ink is put on the rollers
- whether a tint is used
- whether spot or full colour printing is used

Often results involve a degree of trial and error and it is useful to know about possible areas of difficulty in advance, so that problems can be anticipated.

### Delays

On occasion, delays occur. These can happen when contributions or advertisements arrive late, when design or printing takes longer than expected, when editing or proof-reading is not done on time, when postal delays occur, and so on. You cannot always prevent delays, but it is important to have a policy and procedure for dealing with them. Important elements of this are:

- letting relevant people know that a delay is likely, or has occurred
- considering alternative courses of action
- having a stand-by procedure

### Errors or inaccuracies

Another problem area is to do with mistakes. Some common mistakes are:

- typing or spelling mistakes (for example getting a contributor's name wrong, or printing an incorrect date for an event)
- factual mistakes (for example, quoting incorrect statistics or crediting the wrong person as a source)
- omissions (for example, leaving contact details out of an advertisement or leaving a diagram out of an article), and so on.

Not only are errors and inaccuracies misleading, they can result in embarrassment or loss of income for the people on whose behalf the information has been printed; in extreme circumstances it could lead to you being sued, so it is vital to avoid mistakes wherever possible.

## Unauthorised use of material

It is possible to find that material you have printed legally 'belongs' to another person. Often when this happens it is purely in error, but sometimes it arises from direct plagiarism (effectively stealing) of another person's material. Even failing to credit a source of information could result in what you print being regarded as unauthorised. It is not always practical to check every item contained in every contribution for prior ownership, but you should at least ensure that contributors know they should credit where relevant and avoid unauthorised use of another person's work.

## Offence

Sometimes people take offence at items contained in a magazine. There can be a number of reasons for this, for example:

- language used
- pictures printed
- opinions expressed
- lack of balance

And, at the extreme, people may consider they have been libelled because of something printed about them, possibly resulting in litigation. So it is important to think through the possible implications of items you publish.

## Unwanted communications

Another problem area is when people are contacted without their permission. This results in 'junk', which is a term that applies to posted items, faxes or electronically transmitted material (in the latter case it is referred to as 'spam'). In some countries it is illegal to transmit information that has not been requested, so do take as much care as possible only to circulate people with information they actually want to receive. In the UK there is a range of 'preference services' that people can register with if they do not wish to be sent unsolicited communications, and the law regarding this kind of correspondence has recently changed so that unsolicited electronic messages to private individuals (although not businesses) have been made illegal. Also, at the time of writing, there are serious concerns that the Internet could well be totally incapacitated by the growing use of spam, to the detriment of users worldwide, so this is a major area of potential problems.

## Some Ways of Dealing with Problems

If problems have occurred, involving other people, there are a number of steps that can be taken. Some are set out below.

### Apologise

If others are involved, apologising, directly to the person concerned and/or in print, can help. An apology does not change the original situation, but may well alleviate discontent and prevent further aggravation from occurring.

### Rectify

Correcting a mistake also helps. For example, spotting errors in time to rectify them and printing corrections where an error has occurred, will be beneficial. Not all readers will see the correct information when it is re-printed, but it is better than leaving the original mistake totally uncorrected.

### Compensate

In some cases it may be necessary to compensate people for errors and omissions. Some ways in which this can be done are:

- re-printing an incorrect advertisement free of charge, or at a reduced rate
- refunding charges for incorrect advertisements
- giving additional free copies of the magazine to anyone whose work has been subjected to an error

It is always worth offering compensation that is worth more to the recipient than to you; for example, putting an advertisement again in free of charge is likely to be less costly to you than refunding the original payment.

# Part Two

## Producing a Newsletter

*The first part of this book has focussed on magazines; this next part deals with newsletters. Newsletters tend to be short publications – often just a few pages. They may be written for people within a particular interest group, rather than the general public, although this is not always the case. Newsletters are often produced by businesses for internal consumption, as part of an 'Internal Communications' (IC) function, or for their customers and clients. Newsletters are often produced on a low budget and their appearance and size may reflect this.*

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# Chapter 18

## Newsletters

Of course, much of what I have written already applies to newsletters, but there are also differences, so I would like to briefly cover the main areas contained in the part of the book that deals with magazines, showing any points of difference where they occur.

### **Purpose and objectives**

When producing any publication, you need to be clear on your purpose and objectives. The purpose of both magazines and newsletters can be similar – i.e. to inform, educate, influence, entertain, etc. Also the objectives can be similar – i.e. to achieve a particular level of circulation, to achieve a particular level of financial return, to achieve a particular standing in the marketplace.

However, whereas with a magazine you will probably need a detailed business plan, with a newsletter this may not be necessary as it is generally a much smaller scale activity. You will, however, still need to know much of the information that a business plan would contain – for example, your purpose, your target audience, your format, whether there are any competing newsletters, how you will promote your newsletter, what it will cost, how you will produce it and any possible problem areas or obstacles to overcome.

### **Research**

You will need to do research with a newsletter, just as with a magazine, but this may be a bit harder to achieve, as newsletters are often less ‘public’ than magazines.

A good way of researching newsletters is to see if there is a professional or other focal body for the area of activity in which you will be engaged and then ask them if they have a library or information department that keeps archives of newsletters in the field.

Alternatively, you could contact individual organisations in your field and request copies of their own newsletters – for example, environmental groups, sports bodies, hobby groups, manufacturing companies, and so forth. Usually organisations are only too happy to oblige with such information.

A further way in which you could get information on newsletters is to see if your local library can point you in the direction of sources of information on them – this is always a good starting point for research and most library staff are very helpful and knowledgeable.

You can also carry out Internet-based research and look at other organisations' websites where you are likely to find PDFs (*see Appendix 24*) of their own newsletters. You can then compare yours with theirs (or your ideas with their practices) and you can also contact their editors, who will usually be very helpful and informative.

### **Style, frequency, format, design and circulation**

The same principles apply as with magazine production, except that as newsletters are shorter and more informal, and probably appear more frequently, they need to be simpler in style and appearance.

Have a look again at the first page of Chapter 4, where you will see the words that are used to describe different kinds of style, and see whether any of these are appropriate for your newsletter or whether anything different applies. Then consider the other elements, such as frequency, size, colour, print type, headings, and so forth.

Illustrations are likely to be very limited in a newsletter, but you can have some. Often the most suitable form of illustration for a newsletter is a line drawing, but you can use photographs, charts and other graphic devices, although if you are photocopying your newsletter you should avoid over-complicated devices or dark photographs that may not photocopy well.

### **Editorial and production**

This whole area is likely to be very reduced for newsletters, compared to magazines. Fewer editorial staff are needed for newsletters, and production may well be carried out by the same people as produce editorial content – although it is important to have good design facilities if you want your

newsletter to look professional and readable. Details of editorial and production activities can be found in the earlier chapter on these topics and if your newsletter is substantial, then you can follow the guidance given there. If, however, your newsletter is quite small, you will simply need to ensure that it has relevant content, is produced on time, is clear and understandable, and is produced in a way that fits with your budget and design requirements. Don't be afraid to edit material sent in, even if it is from voluntary contributors: concise, well-targeted articles do raise enthusiasm and, as many contributors are not professional communicators, their submissions can frequently require editorial input.

### Equipment and resources

Again, equipment and resources needed are likely to be much fewer with newsletter production. You will find it easier to produce if you have a computer; this will also help you manage your database of readers and – if relevant – advertisers. If you are considering very small-scale production, a photocopier may be adequate for producing copies for your readers, otherwise you will need the services of a suitable printer.

### Selecting and organising topics and items

For a newsletter, this is likely to be a straightforward task. Newsletters should be clearly focussed on their field of activity and, therefore, topics and items are often self-selecting.

Newsletters carry NEWS, so this should be your main concern. What counts as news will vary from one publication to another, but generally your items should be informative, topical, relevant to most of your readership and within the time-frame of your publishing schedule – there is nothing worse than news that arrives too late to be of use – particularly information on events that have already occurred by the time the newsletter reaches its readers.

Most items will need to be quite short in a newsletter – whereas a magazine article is often upwards of a thousand words, and may be several thousand, very long items would be out of place in a newsletter. On the whole, if you can keep your items to under five hundred words, this works well in most newsletters. You can have an occasional longer item, but this will restrict the space you have available for other things.



Good items for newsletters are:

- news relating to your area
- events listings
- letters about relevant topics
- information on useful products and services and links to useful websites
- reports on activities carried out by people in your readership group
- networking information
- 'snippets' and 'fillers'
- advertisements

### Getting contributions

With newsletters, this is generally straightforward – your most likely contributors are:

- yourself
- others in your 'community' of readers
- people wishing to contact others in your community

Once you have established your likely readers, these are the ones to approach with requests for contributions. Apart from this, do follow the suggestions in Chapter 7, 'Getting Contributions' – as many of the same principles apply.

### Writing and interviewing skills

Much of this is the same as for magazine production, but with newsletters, writing generally needs to be more focussed, 'snappier' and more concise. It is useful to look at a range of other newsletters before you start yours, so you can get a feel for the kind of writing styles they have, and an Internet search is useful in this context.

### Proof-reading

Exactly the same advice applies to newsletters as to magazines – make sure you do proof-reading effectively in order to produce a quality publication.

### Advertising and sponsorship

Again, similar principles apply to advertising as to magazines, and sponsorship may be easier to get for a newsletter than for a magazine. Certainly with 'local' newsletters, such as village newsletters or club newsletters, you may find sponsors in some of your readers, local businesses, relevant suppliers,

and so on.

Often an individual or a business will sponsor a whole edition of a newsletter – for example, covering the cost of printing or distribution, or you may have sponsors for each of these activities for a whole year. Sponsorship may also take the form of assistance, such as providing help with putting newsletters into envelopes, putting them through letterboxes or giving materials such as envelopes or photocopying facilities.

