



mag·scene

Careers in magazine and business media

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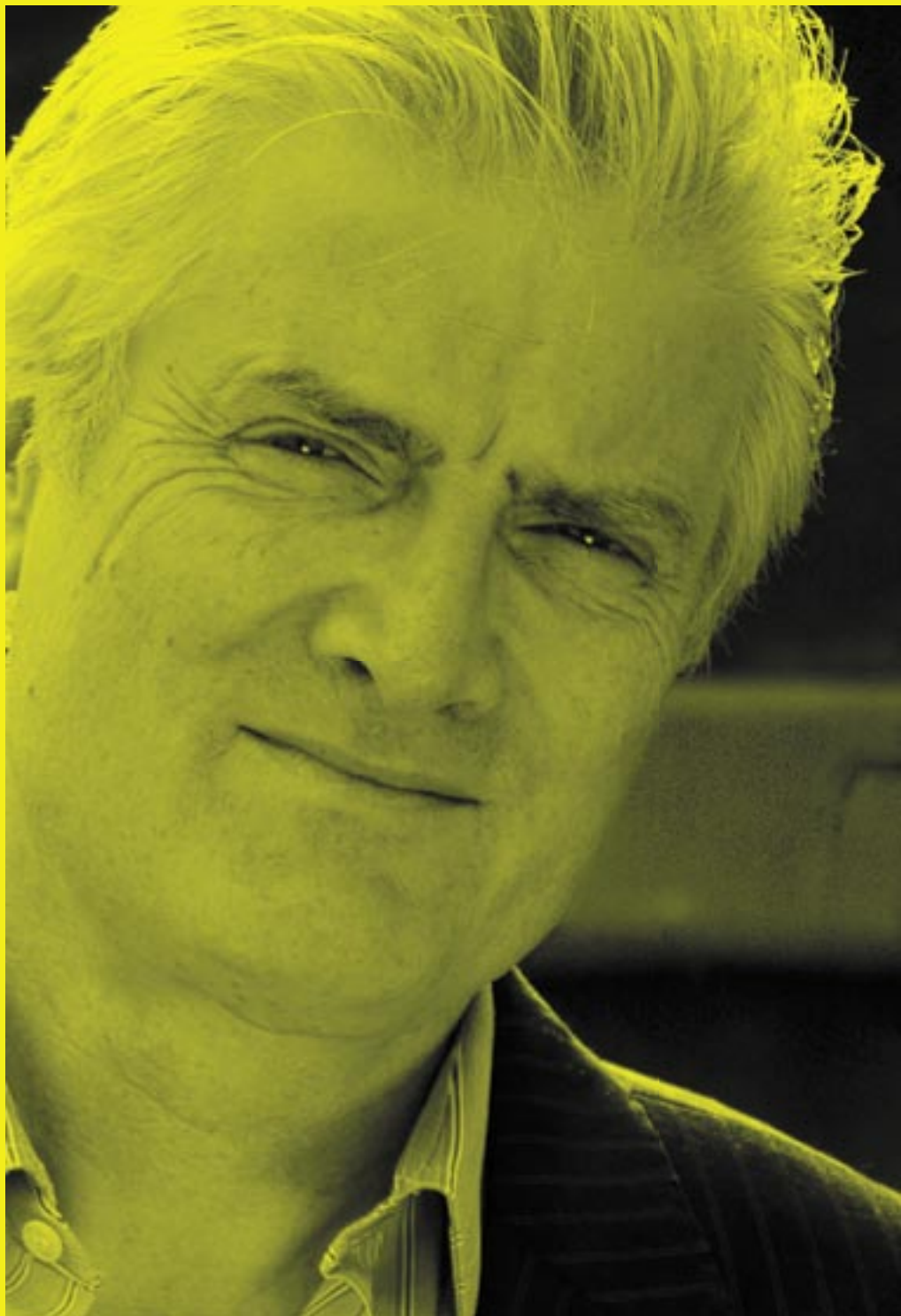
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the
future
is in
your
hands



If you want to be part of the challenging, changing and exciting world of magazines then read on – and believe in yourself.

Once upon time getting your first break on magazines was a game of lucky dip – a chance encounter with a friend of a friend or the incredible good fortune of having your umpteenth speculative letter opened by someone who could remember what it had been like getting started.

Well, that was life before the PTC – and the good news is that by reading this you've just started what I hope and believe will be a far more fair, safe and direct journey. Your destination will be a job in what I feel is one of the most exciting and rewarding industries – magazines.

The PTC is our industry's lead body and as such is the guardian of our future success and well-being by ensuring that a continuous stream of talented and creative people flows into our business.

Magazines, despite what you might have read or been told, are in a sweet spot. We are second to none at serving people with a passion for just about anything you can imagine. We build communities of interest. We understand our readers. And we are the original wizards of show-and-tell with skills that are timeless and transferable. Magazines are more than the ink and paper they're usually written on. Magazines are an experience. And we are up to our waists already in the digital future.

If you pledge your future to us then I can guarantee you without hesitation a career of opportunities. So if you want to be part of the challenging, changing and exciting world of magazines then read on – and believe in yourself.

Nicholas Brett
PTC Chairman, Deputy Managing Director
and Group Editorial Director, BBC Magazines

You need to think about what kind of role would interest you the most...

This guide hopes to give you a taste of the variety of job opportunities available to you.

You're probably reading this guide because you've just finished college or university and you're wondering what to do next. You want to work in a dynamic industry which is people focused and fun. You are passionate about communication and you love all things media.

If this sounds like you, then read on.

Magazines inform and entertain people of all ages on a whole range of subjects. They come in all shapes and forms and have developed from the traditional print format we all know and love, to the easily accessible online versions that we can no longer live without.

Consumer and business media is a diverse and exciting industry and is today worth just over £7.5 billion! In 2006, there were over 8500 magazines published in the UK. A whopping 60 per cent of these were business titles and 3000 were print directories. The customer magazine market is also huge and is currently the second fastest growing medium, only behind online.

And then there is the small matter of online. In a recent survey conducted by The UK Association of Online Publishers, 48 per cent of respondents favoured their publication's website for ease of access. The benefit of online is that it can provide instant, on demand content, which is really attractive to consumers. This has had a huge effect on all sectors of the publishing industry as cross-platform media is being embraced by all.

However, this is certainly not to say that online is replacing good old print magazines. Half of the surveyed respondents rated print magazines as more satisfying than the website, but a dominant theme of the research was that audiences trust the content brand over and above the medium by which it is delivered.

Websites and print magazines fulfil very different and distinct consumption needs and work together in perfect partnership.

The average UK adult now purchases as many as 30 magazines a year and it's not just readers who are enthusiastic. In 2006, advertisers spent £1016m in business media and £812m and £788.8m in consumer and customer magazines respectively.

So if this has confirmed your thoughts that magazine publishing is a fantastic career option to take, you now need to think about which area of publishing would suit you best. There are various sectors within the magazine and business media industry, each appealing in their own different way.

You also need to think about what kind of role would interest you the most. With the explosion of multi-media publishing has come a whole assortment of new jobs that you may not even be aware of.

This guide hopes to give you a taste of the variety of job opportunities available to you within consumer and business media. Now you need to make the decision that you want to be part of it.

Consumer magazines

You never quite know what subject you'll be exploring next.

Whether the content is news, real-life features, reviews or fashion spreads, people working in consumer publishing must have an interest in popular culture and be able to keep up with the latest trends

Famous titles, glossy formats and content that's all about entertainment... Welcome to the glamorous and competitive world of consumer publishing

Name a magazine. *Vogue? Heat? Cosmo?* Consumer publishing is the 'famous' end of the magazine industry. There are currently over 2500 consumer magazines to choose from and with 82 per cent of all women as well as 69 per cent of men, regularly reading a consumer title, we clearly can't get enough.

Consumer magazines are intended for a wide general audience and there is a title available for every lifestyle. People mainly read consumer magazines for entertainment and information, whether it is to catch up on celebrity gossip, read the latest film reviews, see this season's fashion or get some handy DIY tips.

Consumer magazines cover a broad content, so you never quite know what subject you'll be exploring next. Whether the content is news, real life features, reviews or fashion spreads, people working in consumer publishing must have an interest in popular culture and be able to keep up with the latest trends.

Producing magazines that look and feel fabulous is a big focus for consumer publishers. With so many titles covering the shelves of our local newsagents and supermarkets, it is a great front cover that sells the magazine.

Publishers want you to spend some time with the magazine, and if it looks good and you keep it for longer, advertisers will be more interested in buying space.

Working in consumer publishing is a lot of fun. It's true, you do get lots of exciting invites and find you can often wangle your way into VIP events where you would otherwise be turned away, but it is also a lot of hard work.

Magazines have to come out, no matter how late you were up the night before, schmoozing with celebs.

With the boom in multi-platform publishing, jobs in magazines are getting harder - it is no longer just a case of meeting your monthly or weekly print deadline, but also your daily web updates and more.

These days, consumer magazines are super brands, with the print product often extending online, across events and even abroad!

The best thing about working in consumer publishing is that the product you work on is so well-known. It is the most rewarding feeling to see someone reading your magazine on a train or to tell someone new what you do for a living and have them respond with "wow!"

It is for this reason that it is also so competitive. Getting your foot in the door can be difficult but work experience gives you an insight into what the work is really like and also proves your dedication.

The industry needs energetic people who can make it happen. If working in consumer publishing is what you really want, don't give up. Relentless it is, but boring it isn't - if people and consumer magazines are your real passion, you'd be mad to swap this career for any other.

Specialist titles

Specialist publishing can offer an incredibly challenging career as it will really test your knowledge of a particular subject.

Team sizes are sometimes smaller on niche titles, which means that roles are often broader, making it a fantastic place to get an overview of the publishing process

From fly fishing to science fiction, there's a wealth of dynamic special interest titles out there, driven by knowledge and a sense of community

Ever wished you could turn your hobby into your job? Special interest publishing is made up of magazines that focus on specific topics. They give a huge amount of depth and insight into a whole host of subject areas, and range from the slightly quirky to the down right obscure.

