

**Crafting the cake beneath the frosting:
The editor's role in city magazine redesigns**

Caroline Feeney
Master's Project, Spring 2014

Committee:
Jennifer Rowe (chair)
John Fennell
Sara Shipley Hiles

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Table of Contents

Chapter One: Professional component introduction	1
Chapter Two: Field Notes	3
Chapter Three: Self Evaluation	36
Chapter Four: Abundant Physical Evidence	40
A. Sampling of Editor’s Letters	40
B. Communication with Arts/Books	44
C. Galley copy editing	47
D. Pagination	54
E. Night Notes	55
F. iPad proofing emails	57
G. Pitch feedback	59
H. Redesign documentation	61
Chapter Five: Research component	71
Introduction	71
Literature review	72
Methodology	88
Findings	93
Conclusion	117
Appendix:	
A. Project Proposal	136
B. Interview Transcripts	168
i. Carla Jean Whitley of <i>Birmingham</i>	168
ii. Tim Rogers of <i>D</i>	173
iii. Tom McGrath <i>Philadelphia</i>	178
iv. Rebecca Fontenot of <i>San Antonio</i>	181
v. Garrett Graff of <i>The Washingtonian</i>	186
C. City magazine redesign examples and references	190

Chapter One: Professional Component

When I look back on my time at the Missouri School of Journalism, I'll think "*Vox* magazine." The tidbits of humor amidst the panic of deadline, the awkward fact-checking questions overheard at the office, last-minute saves, rewriting a story the Monday before publication — all of these moments comprise the beginnings of my career. Together they sharpen my vision of where I want to be in five, ten, fifteen years, an editor at a city magazine.

I came to the University of Missouri for my master's immediately after graduating from Luther College, a small liberal arts school in northeastern Iowa. Although I'd written for my college and high school newspapers, I studied political science, Spanish and English during my undergraduate years, which required me to develop a variety of writing styles and critical analysis skills. While serving as the community outreach intern for the U.S. Committee for Refugees and Immigrants in Des Moines, I produced a cultural orientation video to help refugees assimilate to their new home and conducted research about limited-English proficient patients in the health care system. All of these experiences made we want to hone my communication skills to be a voice for the community, especially minorities.

As a former dancer and writer covering the dance beat in college, I also wanted the opportunity to write longer pieces about culture and the arts, which led me to the magazine department. My first semester at the Journalism School, I learned to be a resourceful *Vox* reporter, putting many miles on my trusty old Ford Taurus to travel the countryside towns of Hartsburg, Lupus and Prairie Home in search of interesting people and their stories. With my boots on the ground, I got to know Columbia's haunts and

quirks. Later I served as a music editor and learned the challenges of pitching, the art of magazine production and the collaboration required to ensure a department's success. I stayed with the magazine throughout the fall of my second year as calendar and dining guide editor while also assisting with production on Tuesday nights.

I wanted to challenge myself not only to be a top-notch editor but also an effective leader, someone who could step into the role of a department editor and eventually editor-in-chief of a magazine. That's why I applied to be editor of *Vox* for spring 2014. While I handled all of the responsibilities that come with this position, I also oversaw the editorial changes of *Vox*'s print redesign and conducted research about the redesign process at other city and regional magazines. At *Vox*, each member of the TA team supervises a different department to help them with pitches, and this semester I was in charge of Arts and Books.

Both the work and research components of this project provided invaluable experience in communication and management. After graduation, I hope to work my way up to a job of leadership at a magazine much like *Vox* that mixes voice, analysis, and service with a dash of sass.

Chapter Two: Field Notes

My work: January 20-24 (Week 1)

- We're transitioning to a new staff, and the department editors won't fully start all of their responsibilities until next week. Many of the duties I mention from this week I'll be teaching others how to do next week.
- Found events and wrote the calendar for 1/23 print issue
- Made Heather's changes for 1/23 on department galleys with Megan and Dani
- Re-wrote the hed/dek/introduction to a 1/23 article on volunteering
- Fact-checked the feature on alopecia
- Led the birds-eye view editing process around the table Wednesday morning
- Helped with 3-reads Wednesday morning
- Along with Dani and Megan, made sure the issue was ready for the print deadline (though we were about 30 minutes late)
- Sent *Vox* teasers to *Missourian* design staff on Wednesday afternoon
- Attended 2 advanced/intermediate writing classes to talk about writing for *Vox*
- Assisted Lauren Steele with calendar presentation
- Attended first feature meeting of the semester during which we switched around our slated feature for next week to give the writer more time
- Helped Carra and Heather plan the pages for 1/30 after receiving the ad manifest on Friday
- Wrote editor's letter about my experience learning about alopecia/fact-checking the cover story
- Orchestrated and assisted Sky with blog post about ESPN article (published 1/24) and MU's response

Analysis:

A few notable themes emerge from my first week as Editor of *Vox*. The first is a tension in journalism I've experienced as a reporter, department editor, and now part of the editorial TA staff: How much power do you give the sources of your stories?

Tuesday afternoon and evening we had a brief crisis. The feature slated to go to print the next day had not been fact-checked, and we couldn't get ahold of the main source, Madelyn Munsell. We had a plan B, which was to use the music department story as a feature and switch some other content around, but that would have required creating a new cover and feature well design.

Thankfully, I heard from Madelyn via Facebook around 8:00 p.m. Tuesday. She was ready to fact-check. I gave her a call, and it became clear after about five minutes that she and her family had problems with the story as it was written. To make things more complicated, they had already seen a version of the story on a blog. I followed our fact-checking process of having the sources repeat information as we ask questions, rather than reading any quotes and text to them, but there was a certain portion that was particularly offensive to both Madelyn and her parents, one in which the writer discussed Madelyn “hating God” and fighting with her mother.

Turns out there was more nuance to that section story than the writer had let on, and I listened closely to Madelyn and her parents explain what happened and why they thought the current portrayal was inaccurate. I told them I would work on the story that night and make any necessary editorial changes.

Then I got an email from Madelyn. Her mother, who had been so upset with the blog version of the story that she felt anxious about *Vox*'s story, wanted to see our version before it was published.

I informed them that *Vox* policy does not allow editors to reveal manuscripts before they are published, but that I had taken their concerns into account with my fact-checking changes.

Still, all of this was a lot for me to take on Tuesday night because until that day, I had been pretty unfamiliar with the story besides having read through it once last semester.

The experience brought back a flood of memories with fact-checking other people's stories. There's a responsibility on the part of the reporter to accurately portray,

without dramatizing or sensationalizing, someone's story. But sometimes that version isn't exactly what the source had in mind, so as an editor you have to balance fact-checking and appeasement.

With this situation, I focused on the facts and not the emotional perspective of the parents. I toned down the language so as not to be so dramatic. "She hated God," for example, turned into "She felt distanced from God." Now, the former is perhaps more interesting, but because Madelyn told me that was an inaccurate portrayal, I decided to reword the paragraph.

They also wanted me to add more information about Madelyn's music, which I didn't really see fitting into the message of the story. However, I did add a section about her positive relationship with her mom, and how they are connected through their love of music.

I've learned in these circumstances, as an editor it's best to 1) not make any promises to your sources, 2) stick to the facts and 3) practice empathy as a human being.

We also had an unusual breaking news situation occur at the very end of this week. ESPN published a 16-month investigative piece about the alleged rape and suicide of former MU swimmer Sasha Menu Courey, which was never investigated by the university. The story continues to unfold, (with MU turning over the case to the Columbia police and an independent counsel investigating whether MU knew about the sexual assault allegations) but the questions Friday for us were: Should *Vox* cover this? How? What is our role in this type of breaking news? How should we differ from the *Missourian*? And how do we avoid stepping on the *Missourian*'s toes?

In the end, we decided to publish a blog post as a service piece, with the idea that we could provide a place where readers could get a summary of what's going on, and *Vox* could act as a quick resource for relevant links that help give the story context.

I worked with the blog editor, Sky Chadde, to make sure we got the wording down correctly, didn't botch the complicated facts, and to help scour the clips for related links. We also created a Storify with people's responses on Twitter.

This will always be a tricky situation for *Vox* because, for all intents and purposes, we are not staffed or prepared well to cover breaking news, especially news of a serious, complicated nature. At 5 p.m. on Friday, we might not have the oversight of our executive editors (faculty) to make sure that we, as students, are doing that right thing.

Even so, I'm glad we were able to publish something related in a timely fashion because it will be all over the news in the weeks to come. And we were able to have our Digital Director Sara Shipley Hiles edit the piece before she left for the weekend.

Sky and I tried to get the department editors involved with the blog post, but I think they were scared of the topic, and it was also the first week. That being said, the Editorial TAs who stuck around Friday had a conversation about encouraging the department editors to be proud and take ownership of their work. The first real production starts next week, so I want to set that standard from the beginning.

Research:

- Completed textual analysis of *D* magazine and the *Washingtonian*
- Have notes on the analyses but still need to do official write-ups
- Composed email to *D* that I will send out this week to request interview

Links:

Editor's letter:

<http://www.voxmagazine.com/stories/2014/01/23/editors-letter/>

Blog post on ESPN article:

<http://www.voxmagazine.com/blog/2014/01/espn-article-alleges-mu-failed-to-report-claims-of-sexual-assault-to-authorities/>

My work: January 27-31 (Week 2)

- Spoke in the staff meeting about how to fill out DTS
- Made edits on galleys before Monday production
- Led the editor's first Monday night production
- Monday night — taught editors highlight/staple process, answered questions throughout the night, worked with Justin (art director) on design changes
- Led Tuesday night production, taught editors three-reads process
- Led the birds-eye view editing process around the table Wednesday morning
- Helped with three-reads Wednesday morning, circled edits, answered questions
- Sent *Vox* teasers to *Missourian* design staff on Wednesday afternoon
- Brainstormed for T/F themes and story ideas
- Attended feature meeting during which we discussed *Midnight Cities* feature and which (if any) stories we're considering from last semester's intermediate writing classes
- Attended *Missourian* budget meeting (more on this in analysis)
- Met with Arts/Books department
- Attended redesign meeting to provide feedback on questionnaire
- Wrote editor's letter

Analysis:

This past week was a whirlwind as the editors first got to experience the production process and three reads. I'm still learning a lot (it's one thing to do the responsibilities of a department editor and another entirely to teach others how to do it), but I've realized that the more the TAs can limit the chaos in our own circle, the more everyone can feel at ease about existing in the middle of the *Vox* vortex.

The most interesting moment, however, occurred on Thursday morning at the *Missourian* budget meeting. As usual, we asked the editors and reporters to give us feedback on the current issue of *Vox*. This week, we had two prominent stories, one about

KCOU talk shows and another about the best hangover foods, which was featured on the cover. After one student told us she really enjoyed the hangover piece, public safety editor Katherine Reed made some interesting points about the story in the context of the the ESPN article that detailed the alleged rape of former MU swimmer Sasha Menu Courey.

Katherine, who has been at the forefront of editing all of this coverage, said that the story hit her the wrong way. She was concerned that we failed to address, in any way, how drinking to the point of being hungover has become a cultural norm (especially on college campuses). Her comments took me by surprise mostly because it was something we had not discussed once in the *Vox* office prior to publishing this week's issue.

Megan, our managing editor, responded eloquently and represented us well in this moment. She said that as a staff of predominantly middle to upper class, 20-something white females, we struggle with being sensitive to certain issues that simply aren't something we think about on a daily basis. I was impressed with her response, and I'm still learning a lot from her and her experience at *Vox*.

Afterward, I thought about the importance of diversity in any and every newsroom. *Vox* is no exception, and the biggest problem with the story was not the fact that we published it, but our failure to even discuss whether this article was insensitive given the context of the current news climate, and the role of alcohol in the alleged rape of Sasha Menu Courey. This topic of cultural sensitivity abounds in the journalism industry right now, especially considering *Grantland's* story about Dr. V and the Magical Putter, and Bill Simon's apologetic response letter directed toward the transgender community.

Before Katherine gave us her feedback, I was prepared to comment on the thorough, sensitive, insightful and timely stories the *Missourian* has been publishing about the Menu Courey case. Somehow, even though I'd been so in tune with the coverage, I never had made a connection between the Menu Courey conversation and the hangover story.

I think in retrospect I would have encouraged us to publish the article. Although I do think the high levels of binge drinking on college campuses is an issue worth discussing (and criticizing), I don't think that we can associate the decision to drink with rape, even tangentially. Rather, I think Tom Warhover put it best in his editorial when he said the real problem is "too many students on campuses across the country are being assaulted, and too few young men understand or care." However, I do wish that I'd taken the opportunity in my editor's letter to talk about the Menu Courey case and the extensive *Missourian* coverage.

Moving forward, I think this feedback from the editors at the *Missourian* should encourage staff members at all levels and positions to always bring up those discussions. When we wonder if our own knowledge just doesn't provide the necessary context to accurately portray a certain cultural issue or group, we can always reach out to other members of the J-School and Columbia community to help guide our editorial decisions.

Research:

- Emailed Tim Rogers, whose contact info I got from Cristina Daglas of *D Magazine* who was involved with 2012 redesign to set up interview (emailed on Thursday and have not received a response yet)
- Started analyzing *Philadelphia* and *Birmingham* magazines

Links:

Editor's letter: The hangover

<http://www.voxmagazine.com/stories/2014/01/30/editors-letter-hangover/>

My work: Feb. 3-7 (Week 3)

- Attended weekly staff meeting
- Made edits on galleys before Monday production
- Led the editor's second Monday night production
- Monday night — circled changes for department stories while Megan handled spring preview feature
- Strategized with Heather and editorial TAs about how to put out the issue with the impending snowstorm. We decided to have editors come in Tuesday morning instead of Tuesday night
- Came into the office Tuesday morning to get the issue in the best shape we could before the weather got too bad
- Planned to walk into the office Wednesday morning, but Heather thought my time would be better spent working remotely, making edits and checking PDFs. Worked from my apartment.
- Sent *Vox* teasers to design staff on Wednesday afternoon
- Attended design review meeting, where we finalized design options for Addiction feature
- Attended feature meeting. Brainstormed with Heather, Megan and Dani about feature ideas for 3/6 and other ideas we wanted to pursue (i.e. Ryan Ferguson, rape culture)
- Attended *Missourian* budget meeting, didn't get to speak though due to breaking news about Dean Mills retiring
- Met with Arts/Books department
- Attended redesign meeting to review Libby's ideas
- Wrote editor's letter

Analysis:

I've never experienced a week like this at *Vox*. In the midst of the year's first big snowstorm, we were working on an issue (ironically) filled with springy birds and a pastel color scheme. With icy roads making it difficult for people to get to campus, I realized how reliant we are on people physically being in the office to complete production on deadline. Turns out, this wasn't the first spring preview that had to be sent to print under unusual circumstances due to snowpocalyptic weather.

We all know that, in journalism, the show goes on. What I learned this week is how this is actually accomplished. With school cancelled both Tuesday and Wednesday — two of our biggest production days — we had to strategize about how we were going to get those pages sent to the printer on time. To make it more complicated, the spring preview is the most detailed and complex feature that we publish all semester in terms of dates, times, and number of facts that have the potential to be botched. With businesses closed, we were concerned about reaching people to complete final fact-checking, and to be safe, had the editors check information against multiple online sources Tuesday night in case we couldn't reach people the next day. Not ideal, but we did end up reaching most sources by phone eventually. We had everyone come in Tuesday morning, then whoever was close or felt safe to drive finished things up on Wednesday.

Although I appreciated the opportunity to work remotely Wednesday, it drove me a little crazy to be working from home. I wasn't able to communicate as quickly or effectively throughout the back-and-forth process that defines editing. For example, when we were brainstorming deks for the cover, I sent multiple emails to communicate several sub-par ideas before I finally suggested something worthwhile. It just wasn't the same.

In general, to see everyone in the *Vox* office on a Tuesday morning as a snowstorm approached was a great feeling. I am truly impressed by the caliber of many of the department editors. They demonstrate dedication and talent even this early in the semester.