Advertising may be more difficult with a newsletter, because many newsletters have only a limited circulation, but it is possible to attract advertising if you are operating within a 'niche' market or in a local area that particular advertisers wish to target.

### **Guidance to contributors and advertisers**

Again, this is similar to guidance to magazine contributors and advertisers, but on a smaller scale. You may have to be stricter with copy deadlines with a newsletter, as newsletters often come out more frequently than magazines, giving less time for the collation of editorial and advertising elements.

### **Distribution**

Newsletter distribution tends to be easier than magazine distribution as they are often smaller and therefore easier to handle and lighter and less expensive to post.

### **Publicity**

Newsletters often function within more of a closed community than magazines do, so they can be easier to publicise. Many newsletters are for employees of a business organisation or membership body, who receive them automatically, therefore removing the need for publicity to the majority of readers. If you do need to publicise your newsletter, a good way of doing so is through existing readers; this is inexpensive and effective and all you need to do is ask current readers to recommend, or pass on, their newsletter to someone else. These new people can do the same in turn, potentially growing your readership base substantially. You can also publicise newsletters on the Internet, either through your own website, via emails to people who are happy to receive communications from you, or through third parties.

## Readers' surveys

This is not such a common practice with newsletters as with magazines, but there is no reason why surveys cannot be carried out for newsletters. The same guidance will apply as in Chapter 16 on reader surveys.

## Principles, values and ethics

This is an area that may also not be considered as much with newsletters as with magazines, but the same issues arise with both.

## Dealing with problems

There are likely to be fewer problems with newsletters than with magazines, because of the smaller scale of activity. Some problems that can arise specifically with newsletters are:

- missing schedules, as newsletters are less substantial publications than magazines and people do not always take them as seriously. However, if you take yourself seriously as an editor, contributors should respond. Set clear deadlines, give reasonable amounts of time to respond to them and chase copy well before the final date. Also remember that if people understand the whole production process – what the deadlines are and when the readers will receive their copy, they are likely to respond better – understanding the whole process is really helpful to them. As a last resort, some publications ‘name and shame’ in a mild way, by publicly naming and thanking those who sent their copy in before the deadline
- filling space ‘for the sake of it’ in order to comply with a frequent production schedule
- adopting too serious or heavy a style, more fitting to a weightier publication
- sending newsletters to recipients who do not wish to receive them and subsequently complain – i.e. being a ‘junk mailer’

## Ensuring quality

The main ways of ensuring quality with newsletters are to:

- make sure they keep closely to their stated aims
- keep them topical and relevant
- proof-read diligently so that information (especially dates, contact details and advertising matter) is always accurate

## **Project management**

As with magazines, it is vital to have systems and procedures for getting your newsletter out on time and in accordance with your goals. Make sure everyone involved knows their roles and responsibilities and is capable of fulfilling them and keep them updated on deadlines. When people understand the whole picture, they are more likely to respond well. Finally, it's important that you update your methods and activities to ensure that you have an effective and developing newsletter.

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# Part Three

## Producing Electronic Publications

*Electronic publications are publications that people receive via their computer. The most common ways of receiving such publications are 1) by reading or downloading material that appears on an internet website and 2) by receiving them as emails or attachments to e-mails. A term commonly used to describe electronic publications is e-zines, but I am going to use this term just for electronically produced magazines, and I am going to refer to the newsletter equivalent as electronic newsletters (EN for short).*

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# Chapter 19

## Electronic Publications

### 1. Electronic Publications in General

Electronic publications are becoming more and more common as web-based/online publishing increases as a sector. It is easy and fast to publish online and the costs are very much lower than for conventional printed publications. Because of this, many people and organisations are relinquishing some, or all, of their conventionally produced publications in favour of electronic ones.

As an example, many catalogues are currently produced online as well as in printed format, and many suppliers of goods and services also offer online purchasing (for example, books, clothes, food, travel tickets, hotel accommodation, and so forth). And all the major daily newspapers have on-line versions on offer.

Although electronic publishing is straightforward, online publications are not always of high quality, as many people think they do not need to be as stringent with their writing, or believe that they can do wonderful graphic design simply because their computer has a software package that can be used for this purpose. So, if you are considering online publishing, you will need to think through your objectives, resources and capabilities before starting.

Although many aspects of magazine and newsletter production are similar in both printed and electronic publications, there are some notable differences, in particular the following:

- writing style
- graphic elements
- timescale
- readership
- online marketing



Let's consider each of these briefly.

## Writing style

I am assuming that your publications are going to be read on screen. If they are simply meant to be downloaded, printed out and read subsequently, they are effectively equivalent to a publication that was originally produced in printed form, in which case many of the comments that follow here are irrelevant. However, if the text is mainly intended to be read on a computer screen, it is important to remember that most people find it slower reading material on screen than reading it on a printed page held in front of them. This means that their tolerance for large volumes of text is much diminished when they have to access it via their computer. So the writing style for this purpose generally needs to be clear, concise and lively, or people will lose concentration and interest. Of course, writing should normally be all of these things anyway, but it is even more important with on-screen material.

## Graphic elements

### *Columns*

Having columns, rather than text going right across the page, can look inviting, but if you do this you must make sure that it is readable. If your articles are long, it may be hard to read if people have to keep scrolling up and down to follow the same article across different columns – and this is compounded if you have set your margins so that they are wider than a screen width and people have to keep moving the page to get to the end of lines. This is impossible to do for any length of time. Text going right across a page is simpler, but long lines are generally difficult to read, so you have to assess which format is best for your content and your readers. If you are going to have columns, it helps if most of your items are short and take up only one column width each. One option is to have columns of different widths – one wider and one narrower, so that the main items can be printed in the wider columns, and shorter pieces, or accompanying notes, in the narrower ones.

### *Typefaces and sizes*

If your text does go across the whole page it needs to be in a reasonably large (but not too large) type size and in a clear typeface, otherwise it is, again, difficult to read. A good principle is to use a 12 point 'sans serif' (see *Glossary, Appendix 3*) typeface, such as Arial, which is clear and easy to absorb.

### *Illustrations*

A wide range of graphic elements can be used on-screen, but you need to take care that they don't take a long time to download. If you have large photographs embedded in an email, animated elements on a website page or very high definition illustrations, these can take a good deal of time to arrive. This is fine if the recipient is on broadband, but otherwise may irritate people because of the length of time it takes before they can access the material and it can also happen that telephone links are broken during lengthy downloading, thus wasting time in re-accessing the information. Having a lower resolution to photographs and other graphics will reduce the time taken to download – such illustrations will not print out as clearly as ones with a higher resolution, but they will look perfectly acceptable on a computer screen.

### **Timescale**

It is much easier to produce electronic publications frequently than it is to produce printed publications. This is because design is done as part of the early production stage and the publication does not need subsequently to be sent to a printer or distribution house for further processing.

An electronic publication, therefore, can easily come out weekly, probably in a shorter version than a printed publication, but also probably in a more up-to-date version because of the shorter production time involved.

### **Readership**

It is generally easier to build a readership base with electronic publications as they tend to be less expensive – and often free to the reader – and because they are easier to publicise through email networks.

Electronic publications should not be sent to unwilling recipients, otherwise they will be classed as 'spam' but, once a recipient has been identified, delivery is straightforward and simply requires a short computer entry to be made.

### **Online marketing**

Electronic publications can, themselves, be marketed online and they can also contain online marketing for other products and services.

One excellent way of marketing online is through what are called 'Affiliate Programmes'. Affiliate Programmes involve the use of other people to market your products or services. The way they work is as follows: you contact other people with an offer. The offer is usually that, if they mention, or promote, your products or services on their own websites, in their own electronic publications or as footnotes to their emails by including a link to your website, when people click through to that link (or, less commonly, mention they are an affiliate in an email to you) and then pay you money for a product or service, the person whose site included the original link will receive a commission on the money you are paid. This is a very effective way of marketing and can boost your sales enormously.

## 2. E-zines

E-zines may be defined as electronically produced magazines. There are two ways of producing such publications; the first is to place a copy of a printed magazine onto your website; this will usually be in PDF format (*see Glossary, Appendix 3*); the second is specifically to design the magazine for on-screen consumption. In this section I will deal with the latter of these two – magazines designed specifically for on-screen reading.

### Size

Because it tends to be harder to read on-screen than from a printed page, it is usually best to keep e-zines relatively short.

### Typefaces and sizes

Again, because of the difficulty of reading on-screen, typefaces do need to be clear and typesizes adequate to cater for those with less than perfect vision.

### Graphics

A wide range of graphic devices can be used in e-zines but the same principles apply as with printed magazines – keep them uncomplicated and avoid over-use of commercially available 'clip-art', which can make them look unoriginal.

### Format

PDF format is a good one to use; this retains the printed format on the web and makes it less likely that people can make alterations to your work. It is possible to alter PDFs, but it requires special software.

## Content

As with any magazine, you will need to generate editorial copy; however, there are also other options for e-zines. There are many free articles available to download from the Internet and these can be accessed from many websites (check before using them that they really are available for re-publishing).

It is worth having a really enticing article at the beginning of the e-zine; unlike printed magazines, where people flick through the pages, often beginning at the back, if the start of an e-zine is not attractive the rest of it may never be read.

The same principle applies to the beginning of articles where, if the first line is really enticing, readers are more likely to continue with the rest of the article. It is also important to have really good headlines and sub-heads, which help draw readers in. Headings can incorporate an interesting item from the following article, and can include words that create an emotional response, and can also indicate the benefits to be gained from reading the article. Some words that have been shown to be effective in gaining attention in headlines for articles, reports and letters are: 'Now', 'You', 'Free', 'Secrets', 'Discover', 'How to'.

## Security

Once an e-zine is on the Internet it is impossible to prevent it from being copied and sent to other people. However, the same applies to printed publications which can be photocopied quite easily. You can include a statement to the effect that unauthorised reproduction or distribution is prohibited, but this can be very difficult to enforce. However, there is software that enables you to 'hide' elements within images on the web so that if you find they have been used elsewhere you can identify that they 'belong' to you (this process is called steganography).