Specialist publishing can offer an incredibly challenging career as it will really test your knowledge of a particular subject. Team sizes are sometimes smaller on niche titles, which means that roles are often broader, making it a fantastic place to get an overview of the publishing process and really learn the magazine craft.

If you are passionate about a certain subject matter you already have a headstart as experts in the field are always in high demand. If you don't have specialist knowledge in anything in particular, then you need to show an understanding of how magazines communicate with their readers, and have the right skills to blend with the rest of the team.

To work in specialist publishing you need loads of imagination as you must be able to come up with fresh ideas and new angles on how to approach the same topic.

Niche titles may have more technical pages than general consumer magazines as they need to be able to go into a lot of detail. Advice pages also play a big part in the content as readers will use the magazine to get loads of practical tips.

Niche titles can sometimes bring a new range of jobs, for example, if people are often employed purely to test and review products.

Special interest titles are the perfect partner to any hobby or passion as they can engage readers so strongly and create a real sense of community. It is very important that they connect with their audience on a number of different platforms, such as online and at events, so that they can make contact more than just once a month or week through the print magazine.

The special interest market is doing really well at the moment as advertisers jump at the chance of putting adverts in front of audiences who are genuinely interested and therefore more likely to give a response.

It is likely the future will bring an increase in niche magazines, as we will see titles being launched which cover just about every subject area you can think of. No matter how random, if it targets something new and interesting, then it can succeed. The growing sector offers lots of opportunities to newcomers to the industry, and hey, having a day job that is also your passion definitely beats working for a living!

Customer publishing

Publishing agencies are contracted to create brand-based titles, in partnership with the brand owner...

The aim of each magazine is to create engaging and inspiring content that tell stories relating to marketing that particular brand, so that the customer is genuinely interested in the content

Sky, Waitrose, M&S – more and more big brands are reaching out to consumers through the power of magazines, in the booming sector that is customer publishing

Customer publishing is booming at the moment as more and more companies cotton on to how effective magazines can be as a marketing tool.

The concept is simple: take the medium of magazines, which everyone knows and loves and let the brand talk directly to the customer.

Result.

So, how is it different from traditional magazine publishing? Well, publishing agencies are contracted to create brand-based titles, in partnership with the brand owner, for example *Your M&S Magazine* or *Waitrose Food Illustrated*. You are working on behalf of a client and delivering to a specific brief.

The mixture of core publishing skills and an understanding of brands and marketing, means that customer publishing agencies are able to create editorial content that really targets the reader on a personal level. The fact that 79% of today's population reads a customer magazine and companies that have customer titles as part of their marketing mix enjoy an average of 8% sales uplift prove how well the sector is doing.

Customer magazines can come in the form of consumer or business and professional titles and there is no typical approach to producing a title as every brand is different. The aim of each magazine is to create engaging and inspiring content that tell stories relating to marketing that particular brand, so that the customer is genuinely interested in the content.

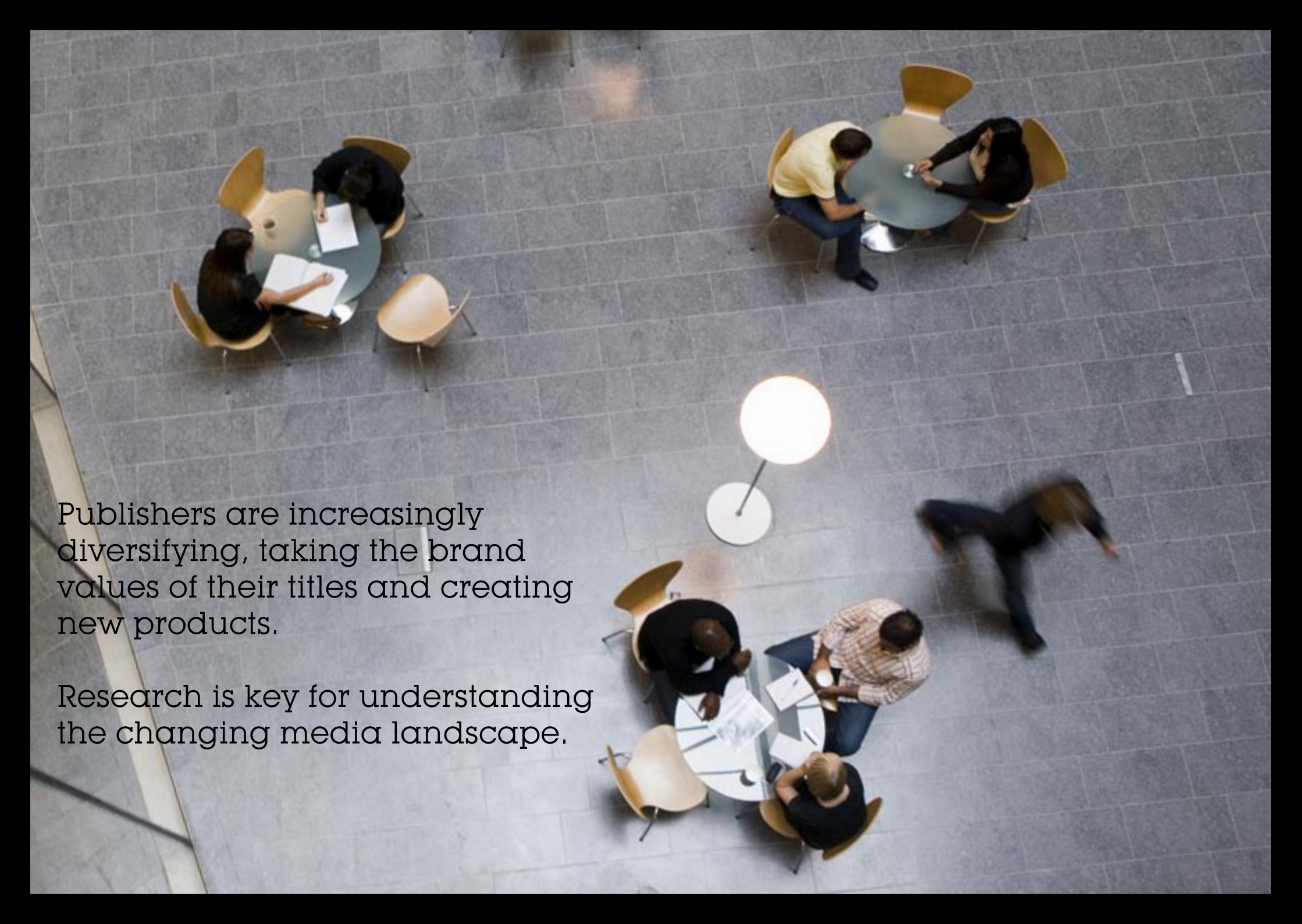
There are a number of ways that customer magazines reach their readers; for example by being available to pick them up in a supermarket or sent out on subscription as part of a clubcard scheme. Publishing agencies will measure data to make sure the product is being delivered in the best way to reach the most readers. Although some customer titles will charge a cover price, many are free as the real value comes from getting your marketing message across to your customers.

If you have a magazine that clients have confidence in and you are able to deliver consistently well, then you have the launch pad to extend this brand further, for example, on the internet, or by producing catalogues and running events.

People coming into this sector need to think of themselves as marketers. They need to be flexible and open minded and, most importantly, be able to listen to their client's needs.

Customer publishing is a really exciting industry to get into as it's constantly shifting, it will stretch your skills and experience and you must combine creative and commercial impact.

The future is likely to see an increase in the number of customer titles around as pretty much any company in need of a marketing boost could end up contracting an agency to produce a title for them. The opportunities are limitless.



Publishers are increasingly diversifying, taking the brand values of their titles and creating new products.

Research is key for understanding the changing media landscape.

Business media

The business media sector makes its money by providing must-have information that business people will pay for if it makes their job easier and gives them an edge over their competitors.

This can come in the format of news, features, analysis and data.

Accuracy is key

Trusted brands that must constantly deliver expertise with entertainment, business titles provide one of the world's most successful and challenging media sectors

Business and professional publishing, which you might know as B2B, connects groups of professionals and is one of the world's most successful media sectors.

The business media sector is driven by information. Business publishers are rich data providers, offering really useful sector news and analysis while still engaging their readers with core publishing skills.

They make their money by providing must-have information that business people will pay for if it makes their job easier and gives them an edge over their competitors. This can come in the format of news, features, analysis and data.

Business publishers are constantly looking for the most appropriate way to reach their readers in their busy work environment and the growth of multi-platforms has enabled them to find new ways of engaging their audiences. Providing valuable information that is both attention grabbing and easily accessible is a must whether it's through the print magazine or website, or via mobile updates or conferences.

The internet and conferences are two extremely important areas for business publishing as they both create audience interaction, improve engagement and increase brand loyalty. Events give readers and publishers the opportunity to meet face-to-face and the internet allows users to search for information that is the most relevant to them.

Accuracy is key to business publishing as you are communicating with industry experts who don't have time for information that isn't up to scratch. Readers who trust and rely on the print magazine will then be more likely to visit the website and attend events.

Business publishing may not sound like the sexiest part of the media to work in, but this couldn't be further from the truth.

Business publishers are at the forefront of cross platform developments and making a lot of money in the process, thank you!

No one quite knows how the expansion of business media services will pan out over the next few years and it's a very exciting time to be joining this sector.

The best thing about working in business and professional media is that it offers a really tangible sense of community. You are constantly out there meeting your readers and advertisers and understanding exactly what makes them tick. And what is the most important rule in publishing? Knowing your audience.

Directories and data publishing

The directory and data publishing sector needs creative people who can extract raw data and transform it into something that really appeals to its audience.

This can be achieved by gathering highly complex information and delivering it in the most useable way.

To work in data publishing you need to have an in-depth understanding of the marketplace and an incredibly logical mind

*Good information is worth its weight in gold...
Which is where the valuable sector of directories
and data publishing comes in*

Although you may not realise it, directory and data publishing are valuable sectors of publishing and today contribute well over £1 billion to the UK economy.

You are probably already familiar with many directory and data publications through household names such as *Yellow Pages*, *BT Phone Books* and *192.com*, as well as titles specific to a niche sector, such as *Benri's Media Guide*, which has detailed information about business and consumer press, TV, radio and more.