The big topic during production this week is the feature story on addiction slated for 2/13. We've been discussing how to best approach the cover art and heds/deks with the current context of Philip Seymour Hoffman's death. We hope to portray the issue

with sensitivity without backing away from being provocative. More to come on how that turns out next week.

Research:

- Interview with Tim Rogers at *D* = complete!
- Scheduled interview Carla Jean Whitley of *Birmingham* magazine (Thursday at 3 p.m.)
- Goal is still to have interviews scheduled/completed by end of Feb.
- Continuing to work on analysis of the next two publications, *Philadelphia* and *San Antonio*

Links:

Editor's letter: Spring truths

<http://www.voxmagazine.com/stories/2014/02/06/spring-truth/>

My work: Feb. 10-14 (Week 4)

- Attended weekly staff meeting
- Made edits on galleys before Monday production
- Led the editors on Monday night production
- Monday night — circled changes for department stories and worked with editors on their first week of editing their own content
- This was our first week rotating production shifts, so I had Tuesday night off and had more time to edit my letter
- Helped with three-reads and birds-eye editing around the table Wednesday morning
- Sent *Vox* teases to *Missourian* design staff on Wednesday afternoon
- Attended design review meeting. We discussed refining the options for *Midnight Cities*
- Attended feature meeting. Discussed *Midnight Cities*, T/F and potential feature about a science symposium
- Attended *Missourian* budget meeting, discussed our addiction feature and the editorial decision making behind its presentation
- Met with Arts/Books department
- Attended redesign meeting to discuss *Front of Book* ideas. Next week we'll be discussing mission statements.
- Wrote editor's letter

Analysis:

This week I had the opportunity to implement what I learned from our staff's lack of discussion about the hangover cover story a few weeks ago. The Sunday prior to publishing the 2/13 addiction feature, Heather, Megan and I communicated via email about whether the story's design, which featured a heart made up of black scribbles and the words, "addiction, a love story," were insensitive given the death of Philip Seymour Hoffman to heroin overdose. We also considered the possibility that a person who had either struggled with addiction or lost someone to addiction could view the design and phrase as trivializing or romanticizing the issue.

My first instinct was that we should run with a different cover. We had beautiful photos to work with, one with a gold background that was a particularly stunning shot of our main source. When we were initially choosing covers at the design review, this portrait cover was actually my first choice, regardless of whether we decided, in the end, that the heart was insensitive. I still think it would have been a perfectly nice option. The argument against it was that people might not have been interested in the story because they wouldn't recognize the source's face. I agreed that was a possibility. At the same time, I feel like there's a hunger in Columbia for reading stories about regular people, so I think some people would have been intrigued by the portrait as well, especially with a nicely paired hed and dek.

However, I did think Breanna's illustrative design was striking, and it seemed to be most people's favorite (including Breanna). I started to think it really did pull the package together more so than the portrait. Monday evening, we showed the cover to the entire staff at our weekly meeting. People commented that it looked "hipster," that they

weren't sure what the story was about given the cover alone, and many said they thought that the allusion to a dark kind of love was interesting. One person brought up the possibility that readers could find the association with love as insensitive. Others agreed, but some disagreed.

Heather, Sara, I chatted post-meeting, and we decided to go with the jagged heart illustration. We thought that despite its potential controversy, it was the most gripping cover and best represented the story's themes. We had yet to decide on a hed/dek.

We talked extensively about whether to change the dek to "love affair" instead of "love story." The thinking was that affair had a negative connotation, so there would be less risk that people would think we were glorifying addiction. Angie, our main source, had also used the words "love affair" to describe what she felt was her relationship with alcohol. We even drafted a new text illustration that read, "a twisted affair."

It was Tuesday night, and we still hadn't decided on a dek. "A twisted love affair" and "a love story" were the options. I went home to write my letter, and I tried to communicate the conversation our staff had about the story presentation. This is the paragraph that I think gets to the point of why we made the editorial decision to go with the heart design:

"The idea of loving alcohol or cocaine or gambling the same way you love a person is uncomfortable. It feels wrong. It's inevitably destructive. But the description might be the best way to understand what it means to be an addict. This is why we chose to call her tale a love story."

The next day, after sleeping on it, Heather and I looked at the cover and both voiced which dek we thought was more appropriate. Turns out, we'd had the same thinking that "love story" was actually the best option because it also encompassed the way that Angie, the main source in the story, met and fell in love with her husband.

This process was an improvement from the week we published the hangover story without any discussion about Sasha Menu Courey. We made the decisions after thoughtful consideration and aimed to be transparent to readers through my editor's letter. We considered the context of breaking news but didn't shy away from pushing boundaries.

Research:

- Interviews with Tim Rogers of *D* and Carla Jean Whitley of *Birmingham* complete
- Emailed Tom McGrath of *Philadelphia* magazine for interview

Links:

Editor's letter: Addiction

<http://www.voxmagazine.com/stories/2014/02/13/editors-letter/>

My work: Feb. 17-21 (Week 5)

- Attended weekly staff meeting
- Made edits on galleys before Monday night production
- Led the editors on Monday night production
- Monday night — worked with editors on macro changes to stories. Music and Arts departments both needed a lot of work.
- Helped with three-reads and birds-eye editing around the table Wednesday morning. Decided we need to have the pages in better shape before Wednesday because we are so short staffed in the morning.
- Attended design review meeting Tuesday afternoon
- Sent *Vox* teasers to *Missourian* design staff on Wednesday afternoon
- Attended design review meeting. We finalized the T/F print and iPad designs
- Attended feature meeting. Discussed T/F, science package, grinding feature, photo essays
- Attended *Missourian* budget meeting, presented *Midnight Cities*, discussed challenges with sources who wanted to be anonymous, the underlying meaning of the story
- Met with Arts/Books department
- Attended redesign meeting to discuss mission
- Wrote editor's letter
- Conducted portfolio reviews all day Friday, during which we discussed the performance of each editor individually and graded each department

Analysis:

The contentious theory of objectivity in journalism could also be applied to portfolio reviews. Unlike science and mathematics, providing people feedback on their job performance in journalism requires nuance. You can't tell people they got X number of answers wrong. The challenging capstone staff class demands a lot of our department editors, many of their tasks unquantifiable, and they have to be ready to handle anything and everything that's thrown at them.

The day we spent Friday discussing each editor's performance set this week apart from the rest thus far. Having been a department editor, I felt it was important to leave aside any personal differences with or affinities for certain editors during the grading process. In other words, I tried to have an objective mindset while maintaining an editor's perspective. The process is good practice for making evaluations from a managerial standpoint, a responsibility that all editors are expected to execute in one way or another. I also know when I enter the workforce, I'll be the one receiving feedback, so the portfolio reviews provided helpful insight for my future self.

Knowing we aren't objective as humans, however, there are things we can put numbers to in this review process: deadlines missed, number of pitches presented and accepted, number of production nights attended. Then there are the less concrete evaluations: attitude, editing aptitude (both micro and macro), trustworthiness. We asked questions such as, "Who is the person you always want to give the extra page to because you know she can handle it?"

Things get more complicated, however, when editors excel in one area but struggle in another. For example, there's one editor always willing to help others, but the

TAs agreed we don't necessarily trust her to handle a lot of content at one time. How does that end up balancing out? Some of these answers will become clearer as the semester goes on, as we've only been working with the editor's own content for two weeks now. In the end, it really comes down to whether we would hire someone.

Research:

- Heard from Garrett Graff of *The Washingtonian*, setting up interview with him for this week
- Emailed Tom McGrath of *Philadelphia* magazine for interview, have not heard back yet

Links:

Editor's letter: Looking glass

<http://www.voxmagazine.com/stories/2014/02/20/editors-letter-looking-glass/>

My work: Feb. 24-28 (Week 5)

- Attended weekly staff meeting
- Made edits on galleys on Sunday night for T/F issue, enormous amount of content but all great stuff
- Led the editors on Monday night production
- Monday night — tried to speed up and streamline the process
- Worked with Justin on design changes even more than the usual Monday, given the size of the T/F feature.
- Helped with three-reads and birds-eye editing around the table Wednesday morning.
- Attended design review meeting Tuesday afternoon
- Sent *Vox* teasers to *Missourian* design staff on Wednesday afternoon
- Attended design review meeting.
- Proofed T/F iPad edition
- Attended *Missourian* budget meeting, presented *Midnight Cities*, discussed challenges with sources who wanted to be anonymous, the underlying meaning of the story
- Met with Arts/Books department, communicated with them via our Facebook group when they were struggling with pitches
- Attended redesign meeting to discuss updated prototypes
- Did not participate in feature meeting Friday morning because I was on T/F duty. This included monitoring Twitter/RebelMouse/Instagram, overseeing final edits

of the blog posts and checking film/event passes in and out. An exercise in priorities and time management.

- Wrote editor's letter

Analysis:

Just as I'd become BFFs with RebelMouse, my T/F shift ended.

In other words, when I finally understood the complexities of the *Vox* mission control room, and had a system of prioritizing, my brain was fried, but I felt like I'd been running for so long that I couldn't just *stop*. I actually stuck around the office for a couple extra hours to help Sky because I had a hard time letting go of the system I'd created. In fact, he was probably hoping to see less of me. But I tried to pass off some of what I'd learned through trial and error, including the importance of keeping tabs of people scheduled to pick up a pass (and calling them if they are late) as well as those who should be bringing passes back. I also balanced tweeting, Instagramming, and updating RebelMouse with editing the blogs, and I was excited to learn a new form of social media (RebelMouse).

Of course, this was after I'd initially failed to comprehend what a balancing act it would all be. I won't say I mastered the system, but I definitely improved and felt challenged to stretch outside my usual print-centric focus with the magazine. I think this is one of the first years we've involved all the editorial TAs with live T/F coverage, and it's not only a better way to spread the workload but also allows us to gain experience covering massive events with a 21st century, digital mindset. Although I won't get another chance to practice at *Vox* what I learned in this office, I improved my prioritizing and management skills for future jobs, which will be useful to bring up in interviews.

In many ways, *Vox* webbies, editors, and reporters took on a citizen-journalism,

people-on-the-street mentality with a professional edge this weekend. In a now fairly dated but still interesting [article in *CJR* \(2011\)](#), Dean Starkman discusses how citizen journalists are everywhere — tweeting, blogging, commenting, updating their status. They are the first eyewitnesses to important events. The sheer numbers plus Internet access outweighs the journalist’s reach in many instances. Who is the journalist then? Starkman points to Jay Rosen, professor and media critic, who says, “whoever does the work.” I agree that the leveled playing field should encourage us to be the *better* storytellers, to make people want to read our articles or appreciate the particular lighting of a photo. This week, *Vox* did the work.

The print issue was also one of the most impressive packages that we’ve published (especially with our nifty white paper). Behind the scenes, there was so much coordination between Prof. Rowe’s Intermediate Writing class, the designers, the department editors, and the TAs. I was honored to be involved with the process and, though the TAs and I represent the “faces of *Vox*” in many ways, I give credit to our array of talented staff members.

Research:

-Interview with Garrett Graff of *The Washingtonian* = complete! This makes three interviews complete so far and a fourth confirmed

-Confirmed interview with Rebecca Fontenot, editor of *San Antonio* magazine.

-Emailed Tom McGrath of *Philadelphia* magazine for interview again, he is the last one I need to get ahold of.

Links:

Editor’s letter: In Reel Life

<http://www.voxmagazine.com/stories/2014/02/27/editors-letter-real-life/>

My work: March 3-7 (Week 7)

- Attended weekly staff meeting
- Made edits on galleys on Sunday night for science package issue
- Led the editors on Monday night production
- Monday night — worked with editors on macro changes to stories. Feature needed the most help because it came together so last minute.
- Helped with three-reads and birds-eye editing around the table Wednesday morning.
- Sent *Vox* teases to *Missourian* design staff on Wednesday afternoon
- Attended design review meeting.
- Proofed iPad edition. Noted several changes with Breanna that I'd like to see implemented with the redesign.
- Attended *Missourian* budget meeting, presented science package and promoted our multi-media content.
- Met with Arts/Books department. Worked with them to develop pitches.
- Compiled mission statement notes from previous redesign meetings and presented a revised statement
- Attended redesign meeting to discuss prototypes, mission statements
- Participated in feature meeting, mostly to be familiar with length and art for feature stories to better inform my pagination outlines for the next couple of weeks
- Wrote editor's letter

Analysis:

Consumer magazine and tabloid covers are notoriously, and intentionally, misleading. How many times does a beauty publication advertise a list of 573 spring trends on the sell line when in fact there are only 16? Take [this 2011 cover from OK! Magazine that reads](#), “Kim and Kris are going to have a baby!” One would naturally assume Kim Kardashian is pregnant. In reality, she and her husband at the time were merely talking about having a baby later in life. But I'd like to think that readers can have more faith in the integrity of city magazine and alt-weeklies, including *Vox*.

I had this on my mind as we pulled together a feature story at the last minute this week. About two and a half weeks prior to publication, Andrea Heiss came to us with the idea of previewing an MU science symposium with profiles of the speakers. Bill Nye and

Rebecca Skloot were both going to be there, and that alone piqued my interest. We decided to run with it, but interviews with the many of the sources never came through. This included Bill Nye, which we knew was a possibility from the beginning, especially because this story was on such a short deadline.

We did, however, obtain high-res courtesy art from Bill Nye's publicist. This gave us the opportunity to put Nye on the cover, even though we didn't have an interview with him. Of the two cover options presented by Jessie Lueck, Bill Nye was far more compelling, both in the layout and the face recognition.

Heather and I discussed before the design review if we thought it was misleading to put him on the cover without an interview. My initial thought was yes, it was a mischaracterization of the story readers would actually find inside. Although this discussion carried into the week, we made the decision at the design review that we could still put him on the cover for a few reasons. One, because we would have a profile on him with other primary sources who would speak about Bill Nye, and two, because he was coming to town as part of this event. Some staff members were still unsure.

After publishing, I'm still confident that we made the right choice. As a small-city magazine, we don't have as much brand recognition as national or huge city magazine publications. With *Vox* in particular, many copies are distributed throughout the city separate from the *Missourian* brand as well. That means that in many ways, our cover sells our issue. Whether any given person chose to pick up and read about the science convention could very much have depended on that cover choice. This issue of branding, and how cover content is more important than the brand name, is something we've discussed in our redesign meetings as we move forward with a new "V" logo.

This week was also a lesson in improvising and working around problems that inevitably arise in journalism. We would have loved to have that Bill Nye interview, but we didn't. So we had a choice to make.

In the *Missourian* budget meeting, I thought we might have to explain this process to editors who questioned our decision. Turns out, they were on board. In the words of Tom Warhover: "I'm not going to ask why you put Bill Nye on the cover. I know why you put Bill Nye on the cover."

Research:

- Interview with Tom McGrath of *Philadelphia* complete. This makes 4/5 interviews done. I will be speaking with Rebecca Fontenot, Editor of *San Antonio* magazine, this Tuesday to finish up all five interviews.
- Working through transcribing
- Textual analysis notes compiled, this week I will begin putting it into narrative form

Links:

Editor's letter: Breaking Ground

<http://www.voxmagazine.com/stories/2014/03/06/editors-letter-breaking-ground/>

My work: March 10-14 (Week 8)

- Attended weekly staff meeting
- Provided pitch and re-pitch feedback
- Made edits on galleys on Sunday night for the grinding package
- Led the editors on Monday night production
- Monday night — attempted a more efficient system with the editors to start getting everyone home a bit earlier. Encouraged them to complete my edits within two hours. Went back and forth no more than twice with a focus on macro changes and ignored problems such as widows and orphans that are often solved during Tuesday night changes anyway. This seemed to work well, and many editors left much earlier than previous weeks. Feature editor stayed the latest.
- Helped with three-reads and birds-eye editing around the table Wednesday morning.