## Cost

An e-zine can be charged for or sent free, depending on whether you are running a commercial business or not. If you do charge, you may consider arranging online payment, although this will require setting up an account with one of the services through which you will have to operate such payments, and this will cost you an upfront fee plus a percentage of each transaction. It does, however, make it simpler for people to subscribe to

your e-zine. There are some useful ways of encouraging people to subscribe to e-zines; these include reduced rates for an initial period, additional issues in return for payment by standing order or direct debit, or asking for a deferred payment that is only actioned after a particular period of time – for example, one to three months after subscribing, so that the subscriber can get used to the publication before finally committing money to it.

### **Method of distribution**

You can send your e-zine as an attachment to an email message or you can direct people to your website where they can find the e-zine (in which case it is useful to do a reminder to people each time an issue comes out so they know a new one has arrived on your site). If you send your e-zine as an email attachment, you need to consider its file size and how long it will take to download. If recipients are on broadband, this is not such an important factor but, for those who are not, a large file size can take a very long time to download and the recipients are also at the mercy of telephone line ‘blips’ while downloading, which result in disconnection and the need to download all over again. If you simply put the e-zine on your website, people can then choose just to read it online, or to print out single pages as and when they choose. You should also consider the time it takes for people to get into your site to view your e-zine and this will relate to your design elements – lots of fancy graphics and moving elements will add substantially to the time taken – and there is evidence that after fifteen to thirty seconds people tend to lose interest and give up if they have not yet accessed the material for which they are searching.

### **Advertising**

You will need to consider whether you will take advertising in connection with your e-zine. If you do, this can take various forms:

- The first is advertisements included within the body of the e-zine itself – these can be designed along with the rest of the text, or artwork provided by advertisers can be slotted in.
- The second is ‘banner’ advertisements, which are small advertisements that can appear on your website close to the e-zine, but not inside it.
- The third is web links that, again, can appear on the website associated with the magazine but not inside it.

- The fourth is 'pop-up' advertisements, which are moving features that generally appear on screen in front of the e-zine and which have either to be read or deleted by people before they can get to the content of the e-zine itself. Pop-ups can irritate many people and, while they are undoubtedly attention grabbing, they can be counter-productive – so use them with discretion. You will also need to decide what to charge for advertising and this will depend, as it does with printed publications, on your total readership, the size of the advertisement and other similar factors.

### Monitoring your readership

There are various ways of checking on who reads your magazine – but this only applies if it is available on your website rather than as an email attachment. One way of checking is to monitor the number of 'clicks' you receive – and this can be to a site, to a page or to an item. Another way is by using what is called a 'cookie', which is an electronic data file that can remember how often a person visits a site (people can, however, turn cookies off in their browsers, so this may not always be an entirely accurate process).

## 3. Electronic Newsletters

Electronic newsletters are newsletters specifically designed for on-line receipt and reading. These are now becoming very common and are a useful business tool and also a good commercial prospect. In this section I will cover some of the main aspects of producing electronic newsletters.

### Title

It is important to have a name that invites people to read the newsletter. Thinking about your overall purpose and approach will help you select a name and it is important, where possible, to make the name reflect the benefits that readers will get from subscribing to your publication.

### Frequency

Because of the ease with which ENs can be produced, it is tempting to bring them out very frequently. However, monthly, fortnightly or, at most, weekly is about the maximum that most people can cope with receiving an EN. Less often than monthly means they are less likely to contain topical news, and more often than weekly means recipients are likely to go into overload and not bother to read them. However frequently you do produce your EN, if you find you cannot keep to your schedule from time to time, it

is worth letting subscribers know that there will be a longer gap and when to expect you back; this will keep them involved, and save them having to contact you to find out what is happening.

## Timing

Some people consider that there are optimum days of the week on which to send out ENs. This may be so in general terms, but for individuals the 'best' day can vary. Mondays are probably not good days for most business people as they will probably be returning after a weekend to lots of other messages and unfinished work; similar points could be made about Fridays, when people are likely to be trying hard to complete all their urgent work before leaving for the weekend – unless they are very efficient, in which case Friday afternoons may be good times for them when they are beginning to 'unwind'. This means that mid-week is probably best for the majority of people.

## Length

Short and concise is the aim with most ENs. Lengthy articles are generally not advisable, although one main item each time is usually acceptable. A good length for an EN is probably around 1,000 to 1,500 words (two or three 'pages' of text): this is straightforward to read and sufficiently short to retain most people's interest. It is also important to keep your EN relatively small in terms of file size so that it does not take too long to download – and some people think they should be kept below 24kb in size to avoid some ISPs (AOL in particular) converting them into attachments which may then be discarded by some recipients. One way of keeping your EN short is to provide links to items elsewhere rather than printing them in full in the EN itself. For example you may provide a link to your website where more in-depth information can be located, or you may provide a link to an advertiser or to an events organiser.

## Topics

Although you could have several different topics in an EN, it is probably more effective to focus on one main 'theme' in each issue.

## Content

In order to generate content for an EN you can follow the general guidelines given in Chapter 6. There are many different kinds of content that can be included in ENs; some good ones are:

- up-to-date news
- tips and ideas
- contact details for useful products, services, people and organisations.

If you are running a commercial organisation, you can use your EN to generate more business. This tends to work well when you don't simply use the EN as a promotional tool, but mainly include articles and tips that are useful to your readers. And the more focussed your items are, and the more they are used to produce specific results – such as informing people about the benefits of a particular product or service – the more effective they are likely to be. Using an EN in this way is often more effective than conventional advertising and is an excellent way of keeping your name and activities in front of your potential customers or clients. Finally, if you allow your own personality and style to come through in your EN, it is likely to be attractive to readers as it becomes more of a person-to-person interaction, rather than a detached information document.

## Archiving content

When you produce a regular EN, it is useful to arrange for an archive so that readers can refer to earlier items, and new subscribers can search for items published before they 'joined'. This can be done by filing them on your website, and also having an index by which they can be located.

## Charging

Whether to charge for an EN is an issue that faces many publishers. On the whole, people are not willing to pay for a 'standard' EN, and asking for a payment is likely to deter the majority of your potential readers. It is, however, possible to charge for advertising within your EN, or for web-links from it, or for sponsorship of a particular issue, or – if your EN is sufficiently specialised and valued by your readers – to charge for the newsletter itself. And if you have subscribers who are happy for their details to be passed on to third parties, you may also be able to sell your mailing list to advertisers.

## Format

Because formatting may be changed when sending from one computer to another, as the settings on the recipient's browser may be different, as may the operating system on the computer (e.g. Windows or Mac), it can be a good idea to put in a carriage return at the end of each line, rather than simply allowing the computer to automatically 'wrap round' lines – this



should ensure that the recipient receives the text in the format in which you sent it. This also means that your right-hand margins will not be 'justified', but this, in any case, is better for most newsletters as it gives a more informal and personalised feel. It is also useful to look at your EN on different browsers (*see Glossary, Appendix 3*) and monitors to check how it comes across – this is particularly important with ones that are produced as web pages. You can download the major browsers free from their companies' websites and then use them to check how your EN looks when different people receive it.

When considering format you should also think about the form in which to produce your EN:

- The simplest form is to have it as the body of an email – this is simple, although design features will be very minimal; it does have the advantage of not including an attachment, so that readers who dislike having to open attachments are more encouraged to look at what you have sent them. Email newsletters are fast to download and quick to produce.
- The next two options for ENs are files produced either as RTF (Rich Text Format) or HTML (Hypertext Mark-up Language). RTF is a simple format, which is used to produce text without elaborate graphics. HTML is more sophisticated and is used to produce web pages. With HTML it is possible to have an index of items at the top of the newsletter with the facility for readers to click on any one of them and be taken straight to that particular item – an invaluable feature in a newsletter of any substantial length. Of course, to use some of these features it is necessary to be connected to the Internet, which not everybody wishes to do just to read a newsletter. In case you have some subscribers who do not have the facility to read HTML pages, it may be worth offering them RTF as an alternative. To produce your newsletter on a word processor in either RTF or HTML, just go to 'File', then 'Save As' and select which of the two formats you want.
- The next choice is to produce your EN only on your website, so that people have to view it there – this means they have to take the initiative in order to view it and also have to be online to do so; however you may get more readers in this way through people coming across your newsletter when searching the web.

- Finally, you can produce your EN as a PDF, which is probably an over-complex way of producing and sending what is actually a simple kind of publication. Also, with PDFs people need special software in order to read them and remember too, that if you have large PDF files, or other large attachments, they may take a good deal of time to download and some ISPs limit the size of attachments that may be sent and therefore will not forward these to people.

## Getting subscribers

There are various ways of getting subscribers to ENs; these include:

- sending people emails inviting them to subscribe (avoiding 'spam' as mentioned elsewhere in this book and remembering that 'harvesting' – searching the Internet for email addresses and then collating these into a database and selling them on – is illegal in many areas)
- having a page on your website where people can subscribe
- asking existing subscribers to forward their issue to other people
- buying mailing lists (an expensive option that is probably the least recommended way of building a list; also mailing lists are often out of date as soon as they are produced so a lot of wastage can occur)
- publicising your newsletter in other people's newsletters
- getting on a electronic newsletter-promoting directory (e.g. New-List.com)
- offering incentives to subscribe (free reports on relevant topics can be attractive – these can be produced by you, or acquired free, or at low cost, from other sources)
- including reference to the newsletter (and also possibly a link to your website for subscription) in your email 'signature' – the text at the bottom of emails where you give a bit of publicity and contact details for your activities). You can also mention your newsletter on your business cards and any other appropriate stationery

### *How to subscribe*

It is important to give people the opportunity both to subscribe and to unsubscribe. Although you can rely on people just asking for a subscription, it is often better to ask them to confirm that they have requested the subscription. It is not unheard of for others to request subscriptions on

behalf of people who do not want them; it is also possible for people inadvertently to subscribe to publications they do not want. By giving them the opportunity to decline – or to unsubscribe once they have subscribed – you can save problems caused by unwanted subscriptions. You can obtain software that allows you to offer subscription options – use a search engine to find the best ones for you. There are three ways to invite subscriptions:

- The first is simply to send an email inviting people to return the email if they wish to subscribe. (It is, in any case, worth having an email ‘signature’ on all of your e-mails, whether to do with the newsletter or not. An email signature usually contains your name, contact details and a short message, and you can include in it details of your EN, plus a link to your website where people can find out more or subscribe.)
- The second is to invite them to go to your website and then click on the invitation to subscribe, when they will find an automated email comes up and they just have to put the word ‘subscribe’ in the subject line or click the ‘subscribe’ button.
- The third is to invite them to visit your website and complete a subscription form there.