Directory and data publications provide a source of listings and value added information, and are an obvious spin off from business and professional magazines.

At one end of the industry is the compilation of names and contact details, to then be sold as directories, and at the other end of the scale are buyers' guides, giving detailed information on specific business sectors, such as *ESI Interior Design*, a compendium of products and services for interior design and fit out, and *Guide to Port Entry*, the world's most comprehensive port and terminal guide.

The directory and data publishing sector needs creative people who can extract raw data and transform it into something that really appeals to its audience.

This can be achieved by gathering highly complex information and delivering it in the most useable way.

The internet is obviously a great medium for delivery as users can go and retrieve the exact information they require, but information is also delivered by sending newsletters, compiling reports or using the research to theme a conference.

To work in data publishing you need to have an in-depth understanding of the marketplace and an incredibly logical mind. The compilation and analysis of research is very different from writing an article and requires meticulous attention to detail. You need to be able to see the bigger picture and then dig really deep.

The selling of data is big business and the trick for making money online is to offer unique information.

This is why data publishers are in a fantastic position to make money from the internet – they can charge consumers for web subscriptions where the rest of the media industry may struggle. With the huge potential that online information brings, data publishing is anything but dull.

Online publishing

Online publishing brings a whole host of fresh challenges, and many new job opportunities. Whether you are looking to work for a digital-only publisher or for a traditional print publisher with online presence, you simply can't ignore the revolution.

Having a much-sought-after range of technical skills will give you a great headstart, but for the best lesson in how digital publishing really works you simply have to consume it

*Interactive, immediate, evolving, pioneering
– the virtual arena of online publishing is leading
the way in industry change*

Our lives are changing. People are on the move a lot more and we are requiring on demand, instant content whenever and wherever we are. Cue online publishing.

There is nothing quite like eating your favourite chocolate bar whilst flicking through a glossy magazine to pass the time on a long train journey – people will always love reading and buying print magazines.

If you count up the number of your friends, however, who own or have access to a mobile phone, MP3 player or laptop, you will realise how the introduction of new technology is revolutionising the way we consume media.

Magazine publishers now consider themselves as content publishers where their aim is to make money from creating content across many different platforms.

Ten to 15 years ago, magazine publishers had a lot of content to play with and decided they should establish some kind of presence online. In the early days publishers were simply posting chunks of the printed version online in the hope of driving copy sales. Publishers soon realised, however, that this didn't cut it.

As more and more media owners recognised the benefit of going online and magazine publishers realised they were competing with the whole of cyberspace, they had to up their game.

Consumers' expectations are higher than ever before and the explosion of blogs and networking sites has identified the importance of being able to interact with the content as well as be able to personalise your own online space.

Mobile technology and the introduction of downloadable podcasts and videocasts has meant that consumers can now access instant content no matter where they are. The internet offers loads of exciting opportunities to publish content in ways never seen before.

Print magazines are great for in-depth discussion and analysis, video clip and forums are perfect for online. And it doesn't stop there. The use of mobile phones is set to grow, and provides the ideal platform for breaking news updates and audience voting.

Online publishing brings a whole host of fresh challenges, and many new job opportunities. For example an SEO (search engine optimisation) manager ensures your website comes up at the top of search engine results, while a web trafficker will monitor the number of hits on your site. Then you also have web designers, online marketers and videographers making video clips. In this virtual arena, techies are as important as journalists.

As the next generation to enter into publishing, you'll have the distinct advantage of having grown up amongst digital developments. Whether you are looking to work for a digital-only publisher or for a traditional print publisher with online presence, you simply can't ignore the revolution. Having a much-sought-after range of technical skills will give you a great headstart, but for the best lesson in how digital publishing really works you simply have to consume it.



Loaded

Ian Dewsbury
Picture Researcher

Becky Quinn
Senior Designer

I'm looking for a fabulous picture but what I need is for someone else to go through the contacts sheet with me who knows things like where the headline will sit and where the pictures and copy will go.

I don't think along those lines, which is where our designer comes in.

There may be a better looking picture in my eyes, but together, we can pick out the best one in terms of overall fit on the page and how it tells the story.

Ian Dewsbury

Editorial

The editorial team is responsible for generating ideas, designing the magazine, sub-editing and producing it.

You must offer a balance of what the readers expect, along with something new to keep every issue fresh.

♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

IN A NUTSHELL
MUST BE ABLE TO
UNDERSTAND THE READER.

CONSTANTLY WORKING
TO DEADLINES.

COMMUNICATING
ACROSS PLATFORMS.

OFTEN THE FACE OF THE
MAGAZINE, MUST LIKE
TALKING TO PEOPLE.

STARTING SALARY
£19,000 - £22,000 PA

The substance on every page, editorial is the heart of any magazine; without it you've got nothing

The editorial team is responsible for generating ideas, designing the magazine, sub-editing and producing it. You must offer a balance of what the readers come to expect and identify with, along with something new to keep every issue fresh.

A successful editorial department is incredibly organised and efficient, and will ensure that deadlines are met and that the magazine comes out within budget. On the commercial side, if you don't have a compelling magazine then advertisers won't want to pay to be in it.

Editors head up the editorial team and oversee the entire content of the magazine and anything else that extends from this. Next in line is the deputy editor, with a team of journalists below and often an editorial assistant to support the entire team.

A typical day for an editorial assistant or junior reporter would vary depending on how close to deadline you are, but could entail researching, interviewing and writing up stories, as well as attending functions.

On the art and production side, there is an art editor, responsible for the design of the magazine and a chief sub-editor who will check for accuracy and tone. Depending on the type of magazine, you may have a news team and a features team, as well as a few specialist writers.

Then the content of your magazine will vary depending on if you are writing for a business and professional title, consumer or customer, and then of course there is the small matter of online.

A web editor will oversee the entire online content, and with the explosions of formats and platforms, the emphasis is on recruiting multi-skilled new talent.

If you can edit video, create a blog and know the difference between writing for the web and for a magazine, you will be at a huge advantage.

It is common for companies to only take on people with degrees and many may also insist on graduates from PTC accredited journalism courses – this gives the employer confidence that you will be able to go straight into the workplace with all the skills you need. If you are lucky enough to be accepted onto a graduate training scheme, this will stand you in fantastic stead, often guaranteeing a job at the end of it.

Journalism is a fiercely competitive business so you have to really think about how you can make yourself stand out from the crowd. Work experience is a good way of developing contacts and proving your ability, so make sure you put 100 per cent into any placements you organise.

If you are enthusiastic and determined, full of ideas and sparkle, you will get there in the end.

Once you have landed your first job, you will quickly learn that speed and accuracy are essential to succeeding in the role.

Journalism is relentless, as soon as you hit one deadline there is always another following closely behind. Today's magazine teams must produce more content than ever before with little extra resource. This can be tough, but the opportunities for multi-skilled writers are limitless.

A great front cover alone can sell a magazine, and it's a magazine's designers that make it look and feel fabulous

The design or art team, as it is also known, works alongside the editorial team to make words and images come together, both in individual pages of copy as well as throughout the magazine as a whole. Each new issue brings with it a host of new challenges; the overall look must be consistent with the familiar magazine branding, whilst offering the reader something fresh and exciting.

Most people come into magazine design with a degree in graphic design and graduates will be expected to know the full range of computer software. Junior designers must show enthusiasm and an ability to learn from mistakes, but above all a great eye for design. Understanding the balance of typography, images and white space on the page sounds simple to some, but it is a real gift.

Heading up the editorial design team would be an art editor with a couple more junior designers and perhaps a picture editor who is responsible for sourcing images.

At the top of the design department will be a creative director whose job is to oversee design across the magazine, magazine brand, or a whole company, ensuring consistency throughout. This includes liaising with all departments to ensure the branding is right across not just the printed product, but also on the website and any promotional material.

As a junior designer a typical day would involve lots of gathering images, either by taking photos or researching them online. You would start off designing standard layouts before gradually being given more feature based work.

The way the magazine is designed may vary according to the kind of title it is and although key design skills remain the same across all magazines it is crucial you are constantly thinking about your target audience.

Like everyone involved in the magazine industry, designers are faced with the challenge of extending their skills online.

At the same time as launching a magazine, you may be preparing across digital formats branding for events, as well as websites and email campaigns.

The internet is very much seen as a complement to, rather than replacement of, print media. However, designers simply can't afford to sit back and not have a go. And the great thing about being a designer is that your skills are portable – you will always have your artistic eye no matter what platform you are working on.

Magazine design is a very competitive area to get into, but once you are in you can establish yourself fairly quickly.

And the key to landing that first job is to have a fantastic portfolio. You can't beat work experience for giving you a taste of the industry, getting you contacts and developing your collection of work.

If you have done a general graphics course then create your own magazine to present at interviews. Or pick a few pages from the magazine you're applying to and show the art editor what you'd do with them.

Being a designer can sometimes be frustrating as you are tied to a budget and have to see your magazine as a commercially successful as well as beautifully created product. But it is also a hugely rewarding career. You just can't beat the feeling of going into a shop and seeing people pick your magazine from the shelf, knowing your designs have played a part in luring them in.

Design

The design or art team, as it is also known, makes words and images come together, both in individual pages of copy as well as throughout the magazine as a whole.

Each new issue brings with it a host of new challenges; the overall look must be consistent with the familiar magazine branding, whilst offering the reader something fresh and exciting.

♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

IN A NUTSHELL
BRINGS WORDS AND
IMAGES TOGETHER.

CREATES THE COVERS
THAT SELL THE MAGAZINES.

MUST HAVE AN EYE
FOR DESIGN.

ALWAYS THINKING ABOUT
THE TARGET AUDIENCE.

STARTING SALARY
FROM £21,000 PA

Production

People in production are given a high level of responsibility as they are the final link in the chain between editorial and the printers.

To work in production you need to have a great eye for detail and an appreciation for the look and feel of a quality printed product.

You need to be really organised and a confident communicator as well as a strong negotiator.

♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

**IN A NUTSHELL
MAKES THE PHYSICAL
MAGAZINE COME TO LIFE.**

**NEEDS TO BE ORGANISED
AND WORK WELL UNDER
PRESSURE.**

**MUST BE A STRONG
NEGOTIATOR.**

**NEED AN APPRECIATION
OF THE PRINTED PRODUCT.**

**STARTING SALARY
£20,000 - £22,000 PA**

As if by magic, production departments transform computer files into the actual glossy magazines we all know and love

The production team transforms computer files into the actual glossy magazines we all know and love to flick through. The role of the team is to ensure that the printed product comes out to the required quality and schedule. There are two main elements to the production department: the pre-press team and the manufacturing side. The pre-press or 'repro' (reproduction) team is responsible for the digital production of pages, ensuring the files are ready for print and that all images meet the required standard in quality before sending everything off to the printers.

On the manufacturing side you will be responsible for sourcing an appropriate print supplier and briefing them on exactly what is expected of the job, both in terms of quality and timings. It will also be your job to choose appropriate paper grades, in other words, choosing the right kind of paper for your product, and make sure your choices come within budget.

Depending on the company you work for, the production department can be responsible for all of the above, or certain elements may be contracted out to an external repro house.

Production is not the highest profile role within magazine publishing but it is, nevertheless, key. It's that important 'bit in the middle' that links the chain and without it, printed magazines could not exist.

To work in production you need to have a great eye for detail and an appreciation for the look and feel of a quality printed product. You need to be really organised and a confident communicator as you will often be relaying messages throughout internal departments as well as to external suppliers.

You must also be a strong negotiator; this is essential in ensuring you get the most competitive printing costs and that the process runs smoothly between departments. It may be that you're chasing the editorial team to hit their deadlines.

A typical day for a production assistant depends on where in the magazine cycle you are. As press day approaches you will talk to editorial to find out how on schedule they are and then communicate any changes in deadlines to your printers.

You would also get information from the sales department regarding advertising page volumes. On quieter days you may be doing anything from ordering paper to checking invoices and reporting costs.

Production offers good job prospects, either from staying with a successful company and growing with it, or moving to the supplier side, for example taking on a senior role in a printing or paper company. Production is less competitive than other areas of magazine publishing, taking a modest but essential role.

The upside of working in production is that you are creating a physical product, which is very satisfying and rewarding to see at the end of the day.

You are also dealing with different types of people and it is therefore often a very lively environment.

People in production are given a high level of responsibility as they are the final link between editorial and the printers. The downside? If anything goes wrong, it can often be your head on the block!

Taking an overview of the business as a whole, publishers have judgment, maturity, lots of energy and a thick skin

Being a publisher is a bit like being a football manager. You have to pick the team, make sure tactics are right, motivate the players and spend a lot of your time standing on the side lines, waving your arms around and shouting! It is very much a general manager role.

Although traditionally the job has attracted people with sales backgrounds, publishers are now appearing in all shapes and forms.

Publishers' main responsibilities are spotting potential business opportunities, keeping on top of the magazine market and making sure they are always one step ahead of the competition. Like editors, they must have a deep understanding of exactly who their audience is. The role of the publisher offers publishing professionals an opportunity to reinvent themselves in a new role.

To become a publisher, you must have mastered at least one discipline within magazine publishing. The position requires ambitious individuals who have gained experience in an operational role, such as editor, sales manager or marketing manager, and want to move into senior management.

If you can demonstrate your capability from an early stage in your career, you may be spotted as having the potential to become a publisher in the future.

Publishers work incredibly hard, with long hours and not a lot of glory. Journalists get individual credit for their work through by-lines, whereas publishers must be able to get their recognition through the entire successes of the title. They must genuinely love everything about the magazine making process so that their passion rubs off onto their various teams.

Good publishers are fairly hard to come by, so if you can prove your ability, you could go far. If you are successful in your job you will be well rewarded; earning good money as well as enjoying various bonus packages and other benefits.

If you know your ultimate goal is to become a publisher, you should try and cut your teeth in one of the key areas of magazine publishing, so that you can show you have some expertise.

Have a think about what kind of publishing you would like to get into and take it from there. If you like being in a professional environment, business publishing could be for you, or why not turn your hobby into a career and approach consumer specialist magazines?

One of the most attractive aspects about being a publisher is the massive amount of responsibility you have, but remember, the success of your magazines is hugely measurable.

Numbers are critical as you'll be judged on your results, and you're only ever as good as your last game.

Publisher

If you know your ultimate goal is to become a publisher, you should try and cut your teeth in one of the key areas of magazine publishing, so that you can show you have some expertise.

Have a think about what kind of publishing you would like to get into and take it from there. If you like being in a professional environment, business publishing could be for you, or why not turn your hobby into a career and approach consumer specialist magazines?

♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

**IN A NUTSHELL
GENERAL MANAGER
ACROSS ROLE.**

**JUGGLES ALL MAGAZINE
DEPARTMENTS.**

**GOOD UNDERSTANDING OF
COMMERCIAL ISSUES IS KEY.**

**NEED LOTS OF DRIVE, ENERGY
AND GOOD PEOPLE SKILLS.**

**SALARY
FROM £50,000 PA**



NME

Conor McNicholas
Editor

Krissi Murison
Deputy Editor

Krissi and I spend a lot of time thinking about who should be on the cover and how they should be treated - it's the thing that affects sales more than anything else and it's also an incredibly fun part of the job.

The cover of NME is an iconic thing, it's shrouded in myth and legend so to be able to put one together every week is quite a cool thing to do.

We try and have a lot of fun with the cover, if we're not enjoying it, how can we expect our readers to?

Conor McNicholas

Advertising sales

Working in media always attracts a lot of interest, and with the perks that sales offers (commission on top of your basic salary, lunches, days out and more) it's a popular route.

If you are a quality candidate, with bags of enthusiasm, getting your first job in sales shouldn't be difficult.

♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

**IN A NUTSHELL
ATTRACTS OUTGOING
PERSONALITIES.**

**CAN EARN ATTRACTIVE
COMMISSION ON TOP OF
YOUR SALARY.**

**LOTS OF TIME SPENT BUILDING
CLIENT RELATIONSHIPS.**

**NO ROOM FOR
UNDERPERFORMERS.**

**STARTING SALARY
FROM £20,000 PA**

*You've got the gift of the gab, and you love to schmooze...
Sound familiar? Then a career in ad sales could be for you*

The role of the advertising sales department is to bring in revenue by selling advertising space in a magazine, to clients who want to advertise their products or company. There are three main types of adverts sold in magazines: classified, smaller adverts or listings display the larger ads and creative advertising – advertising promotions.

A typical entry route into ad sales is to start work as a classified sales executive, or exec as they are commonly known. Depending on the size of the publishing house, the classified team will usually look after several titles, grouped by genre, and will sell classified advertising across a selection of magazines.

For any job in sales you must be a people person – confident and outgoing. Although lots of publishers insist on degrees these days, a great character may be valued more. People in sales must be quick-witted, clear communicators, who have a flair for thinking creatively.

Classified sales execs spend most of their time on the phone, searching for leads and cold calling. They also canvas the advertisers in competitors' magazines and must be aware of everything going on in them, from the number of ad pages they are selling, to the going rates. Classified execs will work towards weekly, if not daily, deadlines to ensure revenue targets are being met.

Once execs have gained some experience, in classified sales they may work towards moving into a display role. Display sales teams are responsible for selling full page adverts, either directly to clients, or to a media agency that the client has appointed to find the best deal for their brand.

Display staff are out of the office a lot. A typical day will consist of coming into the office to check diaries then doing some initial ground work arranging appointments over the phone before going out on several face-to-face visits.

They will be expected to present to prospective clients and occasionally entertain them in the evenings or on days out!

The sales department works most closely with the production department as advertising copy from the client will need to be chased on a regular basis. It is likely to also have a close relationship with the marketing department, if they are carrying out research for you, and the creative advertising department to ensure all sales promotions are joined up across platforms.

At the top of the sales hierarchy are ad directors, they are largely responsible for forecasting revenue and managing production costs. An ad director might aspire to become a publisher, who sits across editorial as well as advertising.

Classified staff are managed by a group head, whose job will also be telephone sales. It is likely the team will also have a classified manager whose role is purely to manage the team. Similarly, in the display department, there will be a group head as well as an advertising manager.

**A job in sales offers good opportunities
for career progression.**

Display sales execs are normally recruited internally, from the classified department. Good sales people can move up the ladder relatively quickly. Ad managers become highly sought after as they become specialised.

Working in media always attracts a lot of interest, and with the perks that sales offers (commission on top of your basic salary, lunches, days out and more) it's a popular route. If you are a quality candidate, with bags of enthusiasm, getting your first job in sales shouldn't be difficult. The high turnover of staff means new vacancies often arise, however, it is a sink or swim business and you must prove you are up to the challenge.

Juggling guest lists, suppliers and budgets – if you're a natural host who loves to organise, you could work in events

The role of an events department is to make money, but it is also about raising brand awareness.

As publishing companies realise the opportunity to extend the magazine brand and create an interactive experience for the reader, the events team is key both in terms of raising the magazine profile and achieving revenue.

Depending on the size of the publishing house, the events department will be responsible for running conferences, awards and forums, either across a selection of magazines titles or for the company as a whole.

The aim is to fund the event through sponsorship and delegate ticket sales, and make some profit on top. And you will be responsible for making sure the two main revenue streams bring in enough funds – even if you give away some places free to VIPs!

At entry level you can expect to go in as events coordinator, where you might work in a team of several events managers as well as your boss, the awards director.

Your team will organise every detail of the event, from choosing a venue to marketing the event; arranging decorations to selling sponsorship.

A typical day for an events coordinator could entail meeting with other magazine departments to gather ideas and briefs, getting quotes for venues, answering queries about awards entries, taking table bookings, and liaising with designers about artwork. As the event approaches you will be reminding delegates of the itinerary, finalising the seating plan and taking care of any last-minute arrangements.

Although you don't necessarily need a degree to work in events, you should be educated to at least A level standard, but more importantly have bags of common sense, good organisational skills and a great personality.