- Sent *Vox* teasers to *Missourian* design staff on Wednesday afternoon
- Attended design review meeting.
- Proofed iPad edition.
- Attended *Missourian* budget meeting. Only Dani and I were present for this one with everyone else in New York. Things ran smoothly and we had a good discussion with the *Missourian* folks.
- Met with Arts/Books department. Worked with them to develop pitches and their first week pitching BOB.
- Wrote editor's letter
- Determined pagination for 4/03 issue

Analysis:

With the majority of our editorial staff in New York gone Tuesday night through Thursday, this week was an interesting test to see how much I could handle without my typical sounding boards around me to talk through decisions. A quote from an email that Heather read at the staff meeting from “the other side,” a tradition in which former *Vox* editors send their insights having been in the industry for a few years, seemed to have some almost serendipitous advice.

The woman who was now a managing editor at a magazine wrote that the most important suggestion she could make was to “always follow your little voice.” She elaborated that gut instinct in editing is more valuable than you think. If you don’t vocalize, or write down, when a passage, word, sentence or message of a story seems off, for example, someone else probably will. You’ll end up thinking, “Damn, why didn’t I say that when it came to me?” That, or no one will bring it up until someone complains post-publication, and you’ll wish you’d started a conversation.

At once, this person had put into words a lesson I’ve been slowly learning over the course of being editor at *Vox*. It will always be a skill to hone, but my experience has already begun developing my instinctual editing ability. This is something that can’t be taught in a classroom.

I had to trust in my internal voice Tuesday through Thursday. I was the only point person for editors, art directors and any questions they had for all of Tuesday and much of Wednesday morning, and I was the one giving final say on pitch feedback. This is also something I'm becoming more adept at doing. Instead of just telling the editors that something doesn't work, it's much more useful to them if I can suggest a direction. That's what I did as Dani and I went through pitches just the two of us this week. I wrote all of the feedback, taking Heather's and Sara's comments into account, and I think we gave them solid direction. I was pleased with how the repitches turned out.

My mother believes in the guiding power of your "little voice" and always has encouraged me to follow mine. I didn't realize it would apply in my career. Sometimes you can't quite tell why you should or shouldn't do something at the time, but a feeling steers you a certain way. If you listen, you'll likely find out why you were right.

Research:

- All five interviews completed
- Transcribing, transcribing, and more transcribing
- Working hard to have a first draft of research analysis by April 1

Links:

Editor's letter: Shall we grind?

<http://www.voxmagazine.com/stories/2014/03/13/editors-letter-grinding-and-sexual-freedom/>

My work: March 17–21 (Week 9)

- Attended weekly staff meeting
- Provided pitch and re-pitch feedback
- Made edits on galleys for double production
- Led the editors on Monday night production
- Helped with three-reads and birds-eye editing around the table Wednesday

- morning.
- Sent *Vox* teasers to *Missourian* design staff on Wednesday afternoon for both 3/20 and 3/27 issues. Stayed until about 4:30 p.m. to work on some last minute caption editing for the fashion story.
 - Attended design review meeting.
 - Proofed iPad edition Monday and Thursday. Wrote captions for online only vignettes.
 - Attended *Missourian* budget meeting. Spoke about double production and content for both weeks.
 - Met with Arts/Books department.
 - Wrote editor's letters for both 3/20 and 3/27

Analysis:

At the *Missourian* budget meeting, Tom lent some non-journalist perspective as he shared what he'd learned from a meeting with the Readers Board the previous week. The Readers Board is a group of community members who come together at the *Missourian* to critique and discuss the publication. I'd just presented the feature well's photo essay, a portrait of a local patrol officer who collects ancient Greek armor and weaponry. It's a juxtaposition of the modern and classic warrior. After I'd finished discussing this, Tom said that the term "photo essay" had actually been brought up at the board meeting, and several community members pointed out that they had no idea what a photo essay was. To them, a story is just a story.

So how does this apply to or affect us on the other side? Sometimes I think we get so wrapped up in the terminology and division of our content that it's difficult to foresee what readers might actually want from a story. How many of them even recognize the different departments of the magazine? It's possible some readers saw the photo essay and wondered why we didn't dedicate as much text or background to this particular person we profiled. To us, the reason is that the story was pitched by a photographer and therefore the focus was on the photos. We also had practical considerations to take into

account. This week went fairly smoothly in large part because we didn't have a whole lot of feature text to edit.

I found this interesting, though, because I'd hoped we would get more text to accompany the photos. The feature Modern Warrior, which profiled a man who collects ancient armor and also serves as a police officer, is the type of photojournalism that doesn't stand alone without explanation. We knew this from the beginning, and we decided from the first feature meeting that we would need context. But whether it was the nature of the subject or the photographer's expertise in visuals but perhaps not interviewing/writing, we never got to explore the topic as in depth as I think we could have. It certainly came a long way, in large part due to the department editor's diligence in working with the photographer. But in my mind, it wasn't questioned further because it'd been deemed a photo essay, and thus didn't need more text.

In short, I think what Tom was trying to say is that, in some cases, we should think of each story on an ad-hoc basis instead of trying to fit them into some formula that we've given a name. For example, as I've been working with a TeenVogue.com editor on a band profile this week, I assumed I'd do a Q&A format because that's how the website has done a lot of its music coverage. But she mentioned it could be better packaged as a write-through, which gives more opportunity for perspective and voice.

This can be tricky at *Vox* when we have recurring sections, but this semester we've been willing to twist and mold some of the sections to better fit the content we're producing from the pitching stage, so I think we're already headed in that direction.

Research:

- Interviews transcribed
- Working on draft of findings

Links:

Editor's letter: The unsung hero

<http://www.voxmagazine.com/stories/2014/03/20/editors-letter-unsung-hero/>

My work: March 22-29 (Week 10)

- This week was spring break, so student editors, faculty and myself were absent for meetings and production.
- Provided re-pitch feedback Sunday night
- Copy edited 4/3 issue Monday night
- Proofed iPad edition remotely, wrote a few missing captions

Analysis:

Over my spring break, I had the opportunity to go to Dallas to visit my brother and his fiancé. While I was there, I set up a meeting with editor of *D* magazine and Mizzou alum Cristina Daglas, and we chatted over coffee for more than an hour.

We discussed career advice, the most recent issue of *D*, and my research. As a young woman in a position of power, she discussed the challenges of being taken seriously in a male-dominated industry. At her previous job at *Milwaukee*, she actually started wearing high heels so that she could be eye-level with her male supervisors when they spoke to her.

I also learned about her leadership style. She's the type of editor who would never ask staff members to do anything that she wouldn't do, and she establishes credibility with the editors and reporters by continuing to write stories for the magazine and conduct interviews. In the April edition of *D*, I counted five bylines with her name. She also fills in for editors if they are sick or unable to execute a task due to scheduling conflicts. This lead-by-example strategy is partially due to *D*'s small staff, but Cristina also wants to keep her journalism skills sharp and show that she is an approachable leader.

Cristina is also protective of her staff. If and when people send in a complaint, she will never throw any writer or editor under the bus and takes full responsibility as EIC. I experienced this when someone complained about *Vox*'s use of the word "blarney" and directly criticized the writer by name. In the grand scheme of things, this was a smaller complaint, but it still needed to be addressed. There was no phone number attached to the complaint, but I responded with an email to explain that 15 to 20 editors had looked at the text without mentioning the error, and that I took responsibility for it going to print that way.

Cristina's brilliance, tenacity and wit are inspirational to others in the industry, especially young women, and I'm so glad I had the opportunity to meet her.

Research:

- Will be turning in full draft of research component on Monday

Links:

Editor's letter: Collective Souls

<http://www.voxmagazine.com/stories/2014/03/27/editors-letter-collective-souls/>

My work: March 30–April 4 (Week 11)

- Attended weekly staff meeting
- Provided pitch and re-pitch feedback
- Made edits on galleys on Sunday night for the minimum wage package
- Led the editors on Monday night production
- Helped with three-reads and birds-eye editing around the table Wednesday morning.
- Sent *Vox* teasers to *Missourian* design staff on Wednesday afternoon
- Attended design review meeting.
- Proofed iPad edition.
- Attended *Missourian* budget meeting. Spoke about minimum wage feature, studio juice shoot

- Met with Arts/Books department. Worked with them on pitches, smoothed out some controversy with a pitch that got rejected.
- Wrote editor's letter
- Determined pagination for 4/17 issue

Analysis:

The last few weeks have been a race to the finish with my research project. I've even dreamt about the interviews and the conversations I had with the editors and re-imagined their answers.

But as I've been digging into it, I encountered an interesting theme throughout my interviews this week surrounding the conversation between magazine editors about creating synergy between print and digital. It seems the consensus is moving away from connecting the two products in terms of in-text referrals or naming sections of the print product to correspond with online, or vice versa. Editors aren't convinced that teasing to multi-media or an online story is actually effective. What they are doing, however, is upping their branding strategy by creating recognizable logos that appear on all platforms. For example, both *San Antonio* and *Philadelphia* created "bugs," or circular logos, that are stamped on every department page and throughout the website. Basically, the mindset is the more obvious the better when it comes to branding, and that readers aren't going to catch onto subtle hints that your products are connected.

I thought this was interesting in relation to our upheaval of Radar with the thinking that no one really understood what it was. I think drawing attention to the web with the very simple Online TOC is representative of what's going on in the industry. I've actually had a number of conversations about this with editors during my job interviews as well. Fascinating stuff. And a fun time to be experimenting.

This week we finalized the plans for our redesign, and although there was some disagreement about the cover between the photo and editorial departments, Libby presented an amazing *Mad Men*-themed conceptualization for the first cover design. This was planned and executed in a short amount of time with still great results, so I'm looking forward to reactions to it this upcoming week.

Research:

- Full draft of project to Jen by Friday.

Links

Editor's letter: Night Shift

<http://www.voxmagazine.com/stories/2014/04/03/editors-letter-night-shift/>

My work: April 7–11 (Week 12)

- Implementation of the first redesigned issue
- Attended weekly staff meeting
- Provided pitch and re-pitch feedback
- Made edits on galleys on Sunday night for the poets and first redesign issue
- Led the editors on Monday night production
- Helped with three-reads and birds-eye editing around the table Wednesday morning.
- Sent *Vox* teasers to *Missourian* design staff on Wednesday afternoon
- Attended design review meeting.
- Proofed iPad edition.
- Attended *Missourian* budget meeting. Spoke about the redesign. Response was overwhelmingly positive.
- Met with Arts/Books department.
- Wrote editor's letter
- Determined pagination for 4/24 issue
- Celebrated redesign at the launch party/broadcast on BXR

Analysis:

Tim Rogers of *D* magazine explained that the best, and sometimes only, indicator of a redesign's success is the moment you can hold the new issue in your hands. You can

look at it on a screen or as a prototype for weeks or even months, but how it appears in print can't be fully replicated beforehand. "You get that first issue and everybody on the staff goes, 'Oh gosh, I just love this,'" he says, speaking of *D*'s 2012 redesign. The *Vox* staff felt like that on Thursday morning as we picked up the redesigned magazine and waved goodbye to the pastels and Ziggurat for good. Another form of affirmation was hearing that we could continue publishing *Vox* on the brighter paper — a massive upgrade!

But that moment was preceded by many hours of work and discussion, and I learned a lot from the process. I was able to draw parallels between my experience with brainstorming and critiquing prototypes as I was simultaneously researching this process at other city magazines.

One thread that stood out through my interviews was the importance of collaboration between editorial and design and having a creative director who really understands the city and the magazine. *The Washingtonian* outsourced the redesign of its print product in an initial attempt to create a fresh look in 2011, and the editor ended up scrapping the entire project only to start over again in 2012. *Vox* had been due for a redesign even before this year, but we needed the right designer, and I think Libby was the perfect fit.

Every city magazine editor I spoke with also ended up making small tweaks to the redesign, both editorially and visually, after the first launch. It's impossible to predict every detail that will arise and need addressing during production, so the key is to be flexible and ready to troubleshoot. Editors at *Birmingham* actually forgot to create prototypes for certain recurring sections, and they had to improvise on deadline before

the first redesigned issue. We didn't run into this problem to that extreme, but we're still playing around with a few details, such as headlines (secondary versus anchor), names of recurring sections, department labeling (ACW), and color options. The redesign is remains a discrete event, but there will be an ongoing discussion about it for awhile.

I think one challenge with the new FOB page, The Pulse, is actually choosing which current events are most appropriate for this section week to week. I thought it would seem obvious (and some topics, such as Michael Sam or Sasha Menu Courey, would be shoe-ins for this page) but with so many brains thinking about what's "buzzing" that week, there's actually quite a bit to choose from. It's also tricky to mix serious content with light stuff and determine how to present difficult topics without being flippant. So then we have to consider a number of factors — what people are talking about the most, whether that topic lends itself to art, and getting a good variety of local and national content. But so far, the editors have been giving us a good mix of both in their pitches on Sunday nights as well as a variety of topics, including news, sports, fashion, technology, and politics.

Overall, I'm excited that I got to be a part of the redesign — the process reflected what's going on in the industry in so many ways — and I have no doubt that what I learned will come up one day again as I move forward in my career.

Research:

- Draft to committee by Thursday

Links

Editor's letter: A whole new *Vox*

<http://www.voxmagazine.com/stories/2014/04/10/editors-letter-think-outside-box/>

My work: April 14–17 (Week 13)

- Attended weekly staff meeting
- Provided pitch and re-pitch feedback
- Made edits on galleys on Sunday night
- Led the editors on Monday night production
- Helped with three-reads and birds-eye editing around the table Wednesday morning.
- Sent *Vox* teasers to Missouriian design staff on Wednesday afternoon
- Attended design review meeting.
- Proofed iPad edition.
- Attended Missouriian budget meeting. Discussed process behind coming out package.
- Met with Arts/Books department.
- Wrote editor’s letter
- Determined pagination for 4/24 issue

Analysis:

It was a difficult and emotional week with the loss of one of my friends from college. At the same time, the issue this week paralleled some of what I was feeling with a series of heartfelt and extremely personal vignettes about coming out, all told in first-person, and a story about Columbian runners who were tackling the Boston Marathon this year. I was able to connect these ideas in my editor’s letter about finding outlets for love and beauty amidst the things in life that we can control.

This was also an interesting week with regard to my development as an editor weighing in on design decisions. Given the sensitive subject matter in our feature well, we had to come up with a cover that would reflect the diverse narratives. On Monday we realized that despite having two design reviews prior to the issue, we really didn’t have any viable cover options for the package. One idea that the designer presented was an image of a cake with letters cut out that read, “I’m Gay” or “Surprise, I’m Gay.” Although this idea was eye-catching, Heather and I both had to be firm about why we thought this was not representative of the stories, many of which speak of rejection and pain.

The week of production I threw out the idea of doing a typographical cover. The relaunch issue of *Birmingham* magazine, an issue that is included in my research sampling, inspired the idea. Heather started an email chain with all those involved, and from there we had a bunch of different voices and perspectives collaborating. When we decided to move forward with typography, the editors then had to brainstorm words that would be fitting. What we came up with were words that encompassed the emotions and elements of the stories: acceptance, rejection, support, identity. All in all, it was a great example of the power of putting together a variety of creative minds to solve a problem, and I'm happy with the end result.

Research:

- Defense passed

Links

Editor's letter: Choosing love

<http://www.voxmagazine.com/stories/2014/04/17/editors-letter-choosing-love/>

My work: April 21–25 (Week 14)

- Attended weekly staff meeting
- Provided pitch and re-pitch feedback
- Made edits on galleys on Sunday night
- Led the editors on Monday night production
- Helped with three-reads and birds-eye editing around the table Wednesday morning.
- Sent *Vox* teasers to *Missourian* design staff on Wednesday afternoon
- Attended design review meeting.
- Proofed iPad edition.
- Attended *Missourian* budget meeting. Invited Berkeley Hudson to discuss On The Bus.
- Met with Arts/Books department.
- Wrote editor's letter
- Determined pagination for 05/01 issue

Analysis:

Looking back to the first TA meeting I attended as Editor of *Vox* to where I am

today, these past four months have been transformational. The evolution of my skills as both a leader and editor were gradual but drastic when evaluating my progress over the entire semester.