The last of the options gives you more information about your subscribers; the other two simply give you their email address; however, setting up forms can be complex and is more of a task for potential subscribers to undertake, so you need to consider carefully which option to go for. When directing people to your website it can be useful to do it via ‘deep linking’, whereby they are directed to a specific subscription page within your website, rather than just the home page. And remember to include an email address on your web site so that if something goes wrong when a person is trying to subscribe, they can contact you for assistance. Finally, avoid making too many answers compulsory on your form, or you might lose some of your potential readers.

### *Incentives for subscribing*

It can be useful to give people an incentive to subscribe to your EN. Offering a gift is one option and a simple gift is a report or an ‘e-book’ that can be sent to them as an attachment or that they can download from your website. You can produce such items yourself or obtain them elsewhere – many are offered free of charge on other people’s websites. Another way of doing this is to invite people to request the report or e-book and, on its front page,

include a form inviting the reader to subscribe to your EN through an auto-responder (an automated response mechanism for dealing with subscription requests and other similar communications). Doing this builds what is called an 'opt-in' list or a 'sub list', which is a highly targeted list of people who are definitely interested in what you have to offer.

## **How to send**

If you have a substantial number of readers/subscribers, it is easiest to send all copies at once, by having a full list of all the subscribers which is activated as a group (to do this you can set up a mailing group which contains names of recipients – your 'help' text in your email package will give you information on how to arrange this kind of group). You have to be careful with this approach, however, as some ISPs reject multiple mailings as suspected spam. You also have to be careful to keep individual recipients' details confidential so, if you are sending multiple copies in one mailing, they should all be 'BCC' (Blind Copies, where recipients are not made aware of the identities and contact details of others receiving the newsletter) – your email software package will give you ways of doing Blind Copies. It is worth asking your own ISP what is the maximum number of recipients they will allow for a single mailing.

It is also worth using an email merge package in order to personalise your message to recipients; this requires a database in conjunction with the usual email software and you can then include subscribers' names on each individual newsletter.

## **Choosing an ISP (Internet Service Provider)**

When producing an EN it is important to sign on with an ISP that serves your purpose. Amongst other things it is important that the ISP has a fast server-response time, will allow you to send the number of copies you require at one – or in a small number of – mailings, gives good support in case of computer breakdown and has other facilities that enable you to service a subscriber-base effectively.

## **Gaining additional benefits**

There are various ways of using your EN to gain further benefits and one of these is to collate some of the items that have appeared in them and produce them subsequently as an e-book or a printed book. This gives the items further exposure and can generate additional income for you or your

organisation. If other people have written any of the items you will have to have their agreement before incorporating them in any additional publications in this way.

# Part Four

## Additional Information

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# Chapter 20

## Additional Items

In this chapter you will find some additional items that merit attention. Some of the following points refer only to the UK, so if you are elsewhere, do check what pertains in your own country.

### Numbering of periodicals

There is a requirement for all published books and periodicals to have an 'official' number printed on them. This helps people find your publication if they wish to obtain copies, as it can be looked up, by its number, at places such as bookstores, and enquirers can then find out who publishes it, how often it comes out, what it costs and where it can be obtained. The numbering system for periodicals is called the ISSN – International Standard Serial Numbers. *To obtain an ISSN number, see the contact details in the resource list (Appendix 4).*

### Bar coding

If your magazine becomes really successful and you are able to sell it through a wholesale distributor, or through retail outlets, it will be necessary to have a Bar Code printed on the cover. Once registered, your individual bar code can easily be originated in a number of readily available graphics programmes for use on your magazine. *See the resource list for details (Appendix 4).*

### Advertising rates

In the UK, advertising rates are listed in BRAD (*see also section on advertising*). *To be listed in BRAD, which will help let potential advertisers know about you, see the contact details in the resource list (Appendix 4).*

### Audited circulation

It is possible to have your circulation officially audited, which then gives potential advertisers a statement about how many people read your



publication. It can be expensive to do this, but is likely to bring additional advertising revenue as a result. *To find out about auditing you should contact the ABC, whose details are given in the resources list (Appendix 4).*

## Data protection

There are requirements about what information can be held on people and what has to be disclosed on request; some information has to be registered officially. As a magazine publisher, you may need to register if you hold personal information on people. *To find out, contact the Data Protection Office listed in the resources section (Appendix 4).*

## Website

It will help your publicity, and your general image, if you have a website for your publication. A website can be set up relatively easily and the cost will depend on how sophisticated it is, who designs it for you and how often you need it changed. *For information on web design, see Appendix 4.*

## Membership of professional bodies

As a publisher, you may wish to join a body that can represent your interests, provide you with information and advice, give you accreditation and so forth. The PPA (Periodical Publishers Association) is a body that can do this. The British Association of Communicators in Business is another possible body for you to consider. You may also be eligible to obtain a press pass if you are a recognised journalist or publisher and this can entitle you to entry to events you attend in a professional capacity. *Details of the above bodies may be found in the resources list, Appendix 4.*

## Insurance

You should have insurance if you are in the publishing business. Some types of insurance that could be relevant are professional liability/indemnity, libel and public liability. You might also want to consider health insurance if you are producing the publication on your own and wish to have assistance with the cost of providing alternative services if you are ill and unable to work. You can get quotes for insurance from a wide range of suppliers and, if you are a member of the PPA (*see preceding paragraph*), you will be eligible for their group scheme after any specified qualifying period.

## Writing and publishing skills

If you are not already a trained journalist or manager, you may need training in some specialist skills. Some areas in which you could train include:

- writing
- editing
- interviewing
- design
- PR
- sales and marketing
- finance
- website design.

*The professional bodies run courses on many of these areas and you can get information on them through the contact details given in the resource list; Appendix 2.*

## Box number

While it is important to publish contact details for the magazine, so that contributors, advertisers and readers can find you, you may wish to have a box number rather than give a full postal address. *To find out about this, contact your local postal service.*

## Legal issues

Copyright and intellectual property rights have already been mentioned earlier (Chapter 20) and, in the UK, copyright is automatically 'owned' by the author/creator of an item, unless a specific agreement is made to the contrary, but you may wish to have a statement within the magazine or newsletter re-iterating the copyright and intellectual property rights position of you as the publisher and contributors in their own right. Other legal issues that you should be aware of include contractual arrangements (what contracts, written or implied, you have with contributors, suppliers, employees and others) and libel, defamation and slander (being careful not to print, imply or say, incorrect facts about people).

## UK anti-SPAM regulations

It is now a criminal offence to send spam to individuals; spam is defined as unsolicited electronic messages. The new laws came into force in the UK on

11 December 2003 and are: The Privacy and Electronic Communications (EC Directive) Regulations 2003. Statutory Instrument (SI) number 2426. Under this law, companies have to get permission from an individual before they can send emails or text messages, but the law does not cover business email addresses. (The anti-spam group 'Spamhouse' has criticised the Government for excluding work addresses in this legislation.)

# Chapter 21

## Summary of Key Points and Action Planning

This book has covered a range of factors involved in magazine and newsletter production. I hope it has given you some of the tools required to produce your own publication and has encouraged you to explore further the advantages and benefits of this field of activity.

In conclusion I would like to summarise what I believe are really key points and then give you a way of taking your development further:

### Key Points

- Set objectives, targets and standards and then focus your efforts on working towards them.
- Ensure that you, and others, have clearly defined roles and activities, that skills are constantly updated and that everyone is kept informed of relevant issues and activities.
- Set up effective systems and procedures and make sure they are monitored and reviewed.
- Deal with problems quickly and effectively.
- Constantly review your activities and keep developing to retain interest and results.

### Action Planning

If you have found this book useful, it would be good to continue your learning and development through a personal action plan. An action plan is simple to produce and need only consist of a sheet of paper (or computer file) with a number of columns on.

- The first column can be used to write down activities which you would like to undertake; for example, I intend to find some websites with

material I can use in the magazine; I intend to read more about English usage; I intend to improve my design skills.

- The second column can be used to associate a timescale with the activity; for example, I will undertake this over the next two weeks; I will spend a day a month on this; I will have completed this by the end of March.
- The third column can be used to indicate any resources you need for the activity; for example, I need a budget for training; I need more time to do some reading; I need someone to give me feedback on my interviewing skills.
- The fourth column can then be used to detail your progress and results; for example, I have added a further ten contributors to my list; I have set up files for the whole of next year's issues; I have improved communications with my team by having weekly meetings which are recorded, with each person having identified action points to deal with.

Having this kind of action plan will allow you to set goals and monitor your progress and, if you have a team of people working with you, you might like to suggest to them that this could be a helpful process for them also.

