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

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

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

-- Tim Holmes, author of Inside the Magazine

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

-- Victor Navasky, editor of The Nation

Description

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

Copies of most of the magazines we will study are available at the Library, and some assigned readings will be either handed out in class or available for photocopying on reserve. You will, however, need to purchase the books listed below, available at the University Bookstore.

- W. Strunk and E.B. White, *The Elements of Style*
- James Thurber, *The Years with Ross*
- ...plus a course packet to be purchased in Fisk 207

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

- David Abrahamson, *Magazine-Made America*
- Sheridan Baker, *The Practical Stylist*
- Sammye Johnson, *The Magazine from Cover to Cover*
- Kogan Page, *Le Mot Juste*
- David Sumner, *The Magazine Century*

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

**Midterm Examination**

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

**Written Assignments**

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

Because history has shown that there are major incompatibilities between the university servers and third-party e-mail systems such as Gmail, Yahoo and AOL, it will be essential that, for this term, you use your university e-mail address and **turn off all forwarding to other systems that might be in effect.**

To sign up to our listserv, send a one-line message (no subject) reading:

<SUBSCRIBE MEDILL-EM YourFirstName YourLastName> to the following address:
<LISTSERV@LISTSERV.IT.NORTHWESTERN.EDU>. Recheck your e-mail 10 minutes later, and if you successfully signed up, you will have received a "welcoming message" with specific instructions. Please follow them.

I take it as my obligation to return your written assignments to you promptly, usually before the next class. They will be returned in your own student folder in a large black box in the foyer of Fisk 201. Please check the bottom of the folder, because occasionally I may leave you a small note.

**Grading**

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

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

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

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

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

**Jan 8 and 10 (Week 1): Introduction**

Course Introduction

Assignment No. 1.0 Best Magazine (see listserv "Welcoming Message;" due on listserv tomorrow; Subject line: "YourName's Best Magazine").

Assignments (due next class meeting unless otherwise specified): Workbook
Assignment No. 1.1 Autobiographical essay
Assignment No. 1.2 Magazine research

**Jan 15 (Week 2): Principles of Magazine Editing**

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

Assignments: none.

**Turn in Autobiographical Essay (two hard copies, please).**

**Jan 22 (Week 3): Editorial Philosophies and Positioning.**

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

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

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

**Jan 29 (Week 4): Editorial Craft/Manuscript Acquisition.**

Recitation: Real Simple.

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

Assignment: No. 3 Response to story proposal or letter of assignment (to listserv; Subject line: "YourName's Response to NameOfAuthor's Proposal"); Assignment No. 4 Candidate contributor memo (to listserv; Subject line: "YourName's Candidate Contributor Memo"); Readings: Strunk and White's The Elements of Style, Chapter I (please bring book to next class meeting).

**Feb 5 (Week 5): Editorial Craft/Manuscript Editing & Information Resources.**
Recitation: **Essence.**

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

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

**Feb 12 (Week 6): Editorial Craft/Design Issues: Concepts and Technology.**

Recitation: **Politico.com**

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

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

**Feb 19 (Week 7): Editorial Craft/Titles, Blurbs and the Dummying Process.**

Recitation: **RealizeMagazine.com.**

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

Midterm examination review; supplemental midterm punctuation test.

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

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

**Feb 26 (Week 8): Editorial Issue Planning and Budgeting.**

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

**Midterm exam turn-in deadline** - Subject: Midterm_Lastname, Firstname.pdf

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

**Mar 5 (Week 9):** Editorial Legal Issues and Departmental Relationships.

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

**Turn-in deadline for Category Recitation.**

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

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

**Mar 12 (Week 10):** Editorial Management Considerations and Strategies.

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

Course conclusion & evaluation.

The future of magazines; their potential role in the digital world; the complete editor.

**Final exam turn-in deadline** - Subject: Final_Lastname, Firstname.pdf
**Initial Assignments**

1. Autobiographical assignment.

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

2. Recitation assignments.

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

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

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

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

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

Allure
Real Simple
Essence
Politico.com
RealizeMagazine.com
Salon.com

...plus selected blogs.