Some of these skills have been put to the test as I've started searching for jobs. I have no doubt that the reason I have an offer for an associate editor position for a B2B magazine was the result of the hours upon hours of copyediting that this position requires, and that aptitude showed through on the editing tests I've taken.

Although I'm about the same age as all the department editors, and I had been in their shoes less than a year prior, I think I towed the line well between friendly and friends, and that balance allowed me to gain respect from them, thus creating a positive but productive work environment. I learned how to be authoritative while remaining approachable and confident in my editing instincts when I felt that something was off.

Despite the exhausting nature of production, and the nights I walked to my car at 1 a.m., I loved leading a talented staff in putting a magazine together that was truly our own. It will be a long time before I find myself in that position again, but I'm ready for the next chapter.

Research:

- Defense passed, making final revisions.

Links

Editor's letter: My Bus Story

<http://www.voxmagazine.com/stories/2014/04/24/editors-letter-my-bus-story/>

Chapter Three: Self Evaluation

I came into this job with a solid idea of the magazine's process and what my responsibilities would entail. During my previous roles at *Vox*, I'd observed and worked closely with the two previous editors before me. I still knew I had a lot to learn, but the first thing that I noticed once I started serving in this role is that just because you can do something yourself doesn't mean you're adept at teaching it to others. My point is that I had much more to learn than I ever realized. Every single day in this position either taught me something new or better honed my skills as both an editor and leader.

The growth I've experienced is tangible. I copyedit faster and can read a story while envisioning how it could be better organized. I'm decisive about pitches and repitches; whereas, at the beginning I had a more difficult time seeing how all the pieces of a story coming together. I started getting better at this after the first few rounds of pitches, and this semester I loved being around the office on Sundays to help the editors make their story ideas stronger.

The development of these skills can be attributed to the hands-on experience that working at *Vox* provides. It might have been helpful to have a different publication on my resume moving forward, but I wouldn't have been serving in a high-level role. I think the main advantage to staying on campus was that in addition to editing, I learned how to manage a large group of people, and I was also the person responsible for troubleshooting when problems arose.

Writing the weekly editor's letter has become easier as I've learned to flesh out exactly what point I'm trying to make before I just start writing. I treat each one as a mini-thesis in which everything must come back to what it is I'm trying to say. I attribute

this as a manifestation of the advice from my intermediate writing teacher Michael Grinfeld, who always made me answer the question, “What is my story about?” Heather, who’s an incredibly skilled editor, was also instrumental as she helped me hone and guide my writing.

Another strength of mine was working with the editors on production nights. I encouraged them to take more ownership of their stories. They seemed to find me approachable as a leader and weren’t afraid to talk through the editing process. In many cases, I’d explain an idea of what I wanted from a new lead or paragraph and watched as they would get better at executing this direction.

There are a few things I’d do differently looking back. Editorially, one major area we lacked at the beginning of the semester was evaluating *Vox*’s content in a greater news context. I experienced this when we published a story on hangovers, which was featured on the cover, and I failed to acknowledge or address breaking news that week that involved the rape of a former MU athlete. In my reflection for that week, I explain that we would have still published the story on the cover, but the problem was that we never had a conversation about it beforehand. This realization spurred discussion about ethics and editorial judgment from then on.

I also would try to involve the reporters and webbies more if I could. As a former reporter, I remember feeling intimidated going into the *Vox* office. This is a ridiculous feeling for a staff member who regularly contributes to the magazine’s content, but I know some of the reporters and webbies this semester probably felt that way, too. I wish I’d set up a time with David and Sara to introduce myself and let their students know how excited we were to have them on the team. I also would have told them to come to me

with any questions or concerns throughout the semester. I would have liked to give out more personal compliments and kudos to everyone on the staff, which are things that get lost in everyone's crazy schedules, but remain the responsibility of the editor to maintain.

The accomplishment I'm most proud of this semester was the implementation *Vox's* print redesign. I was lucky to have worked two incredibly talented grad students, Libby Burns and Megan Madden, and brilliant faculty members on this project to make it come to life. Libby, Megan and I spent a lot of time on replacing Radar with a new front-of-book page that we eventually named The Pulse. This involved brainstorming, a number of prototypes, and coming up with a few weeks of real content to see if it could actually work. With the upgraded white paper, new color scheme and a refined editorial philosophy about incorporating more and shorter stories, the magazine got a significant makeover.

I'm also excited about the research that I did over the course of the semester. It was an honor to speak with the editors at the five city magazines, and they taught me so much about the process of redesign at each publication. It was certainly difficult to balance interviewing, transcribing, analyzing text and writing the research paper with all of my duties at *Vox*, and looking back I wish I'd just had more time to focus on it.

One editorial responsibility that really challenged and stretched my thinking this semester was collaboration with the art directors and commenting at design meetings. I've always been a words person, and it wasn't until this job that I realized how crucial it is to have an eye for design as an editor. I got to experience the clash between the editorial staff, the design team and photo editors that often arises in these situations. I

learned to trust my gut and speak my mind, and I could work on this even more going forward.

The *Missourian* budget meetings were also challenging. I expected a more conversational and informal presentation, but I soon learned how to prepare for these by analyzing and bringing to light our behind-the-scenes editorial decisions. I've become more comfortable speaking in that situation, which is great preparation for jobs in the future that could require me to pitch, present or lead a group discussion.

The experience has already proved invaluable as I've started the search for my next job and have been required to prove my skills as an editor. Throughout my time here, I discovered the type of manager I am, and how I could improve by being more assertive at times. I came into the position to give my all. I'd like to say I held nothing back. The more I gave to the job, the more I learned, and I'm thankful for the opportunity.

Chapter Four: Abundant Physical Evidence

- A. Sampling of Editor's letters (18 total over the semester)
 - i. Behind the scenes look at editorial decision making

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Editor's Letter

BY CAROLINE FEENEY

FEBRUARY 13, 2014 | 12:00 A.M. CST

There's nothing cute or romantic about addiction. In this issue's feature story, Vox profiles Angie Carter, a woman who opens up about the role the disease has played in her life. It started the day when, as a 14-year-old, she had her first drink and fell in love with alcohol. At the time, it felt like a real relationship to her.

The idea of loving alcohol or cocaine or gambling the same way you love a person is uncomfortable. It feels wrong. It's inevitably destructive. But the description might be the best way to understand what it means to be an addict. This is why we chose to call her tale a love story.

Our staff had an ongoing conversation this week about how to present the feature, a story we'd slated for publication a month ago. The **death of actor Philip Seymour Hoffman** by heroin overdose thrust the topic into the forefront last week. Not to mention the countless people, whose names we'll never know, who have lost their lives to addiction.

In the end, we decided to move forward with our original cover choice — addiction, a love story. It represents Angie's journey through a dangerous love, and how a newfound love, for herself, led to a connection with her current husband and the escape from addiction's grasp.

Angie shared her story in order to help others going through the internal conflict she overcomes every day. Despite addiction's complexity, the outstretched hand of someone who's survived it might be the best therapy. This was the case for Angie. She opened up to those around her. She got to live long enough to find out what it actually means to love. She's almost 20 years sober, but accepts recovery as a lifelong process.

What's remarkable about her story is the power it holds, simply in the retelling, for those ready to listen.

Contact an editor with corrections or additional information

[Like](#)



ii. Use of a personal story

[E-MAIL](#) [BOOKMARK](#) [PRINT](#) [Like](#)

Editor's Letter: Collective souls

BY CAROLINE FEENEY

MARCH 27, 2014 | 12:00 A.M. CST

My father tells a story of an escapade to **Asbury Park** in 1977, where he and a few friends ventured to the boardwalk. They spent the afternoon inhaling the salty Atlantic air and playing games in an old arcade, the kind with wooden-plank **skee ball** and tacky prizes.

His friend Keith came across a dart board game. It would have been a normal activity if something so precious hadn't been at stake: four 18-inch inflatable dolls — John, Paul, George and Ringo, staring at Keith through the glass case as the perfect addition to his extensive collection of Beatles memorabilia.

One hour and \$25 later, Keith still hadn't thrown the darts with enough accuracy to win the dolls. My father suggested he quit. Keith refused.

For some of the collectors we profile this week, passion blurs into obsession. Each person returns to a childlike demeanor as they speak about their collections with glee.

So what drives us to get so excited about things with little practical use that put a hole in our wallets? I pondered this when my 10-year-old cousin asked for 93 One Direction bracelets for Christmas. This week, I recalled my grandmother's lifelong collection of tea sets. I imagined her childhood, rocky at times, and saw her later in life sipping Earl Grey from a lovely floral-patterned cup from London. It can clutter our homes, yet collecting provides a sense of order in a random world. It's an identity to grasp onto, a calming sense of stability that represents who we are and where we come from.

As Vox's feature shows, there's a story behind every collection. Thanks to my father, Keith's story includes those four arcade Beatles dolls, which he still has.

"We took the employee in the back and said, 'Look, we're gonna be here forever,'" my father says, finishing the story. "How much for the damn dolls?"



Caroline Feeney

Contact an editor with corrections or additional information

[Like](#)

iii. Application of a social theory

[E-MAIL](#) [BOOKMARK](#) [PRINT](#) [Like](#)

Editor's Letter: Looking glass

BY CAROLINE FEENEY

FEBRUARY 20, 2014 | 12:00 A.M. CST

There's a social concept in psychology called the "**looking glass self.**" The idea describes how, from a young age, we cultivate our self-image according to what we imagine people are thinking about us.

To an extent, this simply conveys the natural order of things. (And is the reason why I don't wear pajama pants to work.) It also explains how the middle school lunchroom tribunal destroys self-esteem. In many ways, the perception of being judged can cripple our happiness and our success.

This week's cover story first appears to be about a game. Look closer. MU student Jillian Hutton has a secret to tell. She spends 20 hours a week on a role-playing website she coded, designed and runs. Creative writing fuels conversations between swanky celebrity avatars who discuss fictitious scenarios.

Jillian had only shared this information with her sisters and a few friends, who've shown support for her secret hobby. For a long time, nobody knew why she spent so much time on her computer.

In reality, others might view Jillian as the prolific writer and talented programmer that she is, but from her perspective, disclosure could hurt her job prospects. The fear of being stigmatized prevailed over the freedom of revealing her true self.

But not anymore.

Last month, The Huffington Post blogger **Dawn Gluskin** wrote, "We spend way too much of our lives looking for outside validation and approval that eludes us. Turns out, it's been an inside job all along. Go inward."

Jillian should feel empowered by her passions, not stunted by them. To all the dreamers whose looking glass selves might be a bit fragile, warped or tainted, remember this — keep doing you.

Contact an editor with corrections or additional information

[Like](#)



CAROLINE FEENEY

iv. Redesign letter (note that new letters are about 200 instead of 300 words)

E-MAIL BOOKMARK PRINT Like

Editor's Letter: A whole new Vox

BY CAROLINE FEENEY

APRIL 10, 2014 | 12:00 A.M. CST

Think outside the *Vox* you once knew. It's been five years since the magazine was redesigned, but the issue you just picked up (we knew you couldn't resist the dazzling '60s-era cover) reveals a revamped style with each twist and page turn.

Creative director Libby Burns inspired the visual overhaul with so many ideas that sizzled and popped right off the page: A new "V" logo pumps up the edge-factor of our covers. Fresh white space throughout breathes new life into content previously jumbled and crowded.

But the redesign wasn't just about aesthetics. Managing Editor Megan Madden also surveyed readers to gather their thoughts on *Vox*. We heard time and again that our text was too small, so rest your eyes upon easily read stories. And although we plan three weeks in advance, (in the *Vox* world, it's already May), you can now find our short and snappy take on all things trending this week. We call it The Pulse.

Ultimately, our goal was to be more like you and feel more like **the city we serve** — smart, engaged and in-the-know. We can only aspire to keep ahead of our hip readers, but with this new version of *Vox*, let us surprise you. We'd love to hear your feedback, so send ideas our way to vox@missouri.edu.

Contact an editor with corrections or additional information

Like



CAROLINE FEENEY

B. Examples of communication with Arts and Books department via email and Facebook.

I helped the entire team (webbies, designers, editors) with pitches at our weekly meetings and communicated with the editors throughout the week about ideas.

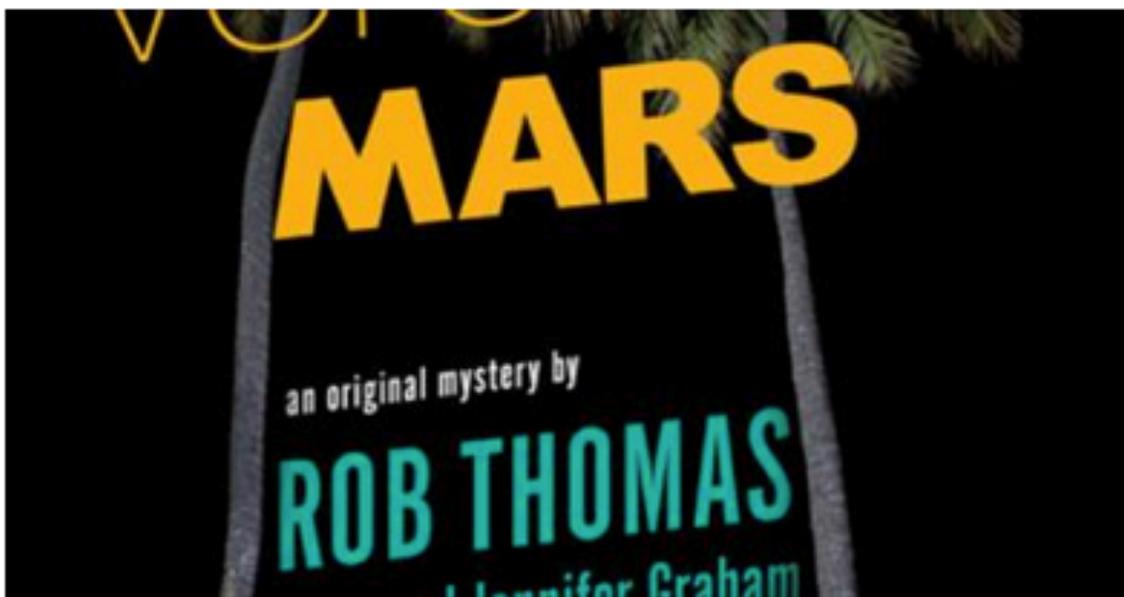


Caroline Feeney

February 27

I also had another books idea if you guys are looking for one. Veronica Mars movie releases March 14, and there's going to be the first book of the VM mystery series coming out March 25. The cover art was released a few days ago.

<http://shelf-life.ew.com/2014/02/22/veronica-mars-thousand-dollar-tan-line-cover/>



'Veronica Mars' original mystery book: See the cover! — EXCLUSIVE PHOTO | EW.com

First EW gave you an exclusive first look and cover story on the upcoming Veronica Mars film, and now you can see the cover for the first...

[SHELF-LIFE.EW.COM](http://shelf-life.ew.com)

Like · Comment · Share



Anna Lan Thanks for passing this along. For some reason, I didn't realize this was coming out so soon. It seems like a good "Read This," but I though Heather told us to move away from doing those to add more variety. Thoughts?

February 27 at 1:45am · Like



Caroline Feeney True. I wonder if there's another way we could approach it besides a Read This. I feel like the show really has almost a cult following... And it's interesting how the movie was funded through Kickstarter. Or could this give us a reason to look at the best mystery series over the last fifty years? Something we can brainstorm.

February 27 at 1:49am · Like



Anna Lan For sure, I will sleep on it tonight. Again, thanks for sharing. If we can find the right way to package this, it would work well in the 3/20 issue.