*And, as a final point, I would like to tell you about two publications I came across in recent years. The first was a small, family-owned, business that started an information-based newsletter. They ran on a small budget, grew in line with their resources, produced a publication that was very unassuming in appearance and, by focussing on what their readers wanted, and needed, became extremely successful. The second was a high-profile magazine, set up by professionals, with substantial financial backing. They had a large readership base, sent out a high number of free copies, extended into various ancillary activities to complement their publishing and, within a relatively short space of time, went into receivership. There are no guarantees in publishing – it can be a risky business but, if approached sensibly – with a clear focus on satisfying readers' needs and wants and a practical concern for financial management, you can produce an excellent publication that is both highly regarded and financially rewarding. I wish you every success in your venture.*

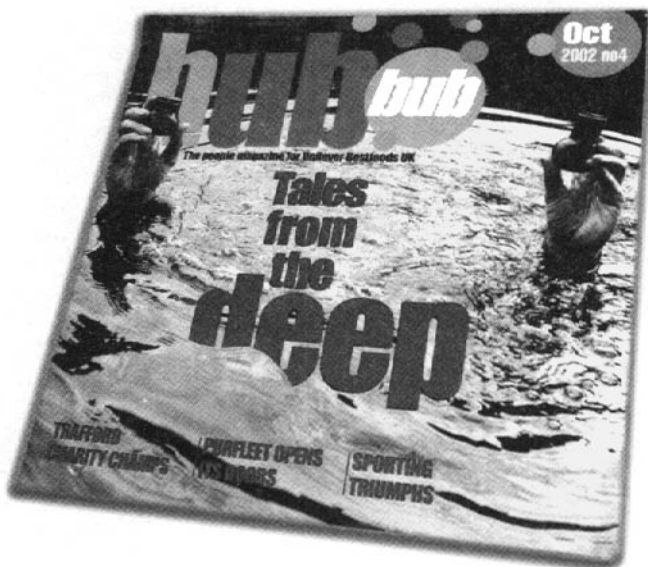
# Appendix 1

## **Examples of Award-winning Magazines and Newsletters**

The publications featured here are winners of the British Association of Communicators in Business Awards (Europe's biggest business communications competition). They are full colour publications, but appear here in black and white only. The photographs are reproduced by kind permission of Communicators in Business and Trident Photographic Services.



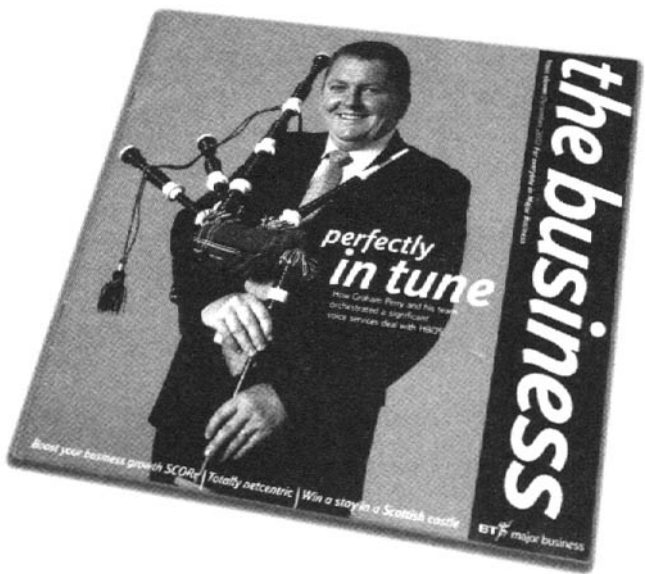
BOC Focus for BOC Gases



Hub Bub for Unilever Best foods



Dataday for Metering Services



The Business for BT Retail





Spirit, for GlaxoSmithKline  
 Values Voice, for Co-operative Insurance Society  
 The Magazine, for Mitchells & Butlers



'ECR Europe' for ECR Europe  
 'People Power' for UNIFI Communications  
 'Cruel Summer' for The Source, AWG  
 'Green card offers entry kit into National Assembly 2002' for Red Cross Life  
 (British Red Cross)  
 'The life and crimes of Brixton' for Metline (Metropolitan Police)  
 'Record drugs ring busted' for Portcullis, HM Customs & Excise  
 'How we foiled plot to kidnap Posh' for The News, News International

# Appendix 2

## **Examples of Readers' Offers**

The following offers appeared in *Effective Consulting* magazine.

READER OFFER:

## FREE EXECUTIVE SUMMARY AND BENCHMARKING OPPORTUNITY

**WORTH £195!!!**

Readers of *Effective Consulting* and visitors to its website can get a free eight-page Executive Summary of 'Winning New Business in Management Consultancy... the Critical Success Factors' by e-mailing their name, consultancy and postal address to [policipubs@kbnet.co.uk](mailto:policipubs@kbnet.co.uk) — If you'd prefer to buy the full report, send a cheque for £195 to Policy Publications, 4 The Crescent, Bedford MK40 2RU.

(There's a money-back guarantee if you return the report in resaleable condition within seven days of receipt). If you buy the report, you will be offered an opportunity to benchmark your consultancy against the others on the *Policy Publications* database confidentially and **FREE OF CHARGE, SAVING THE USUAL £195.00 FEE.**

This offer appeared in *Effective Consulting* magazine

*Effective Consulting*

## Reader Offer

**We are delighted to offer readers the chance to have a free copy of one of the MCA series of books on consultancy.**

		
<b>Consulting Into The Future:</b> The Key Skills Edited by Karen Leo	<b>Exploiting CRM:</b> Connecting With Customers by Patrick Molino	<b>The Intelligent Client:</b> Managing Your Management Consultant by Fiona Czerniakowska
		
<b>Joined-Up Systems:</b> Building The Integrated Business by Trevor Elliott and Dave Herbert	<b>Strategic Collaboration:</b> Creating The Extended Organization by Stephen Cardell	<b>Strategic Outsourcing:</b> Exploiting The Skills Of Third Parties by Ian Benn with Jill Pearcy

There are currently six titles in the series and we will have reviews of each in forthcoming issues (the first one appears on the opposite page).

The first ten readers to send an email requesting a copy will receive the book of their choice free. Please don't email the Effective Consulting office, however, your emails should be sent to:


[jane@kerrmacrae.com](mailto:jane@kerrmacrae.com)

and you should include your full postal address.

*Effective Consulting*

## Reader Offer

**We are delighted to have three copies of PR Power, the latest Virgin Business Guide to offer readers. We will be picking three names at random from subscribers since 1 January 2003 and they will receive the books.**



These offers appeared in *Effective Consulting* magazine

# Appendix 3

## Glossary

Here is a selection of terms that are commonly used in magazine/newsletter production:

**Ampersand** The correct term for the character &.

**Auto-responder** Software that sends automated replies to messages.

**Bitmap** A digital image that comprises rows of dots, either square or rectangular, in a regular grid pattern.

**Bleed** If a background colour or image is to run right to the edge of a printed page, an additional 3mm to 5mm of image is allowed on the three sides beyond the dimensions of the page when trimmed (guillotined).

**Bromide** A positive image produced by an imagesetter output on white photographic paper rather than clear acetate film.

**Browser** A tool for reading web pages.

**Bureau** An independent service provider where you can send Postscript files to be output on an imagesetter.

**Burning (a CD)** Downloading data to a CD-R or CD-RW with a computer's CD writer function.

**CD-R** (Compact Disc – Recordable). A CD on which data can be stored and read.

**CD-Rom** (Compact Disc – Read Only Memory). Most software and clip-art will be supplied on this form of CD. You cannot download your own data onto these.

**CD-RW** (Compact Disc – Read Write). A CD on which data can be stored – and then can be subsequently overwritten as on a hard disk or floppy disk.

**Clip-Art** Graphic images, illustrations, cartoons, etc., that are available with many computer programmes; these can be purchased on CD-Rom, or obtained free on the internet.

**Colour Separation** Separation of colour images into the four basic

colours used by colour printing machines (see CMYK).

**Commercial 'A'** The correct term for the character @.

**Cookies** A small file, held on your own computer, which can give information about your activities to the owner of another website (for example what you have previously purchased from their site).

**Copy** Any material supplied for articles or advertising in the magazine.

**CMYK** (Cyan-Magenta-Yellow-Black). The four basic colours used for printing in full colour.

**Digital Printing** Relatively recent technology that allows commercial printers to accept computer-generated files (such as PDFs) and enables printing without the need for intermediate filmwork or printing plates.

**DPI** (Dots Per Inch). A standard measurement of output resolution used by scanners etc.

**DTP** (Desk Top Publishing). In-house origination and printing/publishing of any documents using one's own computers, printers, etc.

**DVD** (Digital Video Disk). Used for recording moving images, such as films.

**EPS** (Encapsulated Postscript). An EPS file can be made from a variety of software and can contain comprehensive text and image information for transfer to a wide range of other software applications.

**Ellipsis** In typography, a row of dots thus... – used to indicate unprinted words (sometimes called 'dot leaders').

**Emulsion Down** See RRED.

**Emulsion Up** See RREU.

**Filter** Computer software that alters images and text to produce special creative effects.

**Flatbed Scanner** A device for scanning any flat original photograph, artwork, text, etc., that produces a digital image for use in a computer.

**Filmwork** For much commercial printing, positive or negative acetate filmwork is produced via an imagesetter in order to make the printing plates.

**Folio** Page number.

**Font** The complete set of characters, accents and symbols for any individual typeface. Serif and Sans Serif are the two main groups.

**GSM** (or gm2) Grams per square metre – a way of indicating the weight of paper; in the US weights are indicated in pounds, not metric measurements.

**Gutter** The white space between columns of text.

**Halftone** To give the effect of a normal (continuous tone) photograph, dots of different sizes are used to produce the printed image. For general magazine use the most common designation for such images will be a

'Screen Size' of 150 lpi (lines per inch). Very fine quality printing will use 200 lpi and some newspapers use halftones as coarse as 60 lines per inch. Colour photographs are printed using four superimposed halftones (C + M + Y + K), each screen being at a different angle to eliminate patterning. (See also *Moiré*.)

**Greyscale** A monochrome digital image that uses 256 levels from solid black to white with 254 decreasing levels of grey in between.

**Imagemasters** High quality digital printers used to produce filmwork (negative or positive) and bromides, from Postscript files, for use in the production of printing plates for commercial printing presses.