You must be hard working and flexible, with a good attention to detail, and have excellent interpersonal skills. The ability to think on your feet, with a smile, is a must!

The events department will work closely with the editorial team to plan campaigns and with the art and production department to create promotional material.

Working in events is a really exciting and popular job, and the good news is it is not necessarily a difficult area to get into at a junior level. As an events coordinator you will receive lots of training on the job, and as you become more experienced there are many opportunities for career progression. If you want to get to the top, you must be able to command authority as competition increases as you climb the ladder.

A lot of people don't realise that working in events is largely an admin-based role. Although the events themselves are often very glamorous and lavish affairs, it is important to remember the amount of hard work and planning that goes into making sure everything runs according to plan. There is a lot more to being a successful events coordinator than just choosing the menu!

Events

A typical day could entail meeting with other magazine departments to gather ideas and briefs, getting quotes for venues, taking table bookings, and liaising with designers about artwork.

As the event approaches you will be reminding delegates of the itinerary, finalising the seating plan and taking care of any last-minute changes.

♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

**IN A NUTSHELL
RUSHING AROUND ON
YOUR FEET ALL DAY.**

**NEED TO BE INCREDIBLY
ORGANISED.**

**LOTS OF FORWARD
PLANNING.**

**MUST BE ABLE TO
KEEP YOUR COOL.**

**STARTING SALARY
FROM £16,000 PA**

Creative media sales

People in promotions and creative advertising need to be real all-rounders. They must understand the traditional role of media selling, as well as be able to come up with, and most importantly, fulfil their creative ideas.

It is quite rare to find creative people who also have a sound business head, which is why they are in such great demand. If you have a deep understanding of brands and can come up with great ideas as well as be able to manage them, you could start earning a respectable salary from your very first media sales job.

♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

**IN A NUTSHELL
REVOLUTIONISING THE WAY
MEDIA SPACE IS SOLD.**

**EVERY DAY IS DIFFERENT AS
YOU'RE ALWAYS WORKING
WITH DIFFERENT BRANDS.**

**REINVENTING YOURSELF
FOR EACH PITCH YOU MAKE.**

**ENGAGING CONSUMERS IN
THE MOST APPROPRIATE WAY.**

**STARTING SALARY
£23,000 - £25,000 PA**

Beyond the average advert is creative media, finding innovative and powerful ways to sell brands to readers

Creative magazine advertising describes non-traditional ways of selling media space to clients, and can come in the format of advertising promotions commonly known as advertorials, promotions and marketing campaigns – basically, just about any other sales method that doesn't come under the remit of display or classified advertising.

It began with the birth of advertorials following the Second World War, when *Good Housekeeping* magazine published recipe cards to give readers ideas of how to stretch their food rations. Advertorials are designed to look and feel like editorial copy so that they engage the reader's interest, at the same time subtly conveying brand messages.

Advertorials remain a successful method of promotion as advertisers continue to look for ways to make their product stand out from their competitors.

Most consumers however, don't like obvious advertising, so it is up to magazine promotions teams to think up new and interesting ways of moving advertising from the interruptive, to an interactive and engaging model.

A need for a more three-dimensional way of selling has increased with the growth of multi-platform media. Publishing houses are now competing with the entire media industry, and creative sellers must be able to think about how their brand fits into the bigger picture and translate the advertiser's message in the most appropriate and impactful way.

Most magazine brands now stretch across print, online and events, offering clients and media agencies the opportunity to buy space in not only a portfolio of magazine titles, but in their various brand spin-offs too.

With a persuasive sales team, creative advertising opportunities put publishing houses in a really powerful position.


People in promotions and creative advertising need to be real all-rounders. They must understand the traditional role of media selling, as well as be able to come up with, and most importantly, fulfil their creative ideas.

It is quite rare to find creative people who also have a sound business head, which is why they are in such great demand. If you have a deep understanding of brands and who they are trying to reach, and can come up with great ideas as well as be able to manage them, you could start earning a respectable salary straight away.

As you progress to a more strategic role you will need to be able to hold your own in front of a variety of senior clients, convince them to put their brand in your care as well as hand over a large sum of money in the process. And if you can do this, the opportunities are sky high.

Budding promotions execs should develop a strong opinion on brands, deciding what's right for your readership and what simply won't work. However one of your most important qualities should be the ability to listen to others.

Creative ideas are highly subjective so learning to see criticism as constructive is key. You can meet many knock backs before someone eventually buys into your pitch, but it is the best feeling in the world to see your ideas come alive, knowing your opinion is valued and sells.



People tend to think of marketing as some kind of additional layer that you put over what we do as a magazine.

But it's not at all, it's absolutely key to what we do day to day, as much as getting the issue out.

Conor McNicholas

Behind every sales team are the marketers, analysing data and readership to help build an irresistible sales pitch

Advertising marketing, or ad marketing as it is more generally known, is an ad sales support role. In other words, the ad marketing team tries to make selling advertising space as easy as possible for the ad sales team, by supplying information and analysis to back up sales proposals that are taken to clients.

Ad sales marketers need to be numerate as well as literate, to ensure they can analyse data as well as communicate their findings. You need to be interested in research and information and be passionate about the magazine industry as a whole.

A job in ad marketing will equip you with a great overview of what's going on in the current market and who your closest competitors are. Ad marketing teams will constantly be looking at the best way to present their findings so that advertisers are convinced as to why they should buy space in their magazine, as opposed to anyone else's.

A big part of the job is to investigate the relationship between reader and advertiser. This may involve analysing where an advert is best positioned within the magazine to increase reader engagement, or by conducting incredibly detailed research into what kind of paper and surface effects encourage the most audience interaction.

Entry is usually as ad marketing assistant and, like all employers, more and more publishers are insisting on only recruiting graduates. A good degree will get you through the door, however, it doesn't necessarily have to be in marketing.

A typical day for an ad marketing assistant could consist of working with data, filling in spreadsheets, analysing research and developing presentations. There will be lots of learning on the job and no two days will be the same. As you progress, the role will become more exciting, with more interaction with clients and agencies.

Team structures vary according to the size of the organisation, but it is likely you will support an ad marketing executive and report directly to an ad marketing manager. Above the marketing manager would sit the ad marketing director and at the top, the head of marketing.

Successful marketers need to combine a good head for figures with lots of creativity, to ensure messages are communicated in the most effective way. It is quite unusual to find someone with both sides of the brain so equally balanced, which is why good people are in such demand.

Marketing roles are challenging and varied, and come with lots of responsibility. Anything with the word 'media' in the job title is competitive and as ad marketing also offers fairly attractive salaries, vacancies in this area attract a great deal of interest. Successful applicants need to be good all-rounders who are confident about interacting with senior industry professionals. Introverts need not apply!

Advertising marketing

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In other words, the ad marketing team tries to make selling advertising space as easy as possible for the ad sales team, by supplying information and analysis to back up sales proposals that are taken to clients.

♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

**IN A NUTSHELL
PROVIDES THE AMMUNITION
TO GO IN THE SALES
PERSON'S GUN.**

**NEED TO UNDERSTAND
THE INDUSTRY.**

LOTS OF DETAILED ANALYSIS.

**COMMUNICATING DATA IN
THE MOST EFFECTIVE WAY.**

**STARTING SALARY
£21,000 - £24,000 PA**

Circulation marketing

Circulation marketing is vital in underpinning the success of a magazine, as its main function is to get the magazine to market – right time, right place, right quantity – so that it reaches as many readers as possible in the most convenient way.

♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

**IN A NUTSHELL
BEHIND THE SCENES ROLE
REQUIRING THE ABILITY TO
READ DATA.**

**NEEDS BALANCED
INDIVIDUALS WHO ARE
CREATIVE AND NUMERATE.**

**A CREATIVE ROLE DRIVEN
BY THE DESIRE TO BOOST
MAGAZINE SALES.**

**STARTING SALARY
£20,000 - £22,000 PA**

If you are passionate about magazines and think you have the ideas to entice more readers, why not take the circulation route

Circulation marketing is vital in underpinning the success of a magazine, as its main function is to get the magazine to market - right time, right place, right quantity - so that it reaches as many readers as possible in the most convenient way.

Print magazines can take two main routes to market; newstrade, where magazines are sold in shops, and subscriptions, where publications are sent in the post directly to the readers' homes and businesses.

At a junior level it is likely you will specialise in one area, either as a newstrade marketing executive or a subscriptions marketing executive. For both roles you need to show competency with both numbers and words and be able to take raw data and turn it into something exciting.

The primary role of newstrade marketing is to make buying a magazine as easy as possible, therefore increasing the number of copies sold. Newstrade marketers will monitor copy sales constantly and a regular part of the job is to produce reports that plot circulation trends. The role involves lots of sales analysis, forecasting and looking at the print run for the next issue, as well as offering some more creative opportunities.

Newstrade marketers can really get involved in how their magazines are positioned and sold in shops. Shelf talkers, wobblers and posters are the technical terms for such material, but to you and me this means any kind of in-store signage that makes you want to pick up a particular magazine from the shelf.

Subscriptions marketing is all about encouraging a loyal readership. Subs marketing executives will be thinking about ways to drive subscriptions.

This may be by directing people to a magazine website to get them to sign up to a title, or by developing a really close relationship with their subscribers by communicating with them using direct marketing skills.

The circulation team has regular contact with the production department to liaise about print orders. It also has strong links with editorial as it needs to have an idea about the content of forthcoming issues and whether any free gifts are planned. Relationships within the magazine teams will vary depending on whether sales are biased towards newstrade or subscriptions.

Marketing executives will report directly to a subscriptions or newstrade marketing manager. Some companies will have a direct marketing director or a subscriptions director, and a circulation director will sit across the department as a whole.

Circulation is not the most obvious area when considering a career in magazines.

Few people realise how much hard work and creativity goes on behind the scenes to get magazines into the hands of the readers.

Circulation roles require candidates who are creative in their approach to marketing, and have a good head for figures so that they can push titles forward. Finding people who are both creative and numerate can be quite a difficult task and publishers are actually reporting problems in recruiting good circulation staff - which is fantastic news for all you budding circulation executives! So if you have the much-sought-after skills set of being able to coordinate, motivate and drive, circulation needs you!