February 27 at 1:51am · Like



Christine Jackson Just a thought, but you could work it into something with other movies/shows that have book adaptations or were books first. Something along the lines of "if you liked _____, read _____." Just off the top of my head, Game of Thrones will be back soon, Boardwalk Empire is ending this year, and Under the Dome is getting a second season. Those were all books first. Supernatural has a whole set of books based off the show. Heroes also has a novel (The Untold Story of Hiro and Charlie), and NBC just announced they were going to bring it back for an origins series.

February 27 at 9:27am · Like



Anna Lan Great minds think alike. I thought of something similar to this. My only thought is that I don't know if I would want to do books to TV and TV to books adaption or try to stay in the same vein as Veronica Mars and only focus on TV shows that have book adaptations. The only issue with that is there are fewer options. But thank you for sharing. Feedback and thoughts are always appreciated.

February 27 at 9:37am · Like ·  1

February 27 at 9:27am · Like



Anna Lan Great minds think alike. I thought of something similar to this. My only thought is that I don't know if I would want to do books to TV and TV to books adaption or try to stay in the same vein as Veronica Mars and only focus on TV shows that have book adaptations. The only issue with that is there are fewer options. But thank you for sharing. Feedback and thoughts are always appreciated.

February 27 at 9:37am · Like ·  1



Caroline Feeney Good thinking, and that's also exactly what we discussed at the pitch meeting today. Heather and the other TAs are interested in this, too, so it's definitely worth pursuing.

February 27 at 1:04pm · Like



Caroline Feeney I think we want to look at TV shows turned books. The perception of these is typically that the books post TV shows are pretty bad but they still are profitable because the show has gained this obsessive following. I know that Full House even has the... [See More](#)

February 27 at 1:18pm · Like ·  3



Abbey Dean I saw all this a couple days ago actually and it definitely sounds cool. I don't know how we could make it local really, but it would be a great idea.

February 27 at 1:32pm · Like ·  1



Anna Lan The local angle is the biggest issue but there's probably a way to work around that. I might have an idea or two. As for the publicist, I was actually thinking about today. I feel like there is some remote possibility the author/shows creator might talk to use. All things I will look into.

February 27 at 3:14pm · Like



Write a comment...



Done Writing A Book? - www.xlibris.com - Learn How To Publish A Book. Free Publishing Guide.

Pitch about Joseph Edwards -



Inbox x



Caroline Feeney <carolinefeeney7@gmail.com>

Apr 10 (1 day ago) ☆



to Anna, Abbey, Heather ▾

A/B editors,

Let's revisit this pitch from an intermediate writing class and see how we could make it work as an Evergreen. I think it's got potential with the angle being how this guy is a jack of all "arts", he infuses art into everything that he does, including music, fashion and painting. It definitely needs work with the writing and sourcing, so let's take a closer look at it and think about how you might want to pitch it. We should be in contact with Elizabeth Brown, the writer, as we work through these stages.



THURSDAY, APRIL 24

The War Amongst Families and Neighbors
 History buffs will have a hey day with a Civil War-themed concert by The University of Missouri Choral Union, University Singers and Columbia Civic Orchestra. MU professor, cellist and composer Stefan Freund focuses on the war's effect on Missouri, using inspiration from the music of the time and old texts. There will also be multimedia and artwork to help send you back in time. Jesse Auditorium, MU, 7 p.m., \$10. 882-5838

Moonchildren
 Leaving behind the college scene of parties and all-nighters can be a difficult transition for any college grad. This dramedy explores the growing pains soon-to-be graduates face going into the big bad world. Set during 1996-1998, the play gets real about the Vietnam War, sex and hamburgers. Rhinestuber Theater, MU, 7:30 p.m., \$10. 12, 882-2021

SoMo, Flexy the Artist
 Although SoMo isn't from CoMo, he will be serenading locals when he cruises into town for the night. His soulful R&B sound will have fans swaying and crooning along to songs from his new, self-titled album featuring such hits as "Ride." MU student Flexy the Artist will flex his musical muscles as the opening act. *The Blue Note*, 8 p.m., \$20, 874-1944

FRIDAY, APRIL 25

Artrageous Friday
 Celebrate the Columbia art scene with the quarterly event that includes more than 20 shops and galleries and seven performances ranging from theater-to-yoga. During your venture from sacre to venue to spot the guerilla art that is scattered all around the downtown area. Downtown Columbia Arts District, 6 p.m., Free, kategunn@gmail.com

Rex Havens
 Finding humor in the age-old battle of the sexes, former college professor turned comedy performer Rex Havens brings his humorous outlook on the relationship between men and women to the Vu. With more than 20 years under his belt, you're guaranteed to have a good time whether you're male or female. *Deja Vu*, 9:30 p.m. Thurs., 8 and 10 p.m. Fri. and Sat., \$10, 443-3212

The Sudden Glide
 Waiting for her moment in the spotlight, Yvonne Allaway is up for her fifth Oscar nomination. There's one small problem: she is up against Meryl Streep. Find out whether she takes home the coveted award with her trusty agent Hampton Grisette by her side. *Make Sure She Serves the Classics* at the Talking Horse Theatre, 7:30 p.m., \$10. 882-0535

Jamey Johnson
 Alabama native Jamey Johnson is bringing his southern twang to Mid-Missouri. The talented singer-songwriter contributed to songs such as Trace Adkins' "Honky Tonk Badonkadonk" and George Strait's "Give It Away." Join him as he showcases his own country tunes. *The Blue Note*, 8:30 p.m., \$35, 874-1944

John D'Agostino
 It's 11 o'clock somewhere in Columbia. Have a drink during Mojo's happy hour, and listen to the acoustic melodies of seasoned performer John D'Agostino. He will be singing covers as well as songs from his new album, "Days Gone By." Accompanying Agostino are his musical friends The Osage Ramblers. *Mojo's*, 5 p.m., Free, 874-1944

SATURDAY, APRIL 26

Battle For the Ages
 Support Battle High School while enjoying a day of excitement with a 5k, golf tournament, silent and live auctions and a meal of Columbia cuisine. Each event requires its own registration, but take part in all of them and you'll be battling exhaustion by the end. *Lake of the Woods Golf Course and Battle High School*, 8 a.m., \$20. 250, 214-3300

ParentLink Spring Family Fun Fest
 Designed for family fun in mind, the day is filled with activities for all ages including arts and crafts, face painting, open-mike and free food. Parents beware there will be a bounce house too, so make sure ParentLink, 10:30 a.m., Free, 882-7323

Forever Plaid: The Musical
 Travel back in time to the 1950s when plaid was all the rage and boy bands were more than just one direction. This play follows the aspirations of a high school quartet as they pursue their dream to create an album. *Lauer Auditorium*, Columbia College 3 and 7 p.m., \$10, 875-7473

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explains?
 danger
 vgeil
 between?
 order of dates seems weird
 nice!
 false edge
 spelling
 could have more fun here.
 interesting film of the things
 samples
 LOL
 name of album? Use italics no notes
 sub/verb agreement

This is an example of the first round of edits I put on the calendar after the AMEs created the first draft on Monday night.

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MUSIC

Curtis vs. Kanye: Our 50 cents

How have these two rap titans fared since the first go-around?

The legendary sales bet waged by MCs Kanye West and 50 Cent was a watershed for hip-hop. In 2007, 50 Cent announced he could sell more albums than Kanye, and if he didn't, he would retire from rap. Kanye won, but 50 Cent hasn't put the mic down. After the releases of *Graduation* and *Curtis*, 'Ye has emphasized production and emotion and has ultimately triumphed over Fiddy's gangster rap persona. *Vox* checks in on the two giants to get the lowdown since their infamous feud.

— MILES DOBIS



KANYE

50 CENT

RELATIONSHIP STATUS	Currently engaged to reality TV star and sometimes nude motorcycle-rider Kim Kardashian.	Despite kissing Erin Andrews at a NASCAR event, Fiddy is currently on-and-off with model Daphne Joy.
BIZARRE PROMOTIONS	'Ye is supposedly teaming up with Gen X angst novelist Bret Easton Ellis to create a feature film. Auditions will be held in front of a mirror.	From in da club to in da ring, it turns out 50 Cent is a licensed boxing promoter. He oversees the bouts in Sin City.
CHOICE INSULT	On Fiddy's career: "He was my favorite rapper."	On 'Ye's fiance: "One man's trash is another man's treasure."
NEW ALBUMS & REISSUES	The Chicago MC is already working on a follow-up to the polarizing 2013 album <i>Yeezus</i> . His influential 2008 effort <i>808s & Heartbreak</i> will be reissued this year.	<i>Animal Ambition</i> , 50's first album since 2009, is due out this June. His breakout <i>Get Rich or Die Tryin'</i> is being reissued this year.
MUSICAL STYLINGS	From the muted, emotional <i>808s</i> to the caustic, corrosive <i>Yeezus</i> , Kanye remains one of the most unpredictable artists in the game.	Collaborations with Chief Keef and Dr. Dre prove that Fiddy remains in-tune with rap's old school purveyors as well as its new school players.

STYLING: JIMMY K. GIBSON/GETTY IMAGES

~~1100313UX-A-14-C~~

Dr ready to PDF



GAMAL CASTILE
 WAS INSPIRED BY
 THE WORLD OF ANCIENT
 GREECE THROUGH THE
 TIME-LIFE BOOKS HIS
 PARENTS GAVE HIM.

What captured his interest were the warriors and the noble mentality they upheld. "That's what I wanted it to be," Castile says. "I dreamed that I wanted to be a heroic warrior."

The gear Castile wears as a patrol officer for the Columbia Police Department is not so different from the armor Ancient Greek warriors wore. He wears a Kevlar vest, which is like a spolia heros, made of leather and metal, the spolia helped to protect Ancient Greek warriors' torsos during battle 2,500 years ago.

During the 1990s he took Ancient Greece courses at college as well as independently studied the culture. However, it was an impulsive decision to be a Spartan warrior for Halloween in 2010 that inspired him to collect Ancient Greek pieces. His first purchase was \$500, 600 worth of armor.

Because of all of Castile's knowledge in Ancient Greek culture, accuracy is something he strives for in his collection. He scoured the Internet hoping to find others that wanted to take Ancient Greece reenactment to the level that civil war and renaissance reenactors often do.

"In my search I came across one person who had far and away the most elaborate, most realistic, set of armor," Castile says. Traveling to Arizona, he met with Michael DeMik, who creates the representative equipment. DeMik told Castile, "If I could get a time machine and pop you into the Persian war, you would fit right in."

DeMik painstakingly creates most of the weaponry and armor for a group of four men dedicated to authenticity. He and Castile, along with the two others, take weaponry and armor far beyond the costume quality of most groups meeting up at Greek festivals.

After four years and roughly \$6000 worth of armor and weaponry, his quest for authentic Ancient Greek reenactment equipment is still a work in progress; however, Castile's service and tribute as a modern-day warrior is a battle he's already won.

Handwritten notes in blue ink:
 - "on his?"
 - "are there the parts of them?"
 - "break down the armor?"
 - "which parts are the warrior?"
 - "I've"

Handwritten notes in pink:
 - "confirmed this with DeMik?"
 - "sugg."
 - "awk. using his deep knowledge of the culture, castile strives for authenticity in his collection."
 - "confirming beyond what we'll see up at festivals or the four men that set up at Pomona?"

This is an example of the first page of a feature story that I edited Sunday night. This article was written by a photographer who wasn't accustomed to being edited, so it was an interesting lesson in patience and dealing with office politics.

D. Weekly pagination outline

I tentatively plan the pagination two weeks before every issue on the white board in the office. Once we get the ad manifest, I solidify the number of pages the issue will be and where each story/type of ad will be placed. I often consult my supervisor and the art directors for their input by sending them the pagination outline via email. Below is a message I sent to Heather and the art director in charge of overseeing the designers for the 2/13 issue.

 **Caroline Feeney** <carolinefeeney7@gmail.com>

Feb 7 



to Heather, Justin 

With addiction feature:

1. Cover
2. Toc
3. Radar
4. Insight: Nerds (could be page and 1/2, depending on how many full page ads)
5. Scene: Valentine's
6. Scene: Winter produce
7. Ad
8. – 15. Addiction Feature (8 pages total)
16. Books
17. Books + 3/4 Ad
18. Music
19. Music (total of 1 anchor, 2 secondaries)
20. Ad
21. ACW
22. Cal
23. FF
24. Ad



E. Weekly Monday night notes

I'm in charge of Monday night production. At the end of the evening, typically around midnight or 1 a.m., I sent out a night note to the TA list serve about the department editors' performance, any outstanding editorial or design issues, and items for my supervisor to pay close attention to the next day.

Night Note 3/17

Night Notes x



Caroline Feeney <carolinefeeney7@gmail.com>

Mar 18 ☆



to mujourvoxta ▾

Hello!

After experiencing a continuous sugar high throughout the **night** from our massive feast, we wrapped up double production here around 1:30 a.m. AMEs worked the longest, and the others volunteered to stay to help brainstorm TOC.

AMEs:

-Between the two calendars I received, one was much stronger than the other right off the bat. I suspect that Taylor wrote the stronger of the two because she consulted me about that particular page, and JoVona consulted me about the weaker page.

-Dani and all the other editors wrote 3/27 TOC when the AMEs were clearly way behind around 12:30. It will need a lot of work tomorrow.

-Part of the reason they were behind was because calendar events for 3/27 were missing

-Dani also led the group in brainstorming cover blurbs, so most of those were thought up by her and the other editors

Feature

-3/20: Anna worked with the photographer on the intro. It's still a bit weak and lacking emotion.. Anna tried to pull out some more details but I think we've squeezed out as much info as we can from the photographer.

-3/27: Abbey and Lindsey came up with some good heds/deks for collectors. Intro on splash page could use some refining. Both worked diligently through the **night** and I have no complaints.

-Collectors needs photo credits. We'll want to make sure not to bump off any of the writer's bylines as well as we make last minute edits Wednesday because that happened a couple times tonight.

N&I:

-Cat handled pugs which was in good shape from the start.

Scene:

-Gabby worked on two Tastes and fashion story. She made several macro editing suggestions that made a lot of sense in both page organization and design for the fashion story. She didn't contribute much to the group brainstorming.

-Olivia worked on the improv story and was responsive to edits, including having to cut down the story quite a bit. She was flexible about dealing with issues that arose and troubleshooting. As of now, the photos taken by the reporter for improv aren't usable. so I believe Olivia texted Nicole about snapping some shots at tomorrow's improv

Night Note 3/3

Inbox x Night Notes x

**Caroline Feeney** <carolinefeeney7@gmail.com>

Mar 4 ☆



to mujourvoxta ▾

Hi everyone,

Tonight was a typical Monday but felt a bit lighter after the T/F issue. The feature, of course, needs the most attention but it came a long way tonight. We sent Taylor, Gabby and Olivia home first, though Taylor and Olivia stayed a bit longer to help out. Gabby has two tests tomorrow so she took off first. Feature editors and AMEs were here until about 1.

General Notes:

-Susan emailed us this morning with another half-page ad, so we're thinking about making Film Fare a half page with blurbs only w/ new films to make room. We currently have the ad on the Scene page, but depending on art with that, it would require us cutting half the story.

-Evergreen stories (A/B: Read This, ACW: Stacey Thompson, VAC: Hashtag) went through one round of edits with me. We'll want to make sure they go through 3-reads tomorrow.

News and Insight:

Taylor took on the ACW and VAC tonight even though it was technically music's turf this week (Music had 3 stories, though, and Alicia was feature editing). Taylor once again stayed late. She helped with evergreen galleys.

Scene:

-JoVona wasn't excited when we sent some of the other editors home after they finished pages, and she wasn't done. Her edits weren't great at the beginning of the night, but Dani had her rework some awkward passages at the very end, and she executed the edits well.

Music:

Lindsey reworked Brett Dennen, Inside Tracks, and SXSW because Alicia was feature editor. This kept her busy but she always has a great attitude. She added a new graf to Brett Dennen that gives some background on the singer as requested — this section could use some tweaking, lots of "to be" verbs. We paraphrased some quotes, but it's still fairly quote heavy.