**Imposition** Pages arranged in multiples for printing so that they are in the correct sequence when the magazine is finished. (See *Printer's Pairs*.)

**Imprint** The publisher's and printer's details (usually found near the beginning of the magazine).

**ISDN** (International Standard Digital Network) Special digital telephone lines for carrying data.

**ISP** Internet Service Provider

**JPEG** (Joint Photographic Experts Group) One of the most widely used formats for rapid transmission of digital image files – they can be compressed to as much as one-hundredth of their original size.

**Kerning** Adjusting the spacing between typeset text. This can usually be pre-set if required.

**Keyline** A line (usually thin) around a halftone or graphic image or patch of colour.

**Leading** (Pronounced 'Ledding') The spacing between lines of type – usually expressed in 'points' (See pt). This text is 9pt type that is 2«pt leaded, i.e. has an additional 2«pt space between each line of type. Its correct designation is 9pt on 11«pt Helvetica Medium – usually written as: '9/11« Helvetica Med.'

**LPI** (Lines Per Inch). See 'Halftone'.

**Marked up copy** Text that has letters or symbols written on it as instructions to printers – often from proofreaders. Some things that can be indicated in this way are whether to put letters in upper or lower case (capitals or small letters), when to indent sections of text, how to correct a typing error, when to embolden words, what size to make a heading and when to use italics.

**Mechanical Data** The technical information relating to the make-up and production of your magazine that is required by advertisers in order to prepare their advertisements to be compatible with your magazine.

**Moiré** (Pronounced Mwah-ray) Poor registration, or halftone separations

produced at the wrong angles, can cause the ink dots to produce visible patterning, or Moiré effect, on the printed image.

**Monochrome** Single colour (printing) – usually black.

**Neg** Negative film (clear image on a black background).

**PDF** Portable Document Format. An Adobe file format that allows proofs to be transferred worldwide across computer networks (and email etc.) for reference, proofing and printing.

**Perfect Binding** Pages are glued into a spine.

**PMS** Pantone Matching System. A colour-matching system widely used by designers and printers. A PMS colour swatch booklet is invaluable for reference to anyone producing printed material in colour.

**Positive** (Often called ‘Pozzy’) – positive film (black image on clear film).

**Printer’s Pairs** A magazine’s pages are printed in pairs. For example, for a simple stapled 48-page magazine, page 48 will be printed alongside page 1. On the back of this will be printed page 2 alongside page 39. Odd numbered pages will always be on the right-hand side of a pair and even numbered pages on the left.

**pt** (Point) Typefaces are measured in ‘point’ sizes. This text is set in 11pt type. The section heading is in 30pt type.

**PS** Postscript. The Adobe computer language that enables computer page files to be converted into the formats used by imagesetters to produce filmwork for commercial printing. (See Imagesetters.)

**Rate Card** A printed list of mechanical data and prices for the various sizes of advertisement in your magazine.

**Registration** The correct positioning of one printed colour on top of another in colour printing. Also the correct positioning of the image on the reverse of a printed sheet.

**Registration Marks** Cruciform and/or circular marks outside the page area which allow the printer to achieve accurate superimposition of colours on the sheet.

**Resolution** The amount of information that a digital image can accept and then reproduce. The higher the resolution, the greater the detail. Web images have a resolution of 72dpi. Good quality colour printing needs images to have a resolution of a minimum of approximately 300dpi (although for printing purposes, bitmap images need a resolution of approximately three times that of greyscale and CMYK).

**Reversed** See WOB.

**RGB** (Red – Green – Blue). Most flatbed scanners scan in these three colours only. These can be used for DTP, but digital images thus produced have to be converted to CMYK in a programme such as Adobe Photoshop



before colour separation and commercial printing. If an RGB image is left un-converted in a file that is to be printed in full colour (CMYK), it will only reproduce as a black halftone.

**RRED** (Right Reading Emulsion Down). Filmwork produced with the sensitive coating that contains the image on the underside of the acetate when viewed to read correctly.

**RREU** (Right Reading Emulsion Up). As above but with the coating containing the image on top.

**Saddle Stitching** Mechanical stapling.

**Scanner** See 'Flatbed Scanner'.

**Screen Size** See 'Halftone'.

**Separations** The individual files or filmwork used to produce printing plates for commercial colour printing. See 'Colour separation'.

**SPAM** Unsolicited electronic messages.

**TIF (or TIFF)** Tagged Image Format File. The most commonly used format for photographs, illustrations etc. They can be used for Bitmap, Greyscale, RGB or CMYK images.

**Tint** A reduced strength application of any colour – always expressed as a percentage of the solid colour. (The word 'Glossary' in the heading for this section is printed in a 50% tint of black.)

**Trim Marks** Small lines at each corner of the printed sheet that indicate the correct place where the sheet should be trimmed (guillotined).

**Twin Wire** Stapled with two staples in the spine.

**Typeface** The manufacturer's style name for a font. This text is set in 'Garamond'; the section heading is set in 'Libre Sans Serif SSI'.

**WOB** White out of black (i.e. 'reversed out' lettering, where the letters appear in white on a black background).

**Work-and-Turn** (Or Work-and-Tumble). Printing the back and front images of a leaflet side-by-side on half the print run required, then turning the printed sheets over and printing the other side. The total quantity is achieved when the printed sheets are cut in half.

# Appendix 4

## Resources List

### Professional bodies/membership associations

**The Periodical Publishers Association (PPA) Queens House.** Trade association for publishers. This organisation runs many useful courses and workshops for small magazine publishers. 28 Kingsway, London, WC2B 6JR. Tel: 020 704 4166 Fax: 020 7404 4176  
Email: [info1@pppa.co.uk](mailto:info1@pppa.co.uk)

**The Publishers Association.** The leading trade organisation serving book, journal and electronic publishers in the UK. 29B Montague Street, London, WC1B 5BW Tel: 020 7691 9191 Fax: 020 7691 9199  
Email: [mail@publishers.org.uk](mailto:mail@publishers.org.uk) Website: [www.publishers.org.uk](http://www.publishers.org.uk)

**The British Association of Communicators in Business (BACB).** Suite A, First Floor, Auriga Building, Davy Avenue, Knowlhill, Milton Keynes, MD5 8ND Tel: 0870 121 7606 Fax: 0870 121 7601  
Email: [enquiries@cib.uk.com](mailto:enquiries@cib.uk.com) Website: [www.cib.uk.com](http://www.cib.uk.com)

Courses, conferences, publications, advice, awards, etc. Excellent short courses for those new to editing and other forms of communications. Freelance Forum from which you can source assistance, or join as a networking and support group.

**UKNEPA – Newsletter and Electronic Publishers Association.** An international organisation for newsletter producers.  
Website: [www.newsletters.org](http://www.newsletters.org)

**The National Union of Journalists (NUJ).** Union for those involved in publishing/writing. 308 Gray's Inn Road, London, WC1X 8DP.  
Tel: 020 7278 7916 Website: [www.nuj.org.uk](http://www.nuj.org.uk)

**The Chartered Institute of Journalists.** 2 Dock Offices, Surrey Quays Road, London, SE16 2XU Tel: 0207 252 1187  
Email: [memberservices@ioj.co.uk](mailto:memberservices@ioj.co.uk)  
Website: [www.memberservices.co.uk](http://www.memberservices.co.uk)

**The Society for Editors and Proofreaders**, Riverbank House, 1 Putney Bridge Approach, Fulham, London, SW6 3JD. Tel: 020 7736 3278  
Email: [administrator@fsep.org.uk](mailto:administrator@fsep.org.uk) Website: [www.fsep.org.uk](http://www.fsep.org.uk)

### Other useful bodies

**ISSN Agency**. Wall Mead House West, Bear Lane, Farnham, Surrey, GU9 7LG Tel: 01252 742590 Email: [isbn@whitaker.co.uk](mailto:isbn@whitaker.co.uk)  
Website: [www.whitaker.co.uk/isbn.htm](http://www.whitaker.co.uk/isbn.htm)

**Bar Coding**. E Centre UK, 10 Maltravers Street, London, WC2R 3BX Tel: 020 7655 9000 Fax: 020 7681 2290 Email: [info@e-centre.org.uk](mailto:info@e-centre.org.uk)  
Website: [www.e-centre.org.uk](http://www.e-centre.org.uk)

**Data Protection**. Office of the Data Protection Commissioner, Wycliffe House, Water Lane, Wilmslow, Cheshire, SK9 5AF Tel: 01625 545745.  
Email: [mail@@dataprotection.gov.uk](mailto:mail@@dataprotection.gov.uk)  
Website: [www.dataprotection.gov.uk](http://www.dataprotection.gov.uk)

**BRAD (British Rates and Data)**. Details of advertising rates for British publications. 33-39 Bowling Green Lane, London, EC1R. ODA Tel: 0207 505 8000 Fax: 0207 505 8264 Website: [www.intelligencia.com](http://www.intelligencia.com)

**British Library**. *Copies of all publications with ISBN/ISSN registrations should be sent here.* The Legal Deposit Office, The British Library, Boston Spa, Wetherby, W. Yorks, LS23 7BY Tel: 01937 546267  
Fax: 01937 546273 Email: [legal-deposit-serials@bl.uk](mailto:legal-deposit-serials@bl.uk)

**ABC (Audit Bureau of Circulations)**. Certification, information and watchdog activities. Saxon House, 211 High Street, Berkhamsted, Herts, HP4 1AD Tel: 01442 870800 Fax: 01442 200700  
Email: [abcpost@abc.org.uk](mailto:abcpost@abc.org.uk) Website: [www.abc.org.uk](http://www.abc.org.uk)

**Plain English Campaign**. PO Box 3, New Mills, High Peak, Derbyshire, SK22 4QP Tel: 01663 744409 Fax: 01663 747038  
Email: [info@plainenglish.co.uk](mailto:info@plainenglish.co.uk) Website: [www.plainenglish.co.uk](http://www.plainenglish.co.uk)