French Vogue, Glamour, American Marie Claire... International licensing is how different editions of one brand are born

There are 59 *Cosmopolitans*, 30 *FHM*s and Condé Nast publishes 15 *Glamour* titles worldwide: this is called international licensing. Unlike export sales, which is concerned with selling domestic magazines in their original format to an overseas market – the UK magazine you pick up in Hong Kong airport, say – international licensing focuses on taking an established brand and translating it, as well as adapting its contents to suit its new audience.

Publishers who want to extend the success of a title in a different country can partner with a foreign publisher to license the brand or content abroad.

The first step is to target an emerging and hopefully lucrative market, and look for a publisher with similar branding and values to your own company. You must then draw up a contract to agree details of your relationship, such as if you plan to employ a local editorial team to write the foreign version, or if they will simply license the brand as opposed to the entire content.

A junior role in the international licensing department could be licensing executive. To enter at this level you should be educated to degree standard, although not necessarily in a specific subject, and you must have an awareness of international markets. Having some experience in marketing and knowledge of languages would also be beneficial.

A typical day for a licensing executive will include lots of paperwork; filing of contracts and trademark registration of intellectual property; as well as organising conferences and meetings with international partners. You will have regular contact with your overseas partners.

You could be dealing with anything from answering queries on content issues to brand consistency and differing market regulations.

You must be very organised and have excellent interpersonal skills as this is very much a coordinating role. You'll be working closely with editors and publishers to ensure that the brand remains consistent and the content is suitable.

Smaller companies will group licensing with circulation, but if you work for a larger publisher international licensing will probably be kept quite separate from the subscription and newstrade side.

You may work in a team with a business development manager and a licensing or international director. The more senior members of your team will be responsible for developing the business, encouraging new ventures and negotiating contracts.

Thanks to a global culture that is making other countries' magazines more accessible and relevant than ever, the demand for export of UK editions sales remains high. However companies are now seeing that international licensing can be more lucrative than export to newsstand, because of savings on transportation costs and sharing of risks with the foreign partner.

This is a very exciting time to get into international licensing as the area is growing and changing every day.

Departments are small and there aren't many jobs, which makes it very competitive. However, with business thriving over the last five years, career prospects are good.

International licensing

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♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

**IN A NUTSHELL
WORKING IN PARTNERSHIP
WITH OTHER PUBLISHERS.**

**EXTENDING BRANDS
INTO OTHER COUNTRIES.**

**FOREIGN LANGUAGE
SKILLS WOULD BE USEFUL.**

HUGE GROWTH AREA.

**STARTING SALARY
£20,000 - £24,000 PA**

Nuts

Adam Ralph
Staff Writer

Lou Prior
PA to Editor

I often liaise with other writers on the team to decide which shots to use. We have to consider who's popular with blokes right now, how much the pictures might cost, and if we'll get them as exclusives over other magazines.

It might only look like a spread of semi-clad women, but there's a lot more to putting it together than just going 'Phwoar she's well fit!' Although that might come into it...

Adam Ralph



Media legal

An in-house legal affairs team works almost like a hot line, for people within the company to go to for advice whenever they are worried that something may be legally problematic.

It also has an educational role in explaining complicated legal terms and concepts in plain English and trying to train staff to spot potential issues before they are published.

♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

IN A NUTSHELL
PROVIDING LEGAL
ADVICE ACROSS THE
WHOLE COMPANY.

VARIED AND
CHALLENGING WORK.

STRONG COMMUNICATION
SKILLS.

LOTS OF PAPERWORK.

SALARY
FROM £30,000 PA

From avoiding libel to advising on employment law, a media lawyer's role is as varied as it is important

We've all seen various law suits in the news where celebrities are suing magazines for something that has been published about them. It is the role of the legal team to try and prevent, wherever possible, entering into these kinds of expensive lawsuits as well as ensuring the general keeping of the business is in line with legal requirements.

An in-house legal affairs team works almost like a hot line, for people within the company to go to for advice. It also has an educational role in explaining complicated legal terms and concepts in plain English and trying to train staff to spot potential issues before they are published.

You could be advising on just about anything and be dealing with people right across the business. It may be that a sub-editor has a query about potentially libellous comments, or the CEO needs your help in preparing paperwork for the disposal of assets, in other words selling a title or part of the company.

Depending on the complexity of the issue, the legal affairs team may decide to refer the query onto a specialist in that area. A business affairs executive (in-house lawyer) won't really have a typical day as their 'to do' list will be revised, depending on what is thrown at them.

They will work closely with the editorial and art departments checking copy to make sure that all writing, images and adverts comply with the relevant laws and codes. You could be looking into various intellectual property issues, such as trade-marking a logo or acquiring copyright for an article written by a freelancer. The production team may even need your advice on major print and paper manufacturing agreements.

In a world of multi-media publishing, differing laws and regulations must be applied to content delivered across international borders. Media lawyers must therefore have an understanding

of numerous and diverse national and international laws, as well as UK law - or risk being sued around the world which, needless to say, is very expensive.

In smaller companies, your role may also encompass assisting Human Resources with all issues relating to up-to-date employment law. This can be anything from drafting staff contracts to ensuring anti-discrimination legislation is adhered to.

To work as a solicitor you must have completed your two year training contract, following either a law degree or law conversion course and the legal practice course.

There is also the barrister route, which is even more competitive. People coming into media law will usually have gained some general experience on the job and may have decided they want to become more specialised.

Lawyers are finding in-house legal work increasingly attractive as it offers more reasonable working hours than City legal jobs, even if the salaries aren't quite as high. Working for a publishing company might pay a bit less than if you worked for a City law firm, but in-house media lawyers will nevertheless earn a very good salary.

Law is an incredibly competitive career to get into and the fact that media law has the word 'media' in it, makes it doubly so.

There is quite a substantial amount of paperwork involved. But on the upside, the work is always varied and challenging.

A career in law provides great job satisfaction as every project brings a new series of rules and regulations which, when successfully seen through to the end, can be hugely rewarding.

Without the right staff, there would be no magazines – making people the driving force of every publishing house

People are the core of every industry. The media is no exception and making sure the right people are recruited and keeping them happy in their jobs is crucial for running a productive business.

Human resources departments manage all things people related. They ensure the smooth running of the business and are responsible for everything from hiring and firing, to disciplinary hearings and training.

They have a staff welfare responsibility as well as a business support role and need to understand how the two work together. It is crucial that HR teams keep up to date with employment laws, on everything from age discrimination to maternity leave and holiday pay, to protect both the rights of the employees and the company.

Learning and development is a big part of the HR remit or it may come under a separate department altogether. The L&D department is responsible for all areas of staff training, from expanding skills sets, to personal development and management guidance.

Training courses and team days are organised to make sure staff are working to the best of their ability and ultimately improve business outputs. L&D look at how people do things, rather than what they do. It might be that managers are having problems motivating their teams and just need help with the way they address their staff, rather than change what they are actually saying.

They will assess staff training needs and evaluate the results through performance reviews. This means they need to be able to communicate across the board and understand how each different area of the company functions.

Anyone working in HR or L&D must have a genuine interest in people as well as appreciate

the effect that people development has on improving business. If you are working in magazine publishing you need to be passionate about your company's products as well as have a good overview of the media industry as a whole.

To secure your first HR or L&D role, you will need to be highly organised, with some office experience. A degree could certainly help and an interest in work based psychology would be very relevant but most of all, you must really want to add value to a company.

A typical day for a HR assistant might be creating staff personnel files, liaising with recruitment agencies, sitting in on interviews and dealing with general queries, such as staff holidays and staff queries.

Training administrators might be responsible for organising various training courses, compiling reports from course evaluations and generally liaising with delegates.

The great thing about working in people development is that you are improving the running of a business by motivating and energising individuals to achieve their goals.

The nature of the role is positive and brings with it a great deal of job satisfaction.

The function of HR and training departments remains largely the same across all types of businesses, however the bonus of working in media is that it is a really progressive industry that, because of its currency, must keep up with the latest HR and training innovations. For HR departments, this means constantly reviewing and improving their practices. For you, this means it's a constantly evolving and exciting area to work in.

Human Resources

People are the core of every industry, and media is no exception: a strong workforce is like gold dust.

And making sure the right people are recruited and keeping them happy in their jobs is crucial for running a productive business.

♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

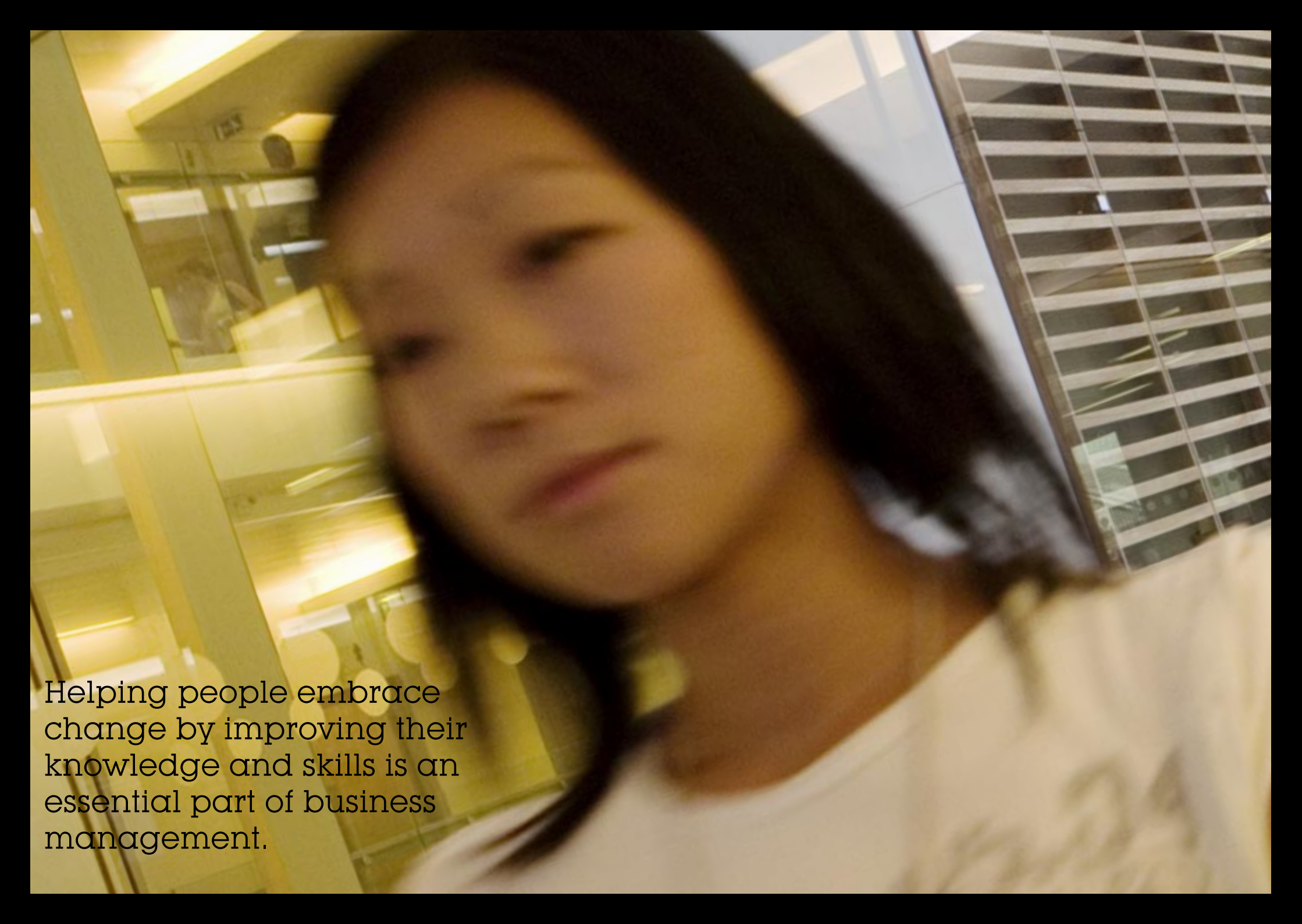
**IN A NUTSHELL
IT'S ALL ABOUT THE PEOPLE
AND NURTURING TALENT.**

**STRONG UNDERSTANDING OF
PROCEDURES – AND RESPECT
FOR THEM – IS KEY.**

**TAKING CARE OF
STAFF WELFARE.**

**POSITIVE ROLE OFFERING
LOTS OF JOB SATISFACTION.**

**STARTING SALARY
£17,000 - £22,000 PA**

A close-up, slightly blurred photograph of a woman with long dark hair, wearing a white t-shirt. She is looking off-camera with a thoughtful expression. The background is a modern office interior with glass walls and a grid-like ceiling structure, illuminated with warm, yellowish light. The overall mood is professional and contemplative.

Helping people embrace change by improving their knowledge and skills is an essential part of business management.

Finance

Magazine publishing is a business, and ultimately exists to make money. Finance departments are fundamental in making this happen.

Financial skills are transferable across industries, but to work in publishing you need to be passionate about media and really believe in your product.

♥ *Sexiness*

* *Competitiveness*

☺ *Social side*

IN A NUTSHELL
KEEPS THE BUSINESS
AFLOAT.

NEEDS INDIVIDUALS
WITH AN EXCELLENT
HEAD FOR FIGURES.

MUST HAVE GOOD
INTERPERSONAL SKILLS.

PATIENCE IS ESSENTIAL!

STARTING SALARY
FROM £18,000 PA

Balancing advertising and circulation revenues with editorial and production spending demands an altogether different kind of creativity

Every company needs a strong finance department to keep the business afloat. Finance departments in publishing companies function pretty much the same as any other industry – ensuring budgets are kept to and hopefully generating a bit of profit.

Publishing businesses are funded by a combination of advertising revenue, magazine copy sales and various branded events. Sales and promotions teams sell media space across a variety of platforms and circulation teams will make sure buying a copy of the magazine is as easy as possible.

Finance departments will make sure the company is making enough money to cover the costs of running the business, as well as having a bit leftover.

There are three main elements to the finance team: accounts payable, accounts receivable and payroll. Accounts payable take care of invoices coming into the company - these can be for anything from paying your magazine distributor to paying the water cooler company.

Accounts receivable is responsible for chasing up payment on invoices issued by the company. The publishing company may be owed money for things like ticket sales to an event or for advertising space sold in a magazine. Payroll is responsible for making sure staff salaries are paid and the payroll team works closely with HR.

A finance assistant will support the whole finance team in a number of different tasks, such as processing purchase orders, sending out invoices with voucher copies (free copies of magazines that are sent to advertisers who have bought space), creating revenue reports, daily banking and filing.

To become an accounts assistant you should have a good head for figures and excellent organisational skills. Degrees are not always necessary as you often do a lot of training on the job. Recognised qualifications endorsed by organisations such as AAT, CIMA or ACA could give you a head start in your future career progression and are certainly worth thinking about.

Magazine publishing is a business, and ultimately exists to make money. Finance departments are fundamental in making this happen. Financial skills are transferable across industries, but to work in publishing you need to be passionate about media and really believe in your product.

F.A.Q.



What qualities are publishers looking for in new entrants to the industry?

This varies according to the role you are interested in, but in general someone who is enthusiastic about the job and passionate about magazines and the media. If you've done your research and can prove your capability you should stand a good chance. Remember, the employer is looking for someone who fits in with the team, so let your personality shine.

Will print magazines eventually be replaced by online?

Very unlikely. There are many benefits to online publishing – production costs are lower and websites are more interactive than print, but people love the luxury of holding a glossy magazine in their hands. Think of the internet and other new formats as creating new ways to talk to even more people and you'll see that print and the internet are great partners. Indeed some brands that started out as internet only brands are now launching magazines.

I love writing. What other skills are required to become a good journalist?

You need to be enthusiastic, determined, have great ideas and you need to be able to get things done. Incredibly talented writers simply don't make it if they can't meet their deadlines. In an age of multi-media journalism you also need to be skilled across a range of platforms, as well as be the face of your magazine at various events and networking functions. All round communicators are in strong demand.

Does the increase of user generated content pose a threat to magazines?

The opposite in fact. Publishers have come to realise that getting audiences involved in discussions really enriches content. If readers are able to interact with a brand they will be more engaged, user generated content creates real 'stickiness' to websites and increases brand loyalty.

I'm not really sure what I want to do; media sounds fun, is it the job for me?

A lot of people have a false idea of what working in the media is really like. Don't just pick this career because it sounds glamorous and you can't think of anything better to do. The media is a broad industry, and you need to think carefully about which area would suit you best. It's an interesting and exciting career but you'll be expected to work very hard and the deadlines and performance pressure can be stressful.

I've done some work experience but I'm still not getting any response to my job applications.

Don't give up. If this is really what you want to do, your persistence and passion will pay off in the end. If you're not getting a very good response rate, maybe rethink the way you've been structuring your covering letters and have a fiddle around with the layout of your CV. Writing on spec gives you the perfect opportunity to get the attention of an employer when they're not having to trawl through a mound of other, equally good CVs. If your letter arrives at the right time, you may be in for a job.

Choosing the right course for you

Our research tells us that, increasingly, publishing houses are recruiting graduates.

We also know that applications to work in the industry far exceed the number of positions available.

So whatever you do, don't waste your time on a course that the industry doesn't rate!

Check the track record of your course before you sign up. Where are last year's graduates working now? How much contact does the course have with the industry? Have the tutors got the relevant experience? Does the course encourage industry input and guest speakers to help keep it up-to-date with new developments?

PTC accredited courses

The PTC accredits a number of journalism courses throughout the UK of varying length and qualification.

Whether it is a BA, a postgraduate diploma or an MA you choose to do, the PTC only accredits providers of high-quality training as required and recommended by the magazine and professional media industry.

PTC accreditation is designed to:

- improve the quality of journalism training
- recognise and 'kite-mark' high quality journalism training
- involve the industry in the training of journalists
- allow tutors and students to benefit from the services and events provided by the PTC

Courses must meet the PTC's strict accreditation criteria for periodical journalism vocational training courses. However, in a changing world of magazines, courses need not be those that specialise only in print magazine journalism.

Courses that cover other related areas of media training, such as broadcast, newspaper or online journalism must include sufficient teaching and practice for magazine journalism in order to get the PTC stamp of approval.

A panel of editors and industry experts visits and reviews the journalism courses on a regular basis. This ensures the colleges, universities and training providers are keeping up to speed with changes in the industry and that students who graduate from the courses will have the necessary skills to take directly into the workplace.

For a full list of journalism courses currently accredited by the PTC go to www.periodicalstrainingcouncil.org

Work experience

Work experience is probably the best foot you're going to get in the door to the magazine industry.

So here's how to make yourself so indispensable that yours is the first name they think of when that precious job comes up.

The 12 commandments

01

Start by thinking about the sort of brands that interest you. Have your pastimes and hobbies helped you build up a specialist knowledge that may be useful on a particular brand? How are you going to compete with other work experience applicants? What sets you apart? Do you have specialist skills which may prove invaluable to a busy team?

02

Placements on the big brands are in huge demand and are filled months in advance. Apply early to increase the chance of getting a slot when you want it.

03

Apply in writing with your CV. If you are a journalist or designer, send some examples of your work and a covering letter. If you're on a specialist course, ask your tutor for a letter explaining how the placement will be useful. If you want to get experience in a specific department, ask if this will be possible in your application.

04

Identify what you hope to learn while you're on the placement and discuss this with the person arranging your time with the company.

05

Do some homework in preparation for your visit – you'll get more from the experience if you arrive armed with knowledge of the titles, publisher and the people who work there. Be professional, punctual, prepared and positive!

06

Although work placements are normally voluntary and unpaid, some companies will offer travel and subsistence. Don't forget to ask.

07

Make yourself indispensable, even if it is by doing lots of admin. If you perform well and assist wherever necessary you may be remembered when it comes to filling vacancies.

08

If everyone else on the team takes their turn making the tea, take your turn too. Good tea/coffee etiquette is always appreciated (and shows you're a team player who's not above helping out with menial tasks).