A/B:

-Anna edited the Scott McMahon story. She's always someone I can count on to pay attention to detail. She came up with a clever hed, "Creative Kinections." Overall organization of this story was pretty poor going into production. It could still use some smoothing out with better transitions. Anna also handled the Arts Read This EG.

-I gave Gabby both books stories. There wasn't anything major to change, but she edited efficiently as usual. She didn't stay to help with EG content for the reasons mentioned above.

Feature:

-I'm worried about readability with the green background and blue text still. Perhaps we lighten the green hue.

-Heds/deks need work, though some are clever

F. Weekly iPad proofing emails

After print production, the iPad art director and design team create the iPad edition of the issue Wednesday night. The iPad art director then sends an email to the iPad lists serve which includes the digital team, an editor who serves as digital managing editor that week, and me. My role is to keep an eye out for any broken links or other problems and also write any missing captions or deal with editorial issues that arise. Then I send an email with my comments around 9 p.m. Wednesday.



Caroline Feeney <carolinefeeney7@gmail.com>

Feb 19 ☆ ↩ ▾

to Breanna, Feifei, Alicia, MU

Hi all,
I apologize for any overlap with Feifei's comments. She sent them as I was composing this.

Thanks!
Caroline

Cover:
I love the way the blue logo shines a bit.

Contents:
-Endnotes link not touchable/doesn't go anywhere
-"On the cover" causes the black bar at the bottom to pop up that allows you to scroll to different pages

Editor's Letter:
-Sound off link leads to "page not found"

Pulse:
-"See how to shop locally" link brings up black scrolling box, doesn't go anywhere

Radar:
-sochipproblems works, the rest don't

Feature:
-agree we should link to midnight cities
-Design looks more complete with sidebars and pull quotes, skyline at the bottom looks cool and is a nice way to end it.

Books:
-We could make the **tease** at the end a bit bigger

Endnotes:
-This layout is confusing. As Feifei said, the byline looks misplaced. Could we put under the dek perhaps? I don't like having the intro column of page 2 right next to a column of text that answers a question much later down. I think the placement of the pull quote makes it look like all the text above the quote is part of the intro.

Taste:
-Photo is amazing. Yum.

Calendar:
-Missing arrow that points to the right to scroll to next page.

...



Caroline Feeney <carolinefeeney7@gmail.com>

Mar 23 ☆



to Yuting, MU ▾

Captions:

-Paintball:

Kevin Foote, the captain of MU's paintball team, owns 25 paintball guns also known as "markers." This equipment can cost between \$300 and \$1,500, but Foote snags deals online for markers that are priced much lower than their value.

-Minions:

Holly McGee's collection of minion memorabilia from the *Despicable Me* franchise helps ease her anxiety. She sees the joyous dolls as carefree and happy, and they are a topic of conversation she can bring up with friends.

Proofing:

News and Insight:

On Andy Warhol pug blurb, check spacing between "with" and Warhol-esque"

Scene:

-Between the bottom two lines of Laura Dresser blurb, the leading looks off

-The orange ribbons that appear when you click on the screen-sized fashion photo captions are confusing me

-Should arrow on D.WU point down instead of to the right, which leads to collectors?

-Did we have an "initial reporting by elizabeth brown" that ran in print with this story?

Feature

-Listen Up Folks link broken

-On Paintball story first graf, add space between em dash (—) and the word "enormous"

G. Pitch Feedback

Along with the other TAs, I provide pitch feedback to the editors on Sundays and Wednesdays in preparation for the Monday and Thursday TA meetings. I comment on focus, angle, interest, audience, and give the editors direction for how the story idea could be improved.

0410 Pitches ☆

File Edit View Insert Format Tools Table Add-ons ^{NEW!} Help Last edit was made on March 17 by Taylor Weatherby

100% Normal text Times New... 18 B I U A ↻ ☰ ☷ ☹ ☺ ↕ ☰ ☷ ☹ ☺ ↕ ☰ ☷ ☹ ☺

Situationist is an app that lets the user upload a picture of himself along with a list of what he wants strangers to do to him in public. This could be something like “Give me a hug” or something worse.

Spy Guide teaches people the ins and outs of hacking into someone’s emails and texts.

Breakup Notifier. This app tells you the second a crush changes his or her relationship status.

Recognizr works by letting users take pictures of people, then that person’s name, contact info and social media profiles pop up.

This story is really broad as is. I’m sure there are apps where women “rate” guys and other things like that so I’m not sure this is necessarily a fair representation. When was the SafeTrak app created? That might be a better focus overall. I also think we’ve done a lot of app stories lately. Could be an interesting department blog post. CF

I am interested in the story because I had no idea that these apps existed. But to that point, I think that the gender angle is a bit sexist. Most of the internet stalkers that I know are women, who are always checking up on every guy they know. I wonder what else could be done. Are there any incidents that have happened as a result of using these apps to stalk? -DV

I don’t see a strong angle here at all. Plus it reads a bit like a guide for the opposite purpose -- “here are some creepy apps to use..”. -HL

0501 Repitches ☆

File Edit View Insert Format Tools Table Add-ons ^{NEW!} Help Last edit was made yesterday at 6:09 PM by Taylor Weatherby

T Comm

100% Normal text Times New... 11 B I U A

- The best way to make up for lost sleep during the week is to catch up over the weekend

• False – he suggests trying to set a strict daily sleep schedule

This would be formatted with the statement in bold and Dr. Salah's answer below, labeled with TRUE or FALSE based on his answer. In order to tie in the Columbia Public Schools aspect, we can have an intro paragraph that explains the delayed start time and reasoning for it, as well as an introduction of Dr. Salah.

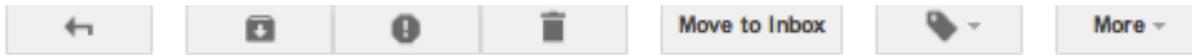
I like that you're thinking of alternate formats, but I'm not sold on the myths angle. You did some solid pre-reporting but the info presented isn't super groundbreaking. We still need to hone an angle. CF ^^agree MM

^ Also that seems very one-source sided. There must be a way to integrate the new info with the old. -DV

Why it's interesting/relevant for our readers; how this fits into the Vox and department mission

H. Redesign documentation

For the redesign this semester, I attended weekly meetings on Thursday afternoons. Below are examples of communication regarding the redesign and the final results. I wrote the proposed revision to the mission statement below, something that we are still nailing down.



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Ideas for front of book this week, examples for staff meeting



Caroline Feeney <carolinefeeney7@gmail.com>

Mar 31 (13 days ago) ☆



to Megan, Elizabeth ▾

Hey all,

Couple of ideas for this week's Pulse...

-Zombie mania: Walking Dead season 4 finale

-Smarty pants: MU biology professor earns Einstein Professorship, the highest scientific award from the Chinese Academy of Science

-HIMYM series finale: this season has been pretty lame

-March Madness: 4 things about the Final Four



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Current Mission Statement:

Vox blends Columbia's urban mentality and hometown familiarity into a smart, small-city tabloid. We profile the human condition, expose local culture and provide reviews, tips and trends that tell our readers what's happening and where to be. Every week we keep an ear to the underground and an eye out for the unique to bring you an analysis and reflection of contemporary issues. *Vox* is something new, something useful, something provocative.

Notes from first meeting on mission statements:

- How does our content fulfill the mission statement?
- We need perspective from an advertising lens, what does the magazine do, what is its purpose?
- *Vox* is in the corner of many places, dropped around the city, that aspect of it is not reflected in the current mission statement
- It's a free paper that serves a community of browsers who are picking it up to try to find something that they didn't know about the city
- Right now: Hifalutin language in there that is maybe a little over the top... Aspirational as opposed to reality
- What to do that weekend, what's going on in town, let's get to the heart of that (Where to go, what to drink, what to eat)
- Readers want to be in the know. How do we serve that purpose?
- Audience looking for guidance about what to do.
- The language of the mission statement should be more Voxy
- Right now it's too long

Words that describe or relate to *Vox* (discussed at meeting):

- Relevant
 - Provoke instead of provocative
 - Progressive
 - Urban
 - Perspective
 - Service
 - Analysis
-

Proposed revisions:

Vox is a publication for Columbians who want to be in the know. Every week we expose local culture, tip you off to the best events and review the latest food, movies, art and music. By piecing together compelling stories, we reflect the lives of our community members and spark conversation about relevant issues. The free magazine is nestled in shop corners all around town, so look around. Your complete guide to the city might be right in front of you.

Chunks or thoughts that could be incorporated:

- *Vox* magazine humanizes the rich culture that defines our city.
- *Vox* makes life easier for you
- Do we want to incorporate digital presence? Is this a separate kind of statement? (Heather mentioned that it might not be fitting with an overall brand statement, which is what we're going for.)

Cover (post-redesign):



TOC (pre-redesign):

COLLECTIVE SOULS

CAROLINE FEENEY
EDITOR



MY FATHER TELLS A STORY OF an escapade to Asbury Park in 1977, where he and a few friends ventured to the boardwalk. They spent the afternoon inhaling the salty Atlantic air and playing games in an old arcade, the kind with wooden-plank skee ball and tacky prizes.

His friend Keith came across a dart board game. It would have been a normal activity if something so precious hadn't been at stake: four 18-inch inflatable dolls — John, Paul, George and Ringo, staring at Keith through the glass case as the perfect addition to his extensive collection of Beatles memorabilia.

One hour and \$25 later, Keith still hadn't thrown the darts with enough accuracy to win the dolls. My father suggested he quit. Keith refused.

For some of the collectors we profile this week, passion turns into obsession. Each person returns to a childlike demeanor as they speak about their collections with glee.

So what drives us to get so excited about things with little practical use that put a hole in our wallets? I pondered this when my 10-year-old cousin asked for 95 One Direction bracelets for Christmas. This week, I recalled my grandmother's lifelong collection of tea sets. I imagined her childhood, rocky at times, and saw her later in life sipping Earl Grey from a lovely floral-patterned cup from London. It can clutter our homes, yet collecting provides a sense of order in a random world. It's an identity to grasp onto, a calming sense of stability that represents who we are and where we come from.

As *Vox*'s feature shows, there's a story behind every collection. Thanks to my father, Keith's story includes those four arcade Beatles dolls, which he still has.

"We took the employee in the back and said, 'Look, we're gonna be here forever,'" my father says, finishing the story. "How much for the damn dolls?"



on the cover

DESIGN BY
Skyler Still

IN THIS ISSUE

feature

6 You won't find stickers, shells or stuffed animals on these shelves. These collectors carefully curate prized possessions for their personal galleries.



news & insight

3 Discover the pug obsession that has captivated the Columbia Pug Club. It's more than just puppy love.

the scene



4 Now that temperatures are finally on the rise, three local fashionistas sew together trends with their favorite spring pieces.

music

12 Vocalist Nikki Hill talks about her "pirate crew" and staying true to her roots during her rise to fame.

books

13 Explore Ayelet Waldman's historic fiction narrative that is a beautifully complex WWII story of love, loss and rediscovery.

endnotes

14 Asian carp invade the waterways, but MU associate professor Mark Morgan has a solution. Sushi, anyone?

calendar • 15

film fare • 15



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THE VOICE OF COLUMBIA

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EDITOR

Caroline Feeney

DEPUTY EDITOR

Dani Vanderboegh

MANAGING EDITOR

Megan Madden

CREATIVE DIRECTOR

Libby Burns

DIGITAL MANAGING EDITOR

Abby Johnston

ART DIRECTORS

Justin Brisson, Carra Hansen

PHOTO EDITOR

Liz Pearson

IPAD ART DIRECTOR

Breanna Dumbacher

VOXTALK EDITOR

Sky Chadde

MULTIMEDIA EDITOR

Nicole Lunger

CALENDAR EDITOR

Lauren Steele

FEATURE DESIGNER

Skyler Still

NEWS & INSIGHT EDITORS

Winn Duvall, Catherine Rolwas, Taylor Weatherby

THE SCENE/FILM FARE EDITORS

Gabriella Cruz, Olivia Hancock, JoVona Taylor

MUSIC EDITORS

Alicia Kortendick, Lindsey Miller

ARTS/BOOKS EDITORS

Abbey Dean, Anna Seaman

WEB PRODUCERS

Aloysius Boh, Benita Brown, Rikki-Lee Burley,

Yuting Jiang, Feifei Lei, Janelle Pfeifer,

Abbie Wenhe

CONTRIBUTING EDITOR

Edward Hart

CONTRIBUTING WRITERS

Adam Aton, Jessica Anania, Maura Hohman,

Seth Klamann, Claire Landsbaum, Megan Lewis,

Kate Masters, Sean Morrison, Teddy Nykiet,

Allison Pohle, Elise Schmelzer, Alicia Tan

EDITORIAL DIRECTOR

Heather Lamb

EXECUTIVE EDITOR

Jennifer Rowe

REPORTING BEAT LEADER

David Reed

DIGITAL DIRECTOR

Sara Shipley Hiles

WRITING COACH

Mary Kay Blakely

OFFICE MANAGER

Kim Townlain

CONTACT | vox@missouri.edu

(Phone) 884.6432 (Fax) 884.1870

320 Lee Hills Hall | Columbia, MO 65211

ADVERTISING | 882.5714

TOC (post-redesign):

We're still working on developing this page a bit more. We're thinking about other ways to label the feature each week because the word "feature" leans toward jargon. We're also not sure about whether we want to repeat the cover inside or feature the iPad app.

This week →



Feature

Enlighten yourself through the work of six Missouri poets. There are rhymes and reasons behind their crafted words. **PAGE 8**

4 NEWS & INSIGHT

Amid debate over MU's art education, local art teacher Sharyn Hyatt-Wade's former students say her lessons have remained with them far beyond the classroom.

6 THE SCENE

Mad about *Mad Men*? Like Don and Megan or Joan and Roger, learn how to have a '60s affair (no, not that kind) to remember.

17 MUSIC

Flex your R&B muscles with Josh Teasley (aka Flexy the Artist), an MU senior who is releasing a new album on April 30 before pursuing a post-grad music career.

20 A CONVERSATION WITH

Starting a social movement one post at a time, the creators behind *Humans of Mizzou* elicit personal stories from the MU community.

Online →



ALL-TIME LOWDOWN
Channel your inner fangirl and relive the Baltimore natives' first return to The Blue Note since 2011.

COLUMBIA, WE HAVE A PROBLEM
"You had me at hello" is so 1996. See what other movie quotes are beyond overused.

DAPPER DON'S DUDS
Get classy with the help of The Dapper Don of Alley A, a new used men's clothing store downtown.

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COVER PHOTO Andrew Schriever
COVER DESIGN Jennifer Liu
We had a lot of fun shooting this week's cover — here's another option we loved, also featured on our iPad app.

FROM THE EDITOR



CAROLINE FEENEY
EDITOR IN CHIEF

Think outside the *Vox* you once knew. It's been five years since the magazine was redesigned, but the issue you just picked up (we knew you couldn't resist the dazzling '60s-era cover) reveals a revamped style with each twist and page turn.

Creative director Libby Burns inspired the visual overhaul with so many ideas that sizzled and popped right off the page: A new "V" logo pumps up the edge-factor of our covers. Fresh white space throughout breathes new life into content previously jumbled and crowded.

But the redesign wasn't just about aesthetics. Managing Editor Megan Madden also surveyed readers to gather their thoughts on *Vox*. We heard time and again that our text was too small, so rest your eyes upon easily read stories. And although we plan three weeks in advance, (in the *Vox* world, it's already May!), you can now find our short and snappy take on all things trending this week. We call it *The Pulse*.

Ultimately, our goal was to be more like you and feel more like the city we serve — smart, engaged and in-the-know. We can only aspire to keep ahead of our hip readers, but with this new version of *Vox*, let us surprise you. We'd love to hear your feedback, so send ideas our way to vox@missouri.edu.