### Trade events

**The National Incentives Show**. London and the National Exhibition Centre, Birmingham – December of each year

### Training organisations

**Management Magic**. Pentre House, Leighton, Welshpool, Powys, SY21 8HL Tel: 01938 553430 Fax: 01938 555355  
Email: [management.magic@border.org.uk](mailto:management.magic@border.org.uk) Websites: [www.border.org.uk](http://www.border.org.uk) and [www.effectiveconsultingmagazine.com](http://www.effectiveconsultingmagazine.com) Training in a range of

personal and business skills including magazine and newsletter production

## Website designers

**Border Management and Training.** Pentre House, Leighton, Welshpool, Powys. SY21 8HL Tel: 01938 55330 Fax: 01938 555355 Email: info@border.org.uk

## Survey providers

**TFI Survey.** Internet and paper-based surveys. 41 Green Lane, Northwood, Middlesex, HA6 3AL Tel: 01923 827095  
Email: tfisurvey@btopenworld.com

## Useful publications and websites

*Brad (British Rates and Data).* Details of advertising rates for British publications. 33-39 Bowling Green Lane, London, EC1R 0DA Tel: 0207 505 8000 Fax: 0207 505 8264 Website: www.intelligencia.com

*Whitaker.* General resource book, with details of addresses of institutions, heads of organisations, country information, etc. Annual. Stationery Office. ISBN 011 7022 799

*Willings Press Guide.* Information on periodicals and newspapers, under categories, e.g. geographical areas, topics, etc. Annual. ISBN 095 089 0251

*Benn's Media Guide.* Similar to Willings ISBN 086 382 5079

*The Handbook of Internal Communications.* Edited by Eileen Scholes. Gower, 1997. ISBN 0 566 07700 0

*The House Journal Handbook.* Peter C Jackson. The Industrial Society, 1976. ISBN 0 85290 135 6

*The Handbook of Communication Skills.* Bernice Hurst. Kogan Page, 1991. ISBN 0 7494 1840 0

*Making the Connections.* Bill Quirke. Gower, 2000. ISBN 0 566 08175 X

*Editing for Industry.* Charles Mann. Heinemann, 1974. ISBN 04 349 1200X

*Public relations, Writing and Media Techniques.* Dennis Wilcox. Longman, 2001 (4th edition). ISBN 032 107 0143

*The Economist's Style Guide.* See: www.economist.com (Partly available on-line and also as a printed publication)

*The Sunday Times Style Guide.* See www.thesundaytimes.com

*Writers' and Artists' Yearbook.* A&C Black, 2003. ISBN 071 366 659 5

*Keeping up the Style*. Leslie Sellers. Pitman Publishing, 1975. ISBN 0 273 00075 6

*English for Journalists*. Wynford Hicks. Routledge, 1999. ISBN 041 517 0087

*Writing for Journalists*. Wynford Hicks. Routledge, 1999. ISBN 041 518 4452

*Oxford Dictionary for Writers and Editors*. OUP, 2000. ISBN 01986 62394

*The Penguin Dictionary for Writers and Editors*. Bill Bryson. ISBN 0670837679

*Essential English for Journalists, Editors and Writers*. Harold Evans.

*The New Fowler's Modern English Usage*. Edited by R W Burchfield. Clarendon Press, 1996. ISBN 0 19 869126 2

*You Have a Point There*. Eric Partridge. Routledge, 1978. ISBN 041 505 0758

*Usage and Abusage*. Eric Partridge. Penguin Reference Books, 1963. ISBN 0837 124 662

*The Complete Plain Words*. Sir Ernest Gowers, TSO 1987. ISBN 014 051 1997

*The Synonym Finder*. J I Rodale. Rodale Press (USA), 1979. ISBN 0 87857 243 0

*The Concise Oxford Thesaurus – A Dictionary of Synonyms*. Compiled by Maurice Waite, BCA, 2002. ISBN 0968 0453 X

*The Essential Law for Journalists*. Butterworths Law, 2003. ISBN 0406959498

*Networking for Success*. Carol Harris. Oak Tree Press, 2000. ISBN 1 86076 161 5

*The New Diary* Tristine Rainer and Jeremy Tarcher, 1979. ISBN 087 477 1501

*Incentive Today*, 3rd Floor, Broadway House, 2-6 Fulham Broadway, London SW6 1AA. Tel: 020 7610 3001 Website: [www.incentivetoday.com](http://www.incentivetoday.com)

New-List.com: notifies subscribers of new email lists on any topic.

Ezine-Tips.com: a source of free information for email newsletter publishers.

Government website for press releases: [www.gnn.gov.uk](http://www.gnn.gov.uk)

General web auction sites: [www.ebay.com](http://www.ebay.com) [www.loot.com](http://www.loot.com)

# Appendix 5

## **Guidance to Contributors**

*As an example of information you can provide to people who write for you, this is the guidance originally given to contributors to Effective Consulting magazine.*

Effective Consulting welcomes contributions. When submitting items, please bear in mind the following guidelines:

Acceptance of all items is at the discretion of the Editor and there will be no guarantee that editorial material submitted will appear in the magazine or in any particular issue of the magazine.

Articles should be a maximum length of 2,000 words and should be original, unpublished work.

Articles should, where possible, be accompanied by a photograph of the author and any other illustrations appropriate to their topic (we can arrange for illustrations if required), plus brief biographical/promotional information on the author. Please note that if photos/illustrations are E-mailed they should be 300dpi jpg. Items sent by post will only be returned if they have labels on the reverse side with the name and address of the person supplying them.

Any materials submitted are entirely at the owner's risk.

Pentre Publications will retain copyright of all items submitted. Authors may re-use their own material which has been published by Pentre Publications on condition that, if it is republished, it is accompanied by the words: 'First published in Effective Consulting magazine'.

Any items accepted for publication may, at the discretion of the Editor, be:

- Placed in any issue of the publication
- Placed on the web or otherwise distributed electronically to subscribers
- Reprinted elsewhere (eg in monographs/collations of previously published Effective Consulting material)

There must be no pre-existing copyright restrictions on work submitted and acceptance is based on this premise.

Sources/references should be quoted wherever possible.

While every care is taken to ensure the accuracy of information published, the Editor and Publishers of Effective Consulting can accept no responsibility for loss or damage, or consequences thereof, caused by error or inaccuracy in the printing, late publication or omission of any editorial or advertising material.

All items should be submitted by E-mail to: [editor@effectiveconsulting.org.uk](mailto:editor@effectiveconsulting.org.uk) or on disk to: Pentre Publications, Pentre House, Leighton, Welshpool, Powys SY21 8HL.

No material from Effective Consulting, may be reproduced in part, or in whole, without the written permission of the Editor.

# Appendix 6

## **Terms and Conditions of Advertising**

*Here are some examples of information you can provide to advertisers – again from Effective Consulting magazine.*

Booking must be made on the appropriate booking form, unless otherwise agreed.

Copy must arrive by the stated copy date.

Advertisements must conform to the mechanical data requirements stated on the booking form. Any additional origination work required will be charged for.

Advertisements must be pre-paid at the rates stated on the current booking form, or a pro-forma invoice should be completed.

Advertisements must comply with any current statutory requirements.

Advertisements will appear in both printed and electronic versions unless otherwise agreed.

Unless a premium position has been requested and agreed, siting of advertisements rests with Pentre Publications.

Pentre Publications retains the right to decline, or to request amendments to, any advertisement which, in its opinion, is unsuitable for the publication.

The Editor and Publishers of Effective Consulting can accept no responsibility for loss or damage caused by error or inaccuracy in the printing, late publication or omission of any advertisement.



We will be pleased to originate advertisements to advertisers' specifications. Details are available on request.

# Appendix 7

## Example of advertising rates, data and production information

### EFFECTIVE CONSULTING ADVERTISING RATES AND DATA:

**Full page – full out (ROM):** 4-colour £1,200; Spot colour £800\*;

Mono £650; Premium position +25%; A4 with 5mm bleeds each edge. (Type area 265 x 180mm)

**Inside front cover:** 4-colour £1,400; A4 full out with 5mm bleeds.

**Back cover:** 4-colour £1,500; A4 full out with 5mm bleeds.

**Inside back cover:** 4-colour £1,350; A4 full out with 5mm bleeds.

**Half page – landscape (ROM):** Full colour £800; Spot colour £550\*; Mono £500; Premium position +25%; Type area 130 x 180mm.

**Half page – portrait (ROM):** Full colour £800; Spot colour £550\*; Mono £500; Premium position +25%; Type area 265 x 85mm

**Quarter page (ROM):** Full colour £500; Spot colour £350\*;

Mono £300; Premium position +25%. Type area 130 x 85mm

**Display box (mono):** £50; Type area 50 x 58mm or 35 x 84mm

**Events Diary listing (mono):** £8 per event listed

*All prices exclusive of VAT*

*For all display ads, 150#, pos film rred or 300 res PDF preferred.*

\* Please ask for details of the spot colour available.

**Special features and inserts can be incorporated; please ask for full details.**

If supplying text or photographs by email for us to use in articles of advertisements, they should be supplied as follows:

**Text files:** In your word processing programme, if possible, save and send as RTF (Rich Text Format). Graphics: Convert colour to 'Greyscale' and save as 300dpi TIF then convert to JPG for easy email. (Black & white 'bitmap' images should be saved and supplied at a minimum of 800dpi.) **Photographs:** If to be printed mono, convert colour image to 'Greyscale' and save as 300dpi TIF then convert to JPG format for easy email.

**Note:** When sending graphics or photographs by email, it saves a lot of telephone time (both yours and ours) if they are converted to JPEG (JPG) format first. All advertisements (including colour can be accepted as 300 dpi pre-press PDFs. If you have any queries regarding format, please contact us for advice and additional acceptable options.