09

Journalists should show enthusiasm by asking if you can do some writing, published work is pure gold when it comes to applying for paid employment and building your portfolio.

10

Use your time to observe how the company functions as a whole, not just in the area you hope to work in.

11

At the end of the placement, ask for feedback on your performance and identify the areas where you have performed well and the aspects of the job you need to work at.

12

Don't forget to drop a line to thank whoever organised your work experience, leave key people your contact details and always keep a note of contacts you make for future reference.

Applying for that longed-for first job

If there's one thing that links all jobs in the publishing industry, it's that this is a highly competitive area to work in.

So when a job does come up, you need your application to stand out from the crowd.

Remember, this industry is all about knowing what your audience wants and satisfying the reader – and your job application is no exception.

Make sure it satisfies the job criteria and gives your potential employer what they want.

Use our helpful tips of do's and don'ts to get you started.

Five ways to kill your job application stone dead

"Dear Sir or Madam..."

In three words - possibly two - you have managed to indicate you can't be bothered to find out who to talk to.

"Please give me some work;

I'll do anything..."

Don't kid yourself that this is a helpful approach. All you're offering is a headache. Better to know what you want and what you can offer.

"I am convinced I can be of value to your organisation..."

Variation on 2 above. If you have relevant experience or talent, you'll need to prove it. If you haven't, save your breath.

"If only I can meet you, I feel sure you will be persuaded..."

If you were half the communicator you claim to be, the first two lines of your letter would have done the trick.

"Having completed my media studies degree I seek a position in publishing..."

Be specific. How does your degree equip you to work in the industry and in what role? If you can't take the time to sell yourself to your potential employers, why would they take the time to consider your application?

And don't - whatever you do - send a standard letter and general CV.

Five ways to get your application into the top two per cent

Just what is it that you want to do?

Get in touch with where your heart lies but let your head do some guiding too. Discuss your ambitions, and how realistic they sound, with your friends. Don't go for anything you don't feel passionate about, but remember that the best way to get to your ultimate goal is to build up experience and knowledge first.

Pick your target magazine(s) and publisher(s):

Find out as much as you can, and you'll look like a solution, not a problem: "Dear Toby, I couldn't help noticing that Sue, your features editor, is going on holiday next month. Could I come in and sit at her desk? I'll ring 100 readers and get a vox pop on that controversial badger-baiting article you published last month..."

Be yourself

Magazines are a constantly evolving product; apart from basic qualities like honesty, enthusiasm, teamwork and creativity, publishers are not looking for identikit applicants. So be you.

Lose the fluff

If you're made of the right stuff, a 200 word letter, a few cuttings and a magazine critique are enough to prove it. Tailor your CV to the job in question (if there is one), or at least to the magazine/publisher (if there isn't). Your interests, wit and charm are as relevant as your qualification.

Check the basics

In an editor's dream you write like an angel; have a rock solid, news and features based qualification; know the law well enough not to land them in jail; have hundreds of brilliant ideas; can show them how to use the internet and have been passionate about their subject since you were knee-high to a grasshopper. In practice, any combination of a few of the above will probably get you an interview.

The same applies for other roles. Check out the job ad or (if you're lucky enough to see it before you apply) the job description.

Find out what they are looking for, make sure you're a good match and tailor your application to the role on offer.

Interview techniques

What to wear? The media industry is generally quite casual, but it would depend on the role you are going for. If in doubt, wear a suit.

Be focused, if you are convinced this is the perfect job for you, your employer will be too.

If you know you are likely to get anxious, try and develop some calming methods such as deep breathing and visualisation.

Preparation is everything. If you've done your homework about the company, you should avoid any unpleasant surprises.

Think about your body language – practise a firm handshake, sit up straight in your chair, don't fidget. Make sure you look attentive and interested. Try and keep natural eye contact, it's not a staring competition!

Think about your talents and accomplishments in advance, don't be afraid to voice these, but remember, nobody wants a smug egotist in their team.

Convey that you want the job so that you can learn from it and be a valued asset to the business.

Never lie, you'll be caught out in the end. And do you really want a job you're not honestly cut out to do?

The employer obviously liked what they saw on your CV enough to offer you an interview.

Be confident – you deserve to be there.

Glossary

source: www.magforum.com

ABC Audit Bureau of Circulation. Organisation funded by publishers, advertisers and advertising agencies to verify publishers' circulation claims

ABC1 readership of a magazine that falls within A, B and C1 socioeconomic groupings. A (upper middle-class, 3% of population), B (middle class, 14%) and C1 (lower middle class, 26%) judged by employment of head of household.

Ads Short for adverts or advertising

Advertorial advertising material that is designed to look like editorial. In the UK, this is covered by a BSME code of practice and must be labelled as 'advertising promotion'

B2B business-to-business

Bad debt money owed that is long overdue and unlikely to be paid

Banner advertisement, usually at the top of a web page, which leads to the advertiser's website

Bimonthly published every other month

Bit map image described as a set of coloured dots/pixels

Bleed printed matter that extends beyond the trimmed edge of a page. The bleed area is usually 3mm beyond the trimmed size of a page

Body text main text on a page

Brad British Rates and Data. Monthly subscription guide to advertising media

Brand marketing term for a company or product name or logo that evokes certain 'values' or reactions in customers that encourage them to buy other products bearing the name

Centre spread middle two pages of a stapled magazine. Often sold to premium advertisers or used as an editorial feature

Circulation The number of copies of a periodical distributed, sold or delivered by controlled circulation

Classified advertising advertising sold by the line or column centimetre (as opposed to display advertising). Adverts are grouped according to content

CMYK four colours (cyan, magenta, yellow, black) used in the standard printing process. In theory, CMY should produce black, but in practice the black ink is needed for depth and contrast

Colour proof representation of how a colour page will be printed. Proofs may be made using the printing film or from the digital page files

Column centimetre area which is one standard column wide and one cm (inch) deep. Basic unit of classified ad sales (inch)

Commission pay to a magazine's advertising staff or agent for bringing in business. Often a percentage of salary for staff once targets met

Consumer magazines titles aimed at the general public covering a broad range of topics

Consumer specialist magazines titles aimed at a targeted audience about a specific topic, for example, hobby magazines

Contra deal when a publisher trades advertising space for goods

Contract publishing publishing magazines under contract to a non-publishing company, also known as customer publishing

Controlled circulation free copies of a publication sent to individuals who meet stated criteria

Copy editorial matter: text and pictures

Copyright the legal ownership of creative work

Cover mounts free gift stuck to a magazine's front cover

Cromalin colour proofing system made by DuPont

CTP computer to plate. Production technique where page files are burned directly on to printing plates without any film

Direct mail marketing material sent direct to potential customers

Display advertising large adverts, usually sold in multiples of quarter page to double page spread

Distributor companies that accept bulk quantities of publications, break them down into bundles with other magazines, and deliver to newsagents for sale

DPS double-page spread. Abbreviation often used in media packs and on flatplans

E-zine electronic magazine

Face the style or design of type

Flatplan literally a flat plan of the magazine page by page, indicating the running order of articles and advertisements

Flightcheck software system for ensuring that pages are complete before being sent for printing

Folio a page number

Gravure high-quality printing process used for very large print runs

gsm grams per square metre; unit for paper weight. Magazines are typically 60gsm upwards

Gutter gap between columns of text or around the text area of a page

Header information line at the top of a page

HTML Hyper Text Mark up Language. Used to tag files and build in links to web pages

Imposition the arrangement of pages on a printing plate

ISDN Integrated Services Digital Network. Digital phone connections that are faster for computer communication.

Layout a page design

Lenticular technique whereby ribbed plastic is glued over an image to give the impression of a moving or 3D image.

Masthead 1) page of a magazine on which details of the publisher, staff and contact information are carried 2) the name of the magazine in its usual font on the front cover

Media pack promotional material to help sell advertising space

NRS National Readership Survey. Matches newspaper and magazine buying patterns to demographic data. Published yearly (UK)

Offset lithography main printing method for UK magazines. Ink from image on litho plate is transferred to a rubber blanket, which then comes into contact with the paper

PDF Portable Document Format. File format used by Adobe's Acrobat

Plate flexible metal or plastic sheet that carries the page image in the printing process

Point of sale material promotional material supplied to shops to attract consumers to buy a magazine

Pull quote phrase or sentence taken from an article and used to attract a reader's attention by setting it in a larger type size

Rate card brochures showing costs, positions, mechanical data and deadlines for advertisers

Reach the percentage of a target market that reads a particular magazine or advert

Readership how many people read a magazine, as opposed to how many buy it

Repro reproduction. The film and plate-making stages in the production process

Retail sales value total revenue received by shops for selling a particular magazine. $RSV = \text{average circulation} \times \text{cover price} \times \text{frequency}$

Rights a publication's ownership of a writer's work, specifically noted in terms of frequency (how many times), location (where in the world), what media, distribution manner (print, electronic) and length of time

ROP 1) run of publication: the publisher will place an advert anywhere in a magazine. 2) run of print. The publisher will put inserts in any of the magazines in a run, rather than guaranteeing copies will go to a specific region

Run the number of copies printed

Run-on extra copies added to a standard print run

Sells sentence after a headline and before an article begins that 'sells' a feature to a reader, otherwise known as a standfirst

Sub editor person responsible for editing, correcting and on some titles laying out copy

Subs subscriptions

Telesales selling advertising over the telephone

TIFF Tagged Image File Format. Widely used picture file format (.tif) for transferring images between different applications and computer platforms

USP unique selling point

Voucher copy free copy of a magazine sent to advertisers to prove copy has been published to promised quality

Web reel of paper for continuous printing of long-run publications

Web-offset common form of magazine printing. Press is fed by web of paper. Image is transferred from (lithographic) printing plate onto an intermediary roller called a blanket. From there, image is brought into contact with paper

Yield usually page yield. Revenue that results from selling advertising after commission is paid

Credits

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Director of PTC **Lorraine Davies**
Chairman of PTC **Nicholas Brett**

Design **Heat Design**

Photography **Ian Teh**

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