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PHOTOS BY JOHN SHANBERG/DELA TORRE, TAYLOR WEAATHERBY

New FOB page (post-redesign):

The Pulse

FASHION BACKWARD

Lupita Nyong'o, Oscar winner and frequent flyer on best-dressed lists everywhere, is now the first black spokesperson for cosmetics company Lancôme. It's a ludicrous first for 2014, but the fashion industry is notorious for excluding models of color.



- Vogue, first published in 1892, didn't put a black woman on its cover until 1974.
- In a 101-year history, the face of Prada has been a black model only twice.
- Major labels including Calvin Klein, Giorgio Armani and Versace featured only one or no women of color in their Fall 2013 shows.

HOLE IN ONE



GOOD OL' HORTON!

Friday marks the start of the 80th anniversary of the Masters Tournament in Augusta, Ga. Although Missouri isn't a PGA championship destination, it is the birthplace of five famous golfers:

- Amy Alcott (Kansas City)
- Brandel Chamblee (St. Louis)
- Horton Smith (Springfield), won the first Masters Tournament
- Payne Stewart (Springfield)
- Tom Watson (Kansas City), two-time Masters champion

➔ CHECK IT OUT: The Roof bar opened last Thursday and is located downtown on the roof (duh) of The Broadway hotel.

MR. WHITE WRITES



ALL HAIL BRYAN

Heisenberg is back. Bryan Cranston is cooking up a novel and audiobook about his life, including his award-winning role as Walter White for five seasons on *Breaking Bad*. Set to be released next fall, Cranston promises to spill on the "secrets and lies" he kept while working on the hit show.

ROOTS 'N' BLUES



It's baaaack, Columbia! The Roots 'N' Blues 'N' BBQ folks announced the 2014 festival lineup that will be rocking CoMo Sept. 26-28. The barbecue vendors will have to share the spotlight with the most buzzed about lineup announcement — The Avett Brothers. Other performers will include Trampled by Turtles, Rosanne Cash and John Prine.

ROCKER REMEMBRANCE

APRIL 5, 1994

It has been 20 years since the death of Nirvana frontman Kurt Cobain. "Smells Like Teen Spirit" was an anthem for a generation, but Cobain met a self-inflicted and controversial death that many fans still blame on his wife, Courtney Love. Today, Nirvana will be inducted into the Rock and Roll Hall of Fame and is set to reissue its final studio album, *In Utero*, to commemorate its 20th anniversary.

VOX ASKS COLUMBIANS

What's on your mind this week?



FELICIA CARTER, 43

"My vision and dreams to start my business, Faith in Home cleaning service, in Columbia."



HOLLY CAUTHON, 25

"Getting taxes done. Wishing it was Friday."



JESSE MENDEZ, 52

"Spring. Spring itself is everything. The adventure of the year starts with spring."

PHOTOS COURTESY OF ADRIENNE DOMICA AND WIKIMEDIA COMMONS

Department page (Pre-redesign):

BOOKS

READ THIS



LOVE AND TREASURE

RELEASE DATE: April 1
COST: \$26.95
PUBLISHER: Knopf

NAZI GOLD, A COVETED jeweled pendant and a web of intrigue that spans the globe and generations — Ayelet Waldman's *Love and Treasure* embodies the staples of a timeless adventure narrative.

Waldman has an impressive list of accomplishments including a *New York Times* best seller, *Bad Mother*, personal essays in *The Washington Post* and commentary featured on NPR's "All Things Considered." Her husband is Pulitzer prize-winning novelist Michael Chabon, but her works have proven time and again that they stand on their own.

In 1945 Salzburg on the heels of World War II, American troops intercept a Hungarian train and learn that it's laden with gold, jewelry and family heirlooms pillaged from the homes of Hungarian Jews. This discovery sparks Lt. Jack Wiseman's quest to return the items to their rightful families. At the same time, Wiseman finds himself falling

for Ilona, a Hungarian Holocaust survivor with a dark wit and fierce disposition.

Now, in the present day, a dying Wiseman entrusts his granddaughter with his life's work by finding the owner of a single enamel pendant taken from the train.

Waldman skillfully crafts her story in three threads before, during and after the war, each awash in the poignancy of loss that grew out of the Holocaust. *Love and Treasure* invests in deeply complex characters, all searching to uncover a shared history connected by WWII.

Love and Treasure is Waldman's first stab at historical fiction, but preliminary praise from Joyce Carol Oates and Daniel Handler (aka Lemony Snicket), coupled with Waldman's established talent for strong fiction writing, makes for the promise of an exhilarating read that is as thoughtful as it is provocative.

♦ MITCH SAWYER

LOVE
&
TREASURE

AYELET
WALDMAN

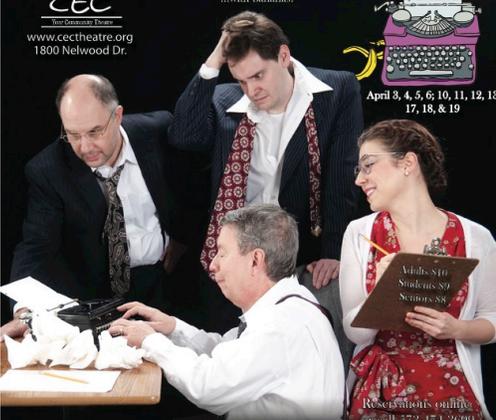
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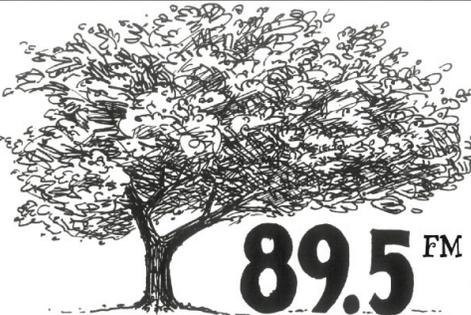
The hilarious "true" story behind the writing of a classic movie...with bananas.



moonlight & magnolias
by dan brown

April 3, 4, 5, 6, 10, 11, 12, 13, 17, 18, & 19

Auditions April 5 & 6
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Department page (post-redesign):



Katy Ross discovered a talent and passion for art when Sharyn Hyatt-Wade was her teacher. She created this self-portrait, drawn on blueprints, in her high school art class.

NEWS & INSIGHT

Art imitates life

One teacher shows that art class can foster more than creativity **BY KENDYL KEARLY**

Local art teacher Sharyn Hyatt-Wade believes in gushing. She says that the public education system doesn't see the need for such effusive praise except when a first grader has painted a rainbow. But her students know that if she loves their work, she'll scream, jump up and down, dance and tell them how powerful they are as artists.

"Art isn't about drawing a better apple," she says. "It's about becoming a more complex individual. I am happy when I see my students succeeding, not because they shade well or color within the lines but because they can take risks and solve problems."

Hyatt-Wade has spent 28 years teaching, with 18 at Rock Bridge High School and two as an adjunct MU professor. On the first day of class, she always says: "There will be no tests in this class. We will not be obsessed with the right or wrong answer, but we will be looking for the unexpected."

In February, MU decided to suspend admission to its undergraduate art education major. The importance of art in schools has long been a subject of debate, and many have spoken out about the choice. The Save Mizzou Art Ed Facebook page has more than 3,700 likes, and there are more than 1,300 signatures on an online petition.

Protestors argue that art education

does more for students than make them better artists. Many say that art saves lives, and stories from Hyatt-Wade's former students give truth to the movement's tagline.

DISCOVERING DRIVE

By the beginning of her junior year at Rock Bridge, Katy Ross, now 22, was living with her sister and hoping to leave behind self-esteem issues and fights with her stepfather. A quiet girl in baggy clothes, Ross was uninterested in her classes, and her attendance was sporadic because she couldn't bring herself to care anymore.

That was the year she took art. In the beginner-level class, she found her talent for drawing. Hyatt-Wade encouraged her, kept her accountable and showed her that she had worth. Ross wasn't afraid to take chances anymore.

Ross is now studying at the School of the Museum of Fine Arts, Boston and hopes to become an art therapist.

"I don't have a specific teacher who is pushing me to do my best, but I have myself for that now," she says. "Ms. Hyatt taught me to do it. My quality of life is much better, being independent."

Ross' classmate Sarah Brennan, now 21, also found inspiration for her future through Hyatt-Wade.

**MU ART EDUCATION BY THE NUMBERS****12**

The number of art education graduates in the 2007-08 academic year — the largest in the past decade. The program has always been small.

7

The average number of art education majors per year in the past 10 years.

1

The number of full-time art education professors at MU for the 2014-15 school year.

27

Other schools in the state that offer art education certification programs.

2

Options future MU students have to become art teachers: a post-baccalaureate certification or a master's degree.

3,755

"Likes" the Save Mizzou Art Ed Facebook page has.

PHOTOS COURTESY OF SHARYN HYATT-WADE

Chapter Five: Research Component

Introduction

As part of the current *Vox* magazine staff, it's hard to imagine a time when the publication didn't exist. But before *Vox* became what it is today, a small-city magazine that provides arts, culture, entertainment and important service features to residents in Columbia, someone had to take a risk in creating it. That person was Adam Purvis, a master's student in the journalism department in 1998. At the time, the *Missourian* was publishing two smaller tabloids, *Ideas*, which served as a Sunday magazine, and *Weekend*, which provided entertainment news. Purvis combined the two and carried the strengths of each into the new publication.

Sixteen years later, 2014 is again a time of change. This semester, *Vox* magazine's print product underwent both a visual and editorial redesign. This undertaking required collaboration, vision and dedication from the entire leadership staff who weighed in on these decisions.

As Editor of *Vox* during this period, the print relaunch provided an opportunity to explore and better understand the process of magazine redesign at other city publications. With the ultimate goal of learning the tips, tricks and trade of successful magazine redesigns, I examined the publications deemed the top five best redesigns in the 2013 CRMA awards, including *Birmingham, D, Philadelphia, San Antonio* and the *Washingtonian*, which all emphasized significant editorial changes in their entry forms.

In my comparison of old and new issues of each publication, I studied how the magazines transformed in large and small ways and then learned what happened behind-the-scenes through interviews with editors at each magazine. I uncovered some of the

driving forces behind city and regional magazine redesigns and gained an understanding of the standard and varying processes, the constraints of time and budget, the advantages and disadvantages of hiring an outside firm, and the different ways editors consider their audience or aim to a target demographic. The research questions I addressed included:

RQ1: What are the primary reasons that city and regional magazines opt to redesign today, and what do they want to accomplish through editorial changes?

RQ2: What does the process of editorial redesign look like at city and regional magazines? What are the primary considerations in making changes in content — How do staff members decide what to continue publishing, which sections need tweaks, and which will be completely revised?

Literature Review

Uses and gratifications theory.

A publication's redesign is not about the editorial staff members who might argue over how to rename a department section. It's not about the art director who spends hours building prototypes of the new logo, typography and recurring graphics. The purpose comes down to the audience, and how the publication can better serve its readership. A change in content might be an effort to reach a different demographic, create a fresh look that will catch people's eye on the newsstands, or craft a more useable product. In the words of Samir Husni, also known as Mr. Magazine, "The days of marketing magazines using the shotgun approach — where you just throw it out there and hope your audience will see it — are long gone" ("Samir husni: 'readers,'" 2001).

The reader-centered objective has become even clearer with the onset of digital news as journalists attempt to find a design (and accompanying business model) that will

fight for readers' attention in the fragmented media world. As *Forbes* staff reporter Deborah Jacobs says in an excerpt from *The Forbes Model For Journalism in a Digital Age*, "You know what's changed for me at *Forbes*? I now write for my audience, not my editor" (DVorkin, 2012). At the forefront of *Vox*'s print redesign, I'll be keeping our audience in mind, and my interview questions will inquire how editors considered audience during their redesigns. In this instance, a consideration of the literature on audience research proves useful.

Producing audience-driven content requires understanding what attracts people to a publication in the first place. This concept is closely tied with an area of journalism and mass communications research called uses and gratifications theory, which focuses on the perspective of consumers and the pleasures they receive from media usage.

Dating back to 1940 in a series of studies about what radio meant in the lives of listeners, Herzog researched the reasons individuals tune into radio soap operas (Heath 2005). According to Heath, "This view of media theory reasons that audiences are active and attentive when media content serves some function they believe to be valuable" (2005). Herzog conducted a nationwide study using focused interviews with women. She identified three satisfactions or gratifications for listening to daytime serials: emotional release, wishful thinking and advice regarding listeners' own lives. Her findings were the basis for the phrase "uses and gratifications" (Heath 2005).

Katz, Blumler and Gurevitch developed five basic assumptions undergirding uses and gratifications research in 1974. The authors emphasize that audiences are not passive but active participants in media usage, people take initiative in what type of media to incorporate in their lives, and media compete against other sources of gratification for

users' attention. In addition, they argue audiences are aware of their motives and can explain why they use media, and only through studying audiences can true motives for media usage be understood. That is, while exploring audience motivations, researchers should suspend assumptions about media effects (Katz et. al, 1974).

In 1982, Bantz identified the major approaches applied to the theory of uses and gratifications at the time, which included research that explores why people use a specific medium, program or program type. The problem with these approaches, he points out, is that studies evaluating use of a single type of content do not control for an audience's use of the medium on which the content is produced. He also wanted to explore whether uses and gratifications research was replicable, due to the variations in methodologies among researchers.

Thus, Bantz made further contributions to the theory with his study about the dominant reasons driving television use. He completed two studies that both used two questionnaires, one that asked respondents about the medium (television) and one that asked them questions about their favorite television program. He found similar uses and gratifications emerged from the medium and program type studies, including surveillance, entertainment and voyeurism, but differences in how the audience prioritized these uses (Bantz, 1982).

Uses and gratifications theory has been applied to the Internet as well. In 2004, T. Stafford, M. Stafford and Lawrence used a questionnaire in which respondents ranked the importance of 45 "descriptive trait terms" that coincided with potential Internet gratifications (Stafford, Stafford & Schkade, 2004). Users ranked "friends,"

“interactivity” and “chatting” as important, which reinforced the notion that Internet consumers are looking for social gratifications (Stafford, Stafford & Schkade, 2004).

A few studies have applied the uses and gratifications theory to magazine audiences though this specific segment of research is sparse (Payne , Severn & Dozier, 1988). Payne, Severn and Dozier conducted research regarding the use of trade and consumer magazines (1988). The authors incorporated measures of surveillance, interaction and diversion applied in previous studies in their questionnaire. Their findings supported the hypotheses that readers of consumer magazines sought diversion, and readers of trade magazines were more inclined toward environmental surveillance and interaction. Towers’ study found the environmental interaction to be the largest predictor for magazine readership in general, with exceptions for newsmagazine readers, who were interested in surveillance, and consumer magazine readers, who also found the most satisfaction in diversion from reality (Towers, 1987).

In a report presented to the Association for Education in Journalism and Mass Communication convention in 1985, Shoemaker and Inskip studied dental student’s motivation and uses for reading nine different dental magazines. The authors surveyed 504 students who ranked various uses. They found difference in reasoning between upper and lower classmen, which indicated that understanding audience behaviors should be an important part of editorial decision making. “Publishers, advertisers, and academic magazine researchers should be interested in the uses and gratifications theoretical approach because it can help publishers direct the editorial content of their publications to secure their base of readers ... “ (Shoemaker & Inskip, 1985).

No studies have specifically examined uses and gratifications with regard to city magazines though other research indicates city magazines could be used by readers in a variety of ways — for basic information about their environment, diversion, as well as surveillance purposes. *Vox* resembles an alt-weekly while performing many functionalities of a city magazine, including calendar event listings, a restaurant guide, and service stories. From analytics and knowledge of the magazine’s history, we know the publication provides practical information to readers who are often directed to our site via referrals from Google (the most visited page is the restaurant guide) or Facebook. Readers are also likely pick up the print copy for the sole purpose of scanning the calendar. The interview portion of my research will address how other magazine editors today incorporate audience feedback and general knowledge about their readership into their redesign processes.

Editors as gatekeepers.