If you do not have the appropriate software or human resources, we will be pleased to put together advertisements for you for a small charge. Please contact us so that we can discuss your requirements. In general, all we will need is a rough idea of your layout concept, your text, and copies of any logos or photographs that you intend to include.

Penre Publications, Penre House, Leighton, Welshpool, Powys SY21 8HL

Tel: 01938 553430; Fax: 01938 555355; Email: [editor@effectiveconsulting.org.uk](mailto:editor@effectiveconsulting.org.uk)

# Appendix 8

## **Setting Up a Website and Electronic Discussion Group**

If you are running a magazine or newsletter, it can be very helpful to have a website. This will enable you to put part, or all, of your publication on the Internet, have additional information accompanying it, interact with your readers, take subscriptions, link to other organisations, and so forth.

Before deciding on what sort of website you need, you should think about what you are going to use it for – for example, to give information only, to supply goods and services, to use as an interactive communication medium, and so on. This will determine what kind of site you need and how complicated it needs to be.

If you only require a simple website, it can be very straightforward to set up and you can probably do it yourself; for more complex requirements you will almost certainly need a specialist to help you.

If you are doing it yourself, the first thing you need to do is to get a domain name (website name or URL). You can choose almost whatever name you like (there are a few exceptions), but may find that your chosen name is already taken, so it is worth having a few options in mind. Your ISP (Internet Service Provider) will be able to register a name for you or you can do it independently.

You will then need to have your site hosted on the Internet and, again, your ISP can arrange this. If your own ISP is not able to offer you the web hosting services you require at a price you can afford, you can check out computer magazines for lists of alternative suppliers – you do not have to have the same ISP for all your computer services. The range of services, and costs, for ISPs varies a good deal, so do research this effectively – and perhaps ask other acquaintances for their advice, before deciding on one.

You will then need to have your site registered on search engines (a kind of directory enquiry service for Internet suppliers). You can do this, or you can find someone who specialises in doing this for their clients. Various things affect the ease with which potential customers can find you on the Internet, and registering with several search engines, and having Internet links to several other organisations will help the process.

If you decide to have a specialist design and register a site for you, you can look in your local newspapers, the telephone directory or computer magazines for suitable people to do the job. *See the resources list for more on this (Appendix 2).*

Once you have your website, it will need to be maintained and updated regularly and, again, this is something you can do yourself or have a specialist do for you. If you have someone do it for you there will be a cost involved, which may be high if you choose to have lots of additions or alterations on a regular basis.

You may also wish to look into the possibility of taking Internet credit card payments for your magazine or newsletter, or associated products and services and this will also involve additional cost and site complexity.

Finally, you might wish to set up an Internet discussion group – probably as a readers' forum, where readers can exchange thoughts and ideas with each other and with you. To set up a discussion group you can use one of the free Internet services that specialise in this, or you can use specialist software to put a discussion forum up on your own site.

# Appendix 9

## **Projects on Magazine Production – for Schools and Colleges**

If you are involved with students and wish to give them an interesting and practical project to do, magazine production can be an ideal choice. This section will give you some ideas on how magazine production can be used as the basis for project work.

### **Objectives in using magazine production as a topic**

In schools and colleges, a project on magazine production can achieve a range of purposes, for example:

- developing planning, research and project management skills
- developing financial skills
- developing questioning and listening skills
- developing presentation skills
- developing writing skills
- developing design and production skills
- developing editing, proof-reading and checking skills
- developing teamworking and collaborating skills
- developing objective setting and priority management skills
- developing time management skills
- developing publicity and marketing skills
- enhancing awareness of current issues and events
- exploring local community issues and activities
- Enhancing responsibility

Working on a magazine project will give students a range of experience and develop their general abilities to relate to others, to work as part of a team, to undertake defined roles, to produce a product to agreed time and standard criteria and to use a range of skills that are invaluable in business generally.

## Activities involved in projects on magazine production

Some tasks which could be set to students are the following:

- agreeing roles in the project
- choosing a name for a publication
- deciding a format and size
- producing a budget
- researching specific issues
- selecting subjects for interview
- interviewing chosen subjects
- writing articles, news items, interviews, advertisements, etc.
- creating an advertising/PR campaign
- writing up learning from the project
- making presentations on the project

There will be many other possible activities and those above are intended simply as a guide.

## Topics

Some examples of suitable topics for educational projects in this area are:

- a magazine for a school or college (for example, the students' own school or college)
- a magazine for a community (for example, the local community in the students' area)
- a magazine on a specific subject (for example, woodworking, geography, computers, sport)
- a magazine on a specific issue (for example, disability, drugs, how to get a job, relationships)

Your school or college may have its own preferred topics, or students may be invited to come up with a topic of their own.

## How to get started

Here are a few suggestions for getting the project off the ground:

- **Have one adult as facilitator of the project.** This person will need skills in communications, teambuilding and facilitation; if they have

magazine production skills too that could be an excellent asset, as long as they do not have a rigid or out-of-date approach to the topic.

- **Have a professional advisor/mentor to the project.** This could be a journalist, an editor, a designer, a printer or someone similar. Having this kind of input is not essential, but could be an invaluable aid, particularly if the person facilitating the project has none of these skills personally.
- **Provide basic information and materials.** Materials needed will depend on the scope of the project. If the project is a substantial one, as many of the following should be included as is possible:
  - a copy of this book
  - a computer with software for word processing, graphics, page design, spreadsheet facilities, financial planning, a scanner and a colour printer (some of these possibly donated by local firms as a sponsorship exercise)
  - photocopying facilities
  - a cassette recorder, microphone and tapes
  - a drawing board and large sheets of paper for layout design
  - a telephone
  - a dedicated room for the duration of the project where meetings and interviews can be conducted and work materials displayed
  - printing facilities (possibly donated by a local firm as a sponsorship deal).
- **Arrange visits to organisations such as a commercial magazine producer, a printer, a graphic design studio, a telemarketing agency.** This will give students an insight into the working conditions, technology, activities and pressures involved in magazine production. It may be that different groups could visit different places and then compare notes as part of the total exercise.
- **Get students to keep an ongoing 'log' of activities and progress.** This will help them manage their time, record their activities and act as a base for a final report or presentation on the project as a whole. The log can be kept manually or it can be held on a computer as part of a total project management process.
- **Arrange an end of project event.** This will give students an opportunity to present their work and to get feedback on their results. The event can act as a motivating activity and, if possible, people involved in commercial magazine production can be asked to assess the students' performance and results.

# Appendix 10

## Sample Press Release

**PRESS RELEASE  
LAUNCH OF NEW MAGAZINE  
FOR INDEPENDENT MANAGEMENT CONSULTANTS**

March 2001 saw the launch of 'Effective Consulting', a magazine aimed at independent management consultants. The publication is also expected to have secondary readerships of people in larger consultancy practices, internal consultants and other sole traders.

The magazine has a lively, practical focus, aiming to enhance readers' effectiveness, bring an international perspective to their activities, provide a forum for exchange of ideas and practices, present new developments and research, encourage personal networking and promote interest in, and understanding of, consultancy in its many forms.

Published bi-monthly by Pentre Publications, the magazine contains regular columns, one-off articles and special feature sections. Elements include case studies, consultancy techniques, overseas working, performance coaching, financial advice, networking opportunities, course and conference listings and much more.

The first issue contains some fascinating articles, such as how to use 'horse whispering' in leadership development, Delphi study scenarios for the consulting market, how **not** to give a presentation, the tax implications of working from home, and the impact of environmental issues on management, as well as the special feature on health and fitness which incorporates advice on health screening, exercise, nutrition and stress management.

The magazine is available on subscription at £24 for six issues (seven if readers subscribe from Issue 1). Further details, and a subscription form, may be found on the magazine's website, or from the publishers, and the whole of the first issue is also available FREE on the website at: [www.effectiveconsulting.org.uk](http://www.effectiveconsulting.org.uk)

For more information contact the Editor (Carol Harris) at: Pentre Publications,  
Tel: 01938 553430; Fax: 01938 555355, E-mail: [editor@effectiveconsulting.org.uk](mailto:editor@effectiveconsulting.org.uk)

23 March 2001  
ENDS



# About the Author

Carol Harris has been involved in writing, editing and publishing for many years.

Some of the magazines she has edited are:

*Rapport* (The Association for Neuro-Linguistic Programming)

*Image* (Arts Council of Great Britain)

*Afghan Review* (Southern Afghan Club)

*Brent Goose* (Brent Health District)

*The Cord* (Hungarian Puli Club)

She is also the publisher and editor of *Effective Consulting* magazine.

As well as magazine production, Carol has written the following books:

*The Elements of NLP*

*NLP: New Perspectives*

*NLP Made Easy*

*Think Yourself Slim (and the Super Slimming booklet, card and tape set)*

*Networking for Success*

*Consult Yourself – The NLP Guide to Being a Management Consultant*

*The Trainer's Cookbook*

*How to be your own Management Consultant (co-author)*

She has also produced the 'Success in Mind' series of audiotapes, which include:

*Active Job Seeking*

*Creating a Good Impression*

*Super Slimming (plus booklet and card set)*

*Super Self*

*Handling Social Situations*

Apart from her publishing activities, Carol runs an independent training and consultancy practice – Management Magic – which provides consultancy, training, coaching, mentoring and facilitation for individuals and organisations, largely based on the application of NLP (Neuro-Linguistic Programming). Prior to establishing Management Magic, she was Director of Personnel and Administration for the Arts Council of Great Britain and, for four years, Chair of the Association for Neuro-Linguistic Programming.

For more information on Carol's publications, courses and other activities, see the following websites:

[www.border.org.uk](http://www.border.org.uk) and [www.effectiveconsultingmagazine.com](http://www.effectiveconsultingmagazine.com) or write to: Carol Harris, PO Box 47, Welshpool, Powys, SY21 7NX or email: [editor@effectiveconsultingmagazine.com](mailto:editor@effectiveconsultingmagazine.com)

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