Sample Individual Recitation

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

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

Persona/Premise: NYW is a college educated, 37-year-old female, married to a New Age, non-assertive husband and living in a charming West Village brownstone. She doesn't have a driver's license and drinks white wine spritzers. A bit world-weary and at times confused by her love/hate relationship with the city, her best defense is her sense of humor and a well-developed appreciation of the absurd; she sometimes sees herself as a slightly more chic version of the smart, funny character played by Julie Kravner, the sister on the television show, Rhoda. Though NYW genuinely loves ideas and thinks that most conventional women's magazines are at best banal and at worst demeaning, she is certainly not an intellectual. She occasionally imagines herself to be the female equivalent of Esquire (with all the literary pretension that implies), but she knows that, at heart, she is far more compelled by the explicitly emotional dimension of stories. She has a wide, almost manic, range of interests, and certainly enjoys the arts, theatre and museums the city has to offer. But despite a willingness to deal occasionally with heavier subjects, her real forte is coming up with truly original ways to talk about celebrities and celebritude.
**Structure:** NYW is a departmentally driven magazine, but the dozen departments in each issue change somewhat from issue to issue. The most representative include "Power of the City," profiles of successful women; "Neighbors," a sort of celebrities-in-the-laundromat department; "Neighborhoods," NYW's way of looking at the city as a collection of hometowns; and "Loose Lips," a gossip column. Feature titles from a typical issue include "Their Town: Actresses Swoozie Kurtz and Judith Ivey Have an Intimate Chat;" "Anna's Tangled Destiny: A Defiant Woman's Pride Defines Her Harsh Existence;" "Getting Done: The Tyranny of Hairdressers;" and "What We Won't Tell our Children: Forget About Sex, Today's Real Taboo Is Much Dirtier." There also is a separate "Style" section focusing on fashion.

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

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


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

**Bibliography:**


Sample Category Recitation

CATEGORY: NEWSWEEKLIES

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

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

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

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

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

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

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

Overview: As the 24-hour news cycle of cable has upped the ante in regards to news coverage in daily newspapers, it is also having an effect on the weekly newsmagazines. Traditionally, the weekly newsmagazine category has been the public’s go-to guide for a rundown of the past week’s news items. The public reads weekly newsmagazines as a way of getting more in-depth analysis of the issues that they read about in the daily newspapers. Weekly newsmagazines take events and issues and begin to dissect the various parts to tell the full story. They look at all sides and discuss players and situations
the dailies do not have time or space to cover. From The Economist (the oldest in our group) to People (a spin-off from Time), the modus operandi is to look past the news of the day and really figure out how it will affect its readership. In the past 10 to 12 years, many of the publications within the primary category have begun to shift much of their news coverage to celebrities in order to compete with the magazines within the secondary category. They have become much more “chatty” and less “newsy.” Heavier pieces on the economy are cut down to accommodate more pages for book, film and theater reviews. Celebrities share the covers with politicians more often now than 20 years ago.

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

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

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

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

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

**Bibliography:**


Steigerwald, Bill, Gilbert, Matthew and Walker, Tom. “McCain Has It Covered, at Least When it Comes to Newsweeklies.” Minneapolis Star Tribune, 12 February 2000, 10E.

### COMPETITIVE EDITORIAL DATA

**Category:** Weekly newsmagazines

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#### EDIT STRUCTURE

- **Depts + Columns**
  - 60.0
- **Departments**
  - 59.0
- **Columns**
  - 1.0
- **Features**
  - 8.0

#### EDIT STRUCTURE, avg %/issue

- **Depts + Columns**
  - 88%
- **Features**
  - 12%

#### EDIT CONTENT, avg pages/issue

- **Business**
  - 16.0
- **Culture/Entertainment**
  - 9.0
- **Education**
  - 0.0
- **Health/Fitness**
  - 0.0
- **International News**
  - 20.0
- **National News**
  - 12.0
- **Sports**
  - 0.0
- **Technology**
  - 8.0
- **Other**
  - 3.0
- **Total (check sum)**
  - 68.0

#### DESIGN PARAMETERS

- **Text Density, avg %/issue:**
  - Depts & Columns: 58%
  - Features: 40%
  - Average Density: 40%
- **Word Counts, avg %/issue:**
  - Words/Full Page: 1,216
  - Words/issue: 74,419
- **Photos & Illustrations, avg %/issue:**
  - Total P&I: 92%
- **Logotype:**
  - Times New Roman
- **Body Font:**
  - Times New Roman
- **Title Font:**
  - Times New Roman
- **Trim Size:**
  - 8 x 10 1/2

#### STAFFING CONSIDERATIONS

- **Total Editors/Design:**
  - 0
- **Staff:**
  - Edit Staff: 49
- **Staff Productivity:**
  - Edit P&I/Ed+Des: 40/0/1
- **Staff/issue**
  - 1.0
- **Staff/Contributor, avg %/issue:**
  - Staff/Written: 47.3
  - Written Words: 2,338

#### ESTIMATED COSTS

- **Annual Editorial Budget:**
  - $ 323,207
  - $ 1,318,461
  - $ 4,073,827
  - $ 2,129,517
  - $ 948,457
  - $ 3,525,250
  - $ 3,212,995
- **Circulation:**
  - 290,590
  - 2,964,447
  - 3,938,497
  - 2,086,502
  - 910,363
  - 2,182,331
  - 3,093,425
- **Cover Price:**
  - $ 2.95
  - $ 3.50
  - $ 3.50
  - $ 2.95
  - $ 3.50
  - $ 2.95
  - $ 2.95
- **Ad Rate 1pg 1X&BW:**
  - $ 18,600
  - $ 107,590
  - $ 128,100
  - $ 72,765
  - $ 57,400
  - $ 114,000
  - $ 179,000

#### BUSINESS SUMMARY