During *Vox*’s magazine production cycle, there are dozens of people in the production assembly line who make decisions about how any given article will appear in its finished form. It begins with the department editors who make choices about who to contact to source a specific story idea. From there, the leadership team has the opportunity to reject a story entirely, ask the editor to find a new angle, significantly revise or accept the pitch. A reporter makes decisions about additional people to contact, how to report a story, and what information to keep or leave out. Then, another ten to fifteen people have the opportunity to tweak, reword and rework the copy before the story gets published. Each of these steps could be viewed as a channel or “gate”

controlled by a “gatekeeper,” who determines whether a story makes it to publication, and if so, the message it sends.

The concept of gatekeeping was first developed by social psychologist Lewin in 1947 in his post-WWII study that examined all the decisions that go into food consumption, from the farmer to the grocery store (as cited in White, 1950). Inspired by Lewin, White followed the editorial decision making of “Mr. Gates,” an experienced journalist who was then serving as a wire-editor, in his seminal 1950 study about the application of gatekeeping to the selection of news. White specifically analyzed the wire stories Mr. Gates decided to include and, more importantly, reject at a non-metropolitan newspaper as well as his reasoning for doing so. The study found that Mr. Gates’ own experiences and attitudes largely influenced his selection process, which revealed what White argues must be a larger phenomenon — the power of individual editors to control his or her metaphorical “gate” and thus define what constitutes news for the general public:

It is only when we study the reasons given by Mr. Gates for rejecting almost nine-tenths of the wire copy (in his search for the one-tenth for which he has space) that we begin to understand how highly subjective, how reliant upon value-judgments based on the “gate keeper’s” own set of experiences, attitudes and expectations the communication of ‘news’ really is.” (White, 1950).

Although White identified the personal bias present in the gatekeeping process, in 2001 Shoemaker et. al addressed the force of organizational routine in newspaper coverage of two Congressional sessions. The researchers administered a survey and questionnaire to newspaper editors and found homogeneity among editors’ definitions of a Congressional bill’s newsworthiness. This suggested the process of news selection was

more influenced by a routine consensus about newsworthiness than editors' individual opinions (Shoemaker, Eichholz, Eunyi & Wrigley, 2001).

Since White's study, researchers have also expanded gatekeeping theory to include the processes that define how a story is shaped, published and disseminated (Shoemaker, Eichholz, Eunyi & Wrigley, 2001). "In fact, gatekeeping in mass communication can be seen as the overall process through which the social reality transmitted by the news media is constructed, and is not just a series of "in" and "out" decisions" (Shoemaker, Eichholz, Eunyi & Wrigley, 2001). Soroka (2012) also suggests many of the biases in news selection are a result of organizational structure and breaks them into three categories: organization-level factors, which include administrative procedures and cost, story-level factors, such as a story's geographic proximity, and extra-organizational factors defined by journalistic norms and values that shape editors' definition of newsworthiness.

In addition to structural and personal influences, it's no secret that even our free press often faces pressure from advertisers, a problem that directly influences gatekeeping. This has been especially true in the magazine industry. In 1989, Kessler researched six major women's consumer magazines' advertising and editorial content. The analysis revealed that gatekeepers at these magazines avoided covering the dangers of smoking in order to prevent advertisers, namely companies owned by tobacco giants, from pulling funding, even though the magazines were dedicated to informing women about health issues (Kessler, as cited in Shoemaker & Vos, 2009). In the words of Shoemaker and Vos, "Even if the pressure is not direct, editorial gatekeepers make

decisions knowing that advertising is responsible for the financial health of their publication” (2009).

Just like an art director has control over the color, font and style before and after a redesign, an editor influences the decisions affecting stories at the macro and micro level, from the accept/reject moment to the final copy-editing tweak. An editorial redesign involves an evaluation of existing content, procedures, and mission followed by the implementation of change that could alter the gatekeeping process. In addition to studying how magazine editors consider audience during a redesign, the tenets of gatekeeping will inform my textual analysis and interviews as I analyze the editorial decisions behind a redesign, and whether a redesign signifies a modified gatekeeping process at city magazines. I’ll be looking for the types of stories editors chose to include, the language of these stories, and the alleged purpose they serve. My interviews will get at the heart of why editors made certain choices — to appease advertisers, keep up with changing times, better serve an audience or project their own personal taste.

History of city and regional magazines.

The beginning concepts of a city magazine cropped up in the late 19th century (Hynds, 1995). One study proposes New York City’s *Town Topics*, founded before 1900, was one of the first American magazines to feature local, lighthearted editorial content catered to a specific city audience (Moon qtd. in Hynds, 1995).

A publication more akin to the modern city magazine was created in 1925 — Harold Ross’ *The New Yorker*, which promised to reflect metropolitan life through sophisticated humor. (Moon, as cited in Hynds, 1995). Since the *New Yorker*’s genesis, it has evolved to feature literary and public affairs articles in addition to the humor pieces

while gaining popularity nationwide. Still, the magazine stays true to the city-magazine service features, including event listings and restaurant suggestions typically displayed by others of its kind (Hynds 1995).

In response to *The New Yorker's* success, a number of other city magazines in metropolitan areas such as Cleveland, Pittsburgh, Boston and New Orleans were produced in the following decades, but many lacked quality content and design and subsequently failed (Moon, as cited in Hynds, 1995). The city magazine “renaissance” truly began in the 1960s when people flocked to urban areas post-WWII. Social unrest and change defined the decade and created the perfect atmosphere for the city magazine, which served as an alternative voice and guide for citizens (Hynds, 1995). In 1967, *Business Week* reported that sixty city magazines had popped up in the year and described these publications as “slick, provocative, and aimed at an affluent audience” (Hynds, 1995).

The number of city and regionals grew throughout the 1970s and continued to cater to niche audiences, typically upper middle class, middle-aged and white (Hynds 1979). In the late '70s, city and regional magazines were the publishing industry's fastest growing market, largely due to readers' local pride, newspapers' failure to appeal to readers bored with traditional news, and the magazines' ability to attract a specialized, affluent readership (Hayes, 1981).

Selnow and Riley provide more insight into how some of these magazines began and operated. In 1991, the authors compiled a 400-page volume that profiles 20 different regional interest magazines, the earliest founded in 1868. With entries on *Boston*, *The Chicagoan* and *Arizona Highways* magazines to name a few, the book

describes the origins of each publication, its editorial goals, and even details such as its cost and cover artwork. A writer from each region wrote the individual entries to provide a more accurate depiction of the publications, and the book details some of the most prominent city and regionals throughout the 20th century as well as a few small successful titles that were new at the time of publication.

Hynds, who has written much of the scant literature regarding city and regionals, was curious whether city magazine editors were actually concerned with providing an alternate voice or if their main focus was event and restaurant listings. One of his studies in the late '70s found that only about half of city magazine editors believed they served as an alternative publication in their city, but almost all of them strove to address problems in their community (Hynds, 1979). The survey also showed many magazine editors at the time were beginning to see the use of new journalism, or long form, narrative pieces, to address local issues in-depth (Hynds, 1979).

Despite their rapid rise after the war, in the mid-'90s, city magazines still made up less than one percent of the nation's magazines (Hynds, 1995). Hynds suggests that at this time, only about a third of city magazine editors were "truly exploring their seemingly vast potential as agenda setters, investigative reporters and advocates of improved cities" (Hynds, 1995).

The FOLIO surveys over the past few years highlighted city and regional magazines' concentration on luxury lifestyle, tourism/travel, and at a lesser level, family, arts/entertainment, and food/drink coverage (Kinsman 2013). With this research in mind, Hynds' suggestion in the mid-'90s that city magazines capitalize on their agenda-setting potential, investigative reporting and commentary role has not materialized in

contemporary city and regionals on a grand scale, though some do focus on hard-hitting content. *Philadelphia*, for example, promises readers “topical, in-depth reports on crucial and controversial issues.” In many instances, city and regionals combine this content with lighter topics on culture and the arts.

Newspaper redesign.

Ron Reason, a Chicago-based newspaper designer and publication redesign consultant, outlines the steps of an editorial redesign on his website. He suggests editors articulate reasons and strategies for the change, assign specific tasks and define deadlines, but he emphasizes building a prototype as the “heart and soul” of a redesign (Reason, 2013b). Often a prototype includes three models and addresses details such as the page’s grid size, color, white space and other graphic design elements, but the prototype also provides an opportunity for editorial content updates, including the renaming of sections, reallocation of department pages and creation of new or revised content categories. Once the prototype is completed, the changes can be implemented and launched (Reason, 2013b).

One example is the successful remodeling of the Twin Cities’ *Star Tribune* (Gyllenhaal, 2006). Editors of the *Star Tribune* implemented concrete alterations to achieve abstract goals. The staff strove to engage readers in a “warmer, more personable way,” so the new design featured daily greetings in the nameplate and second person in headlines and text boxes (Gyllenhaal, 2006). Gyllenhaal encourages publications to involve the entire staff in the process, listen to ideas from everyone, and explain to readers, in detail, what changes are being made.

In 2012, *USA Today* implemented a major overhaul of its print and digital

products and even the iconic blurred globe logo. Partnering with digital design agency Fi, the staff took a methodological approach (“Usatoday.com: Redesigning one,” 2013). In the first phase, discovery, the team researched market trends and audience behavior to create a foundation for the design process. Knowing that users rarely started at the homepage of the website but rather come to the page via search or email forward, the design team created system that focused on individual articles, each with its own URL, which provided a streamlined experience for readers (“Usatoday.com: Redesigning one,” 2013). The new print product featured bolder colors as well as more photos and infographics with the idea of bringing “visual storytelling to the next level” (“USA today unveils,” 2012).

During the complex process of creating a newspaper or magazine, it’s easy to get stuck executing tasks in a convenient way, habits that serve the staff more than the readers (Gyllenhaal, 2006). “There are great advantages to questioning everything and reinventing it. One of the blessings of an ambitious redesign is the chance to stop, look at every element of the paper, and ask if it is still valuable” (Gyllenhaal, 2006). A shift in thinking — “We’re going to start publishing more investigative features” or “Our content must be more current” — takes time but can begin with a publication’s redesign (Gyllenhaal, 2006). He ends by emphasizing that official redesigns aren’t the only opportunity for change. In fact, improving a publication should be a “constant obsession” for editors, who should always consider their audience’s changing tastes and make upgrades accordingly. (Gyllenhaal, 2006).

In “Don’t Redesign, Rethink,” Ostendorf, who’s been involved in over 500 newspaper redesigns, discusses the importance of “comparing apples to apples,” which

involves pairing before and after shots of pages during the revamping process. (Ostendorf, 2011). A redesign is “an opportunity to rewrite headlines, show how some stories could have been written differently, or change the quality and display of photography,” he says (2011). He believes the worst mistake in a redesign is not creating enough prototypes. He also emphasizes maintaining publication frequency (ceasing publication encourages readers to give up on the newspaper entirely), being willing to take big risks, and rooting design elements in a publication’s history and location to ensure they aren’t generic (Ostendorf, 2011).

The motivation for implementing a redesign depends on the publication, but Reason says some common explanations in 2013 included new competition, an attempt to say “we’re back, and we have more” after several years of downsizing, tweaking to match an updated publishing strategy, and a change in ownership (Reason, 2013a). The past years have been popular times for both newspaper and magazine redesigns, which Reason partially attributes to the increasing stabilization of the industry. In his words, “printed publications are evolving, but they aren’t going away, nor will the desire, and need, for publishers and editors to redesign, rebrand, rediscover, and reinvent.” (Reason, 2013a).

Magazine redesign.

The cutthroat magazine industry is one of the most scrutinized forms of media (King, 2001). In a 2001 interview, Husni said that half of all new launches fail within their first year, and the chances of staying in business after 10 years is one out of 10 (“Samir husni: ‘readers,’ 2001). In 2006, what he calls the first year “death rate” had risen to about 63 percent, and survival has only become more difficult (“‘mr. magazine’

on,” 2006). In the words of King, “The ones who make it have a hard row to hoe — they face an uphill battle with advertisers, constant demand for image altercations to meet a still-undefined audience ... The old-timers, meanwhile, overhaul their images every few years to keep up, under the watchful eye of industry pundits and readers who holler every time a magazine changes its logo” (2001). Competition influences every decision in the industry, she says, and a magazine must beat out others in voice, character and depth to succeed. King notes that society’s emphasis on the visual leaves readers expecting eye candy every time they pick up a magazine, significantly more so than a newspaper (2001).

In a magazine redesign, King outlines the four F’s: format, formula, frame and function. Format refers to the reoccurring design choices in each issue, and the formula encompasses the editorial structure, including departments, word counts, and feature types. Frame deals with the folio information and margins. She presents *Real Simple* as an example of well-executed use of function — the magazine coordinates its message of living an elegant life with a streamlined, elegant design. A designer must manage these four factors simultaneously, with function being the most important, in order to balance creativity with creed (King, 2001).

What sets magazines apart from other media forms is their catering to niche audiences, King says. Twelve years after she wrote this, we now know that her assertion is even more relevant with today’s fragmented media platforms. However, a redesign brings special considerations to audience feedback. During the restructuring of content and graphics, the staff should evaluate audience responses over a few months, rather than make tweaks or drastic changes based on any immediate reader reactions. King highlights

Ron Sugar's Eleven Steps to a Successful Redesign, the last of which reads: "stick with the redesign once it's launched." He adds, "If you've done your research, the new design should be right on target and only minor changes should be necessary" (King, 2001).

Publication redesign in city and regional magazines.

In the city and regional world, print still rules. In 2006, FOLIO reported that "city and regional magazines have been one of the hottest magazine categories in recent years" while other magazines were struggling during the recession. The staff attributed this growth to successful print revenue, a clientele still dedicated to a print product, and a hunger for localized content. As recently as 2012, city and regionals garnered four to five times less digital revenue than consumer and b-to-b publications (Mickey, 2012), and in 2013, FOLIO once again reported city and regional's adherence to a print-centric outlook (Mickey, 2013). Whether readers are looking to cut out calendar events, flip through the physical pages or admire the glossy photos, it's important to realize readers still want the print copy — so it can't get lost in the shuffle.

Reason's consulting business, which currently thrives in the area of magazine print redesign, reaffirms this notion, and he doesn't see the product going away any time soon. "Despite lots of early enthusiasm for digital offerings (which are still an important area to explore), devotion to the print product remains quite high, among readers and equally important, among premium advertisers ... " (Reason, 2013).

Reason has worked on a number of city and regional magazine and alt-weekly redesigns, including *Hilton Head Monthly*, *Ottawa* and *Chicago Reader*. He offers his collection of magazine samples, prototypes and pages linked to case studies of his work online. For his work on the redesign of Atlanta's alt-weekly *Creative Loafing* in 2010, for

example, he details how he assisted the editors in coming up with a new department labeling system. He advocated for something more active and imperative, so instead of titles such as Contents, News, Editorials, Music and Listings, he suggested short, catchy words including THINK, START, LISTEN, and LOOK, all in caps with a bold typeface (Reason, 2010).

A redesign's content-first mindset.

An ambitious redesign signifies a magazine's renewal, an effort to reflect changing times. Equally important to rethinking the typography, color scheme and page layout is the editorial perspective, which involves an evaluation of existing content. In the words of Samir Husni (Mr. Magazine), "[Design] is the icing on the cake, and if you have a good cake, you better spend some time on the icing so it will be picked up. However, I am quick to add that good design with a bad cake will take you nowhere" (Husni qtd. in King, 2001). An effective design will attract readers' attention, he says, but quality content sells the magazine a second time.

In 1998, Mangan was frustrated by the newspaper industry's focus on updating graphic design. "I think we need to go after motivated readers and give them a newspaper they'd gladly pay for. That means reinventing it top to bottom and zeroing in on content that has tangible value in their daily lives" (Mangan, 1998). He argues readers are more inclined to read well-written feature stories and then offers several suggestions for a change in editorial thinking: cover crime and violence without sensationalizing it, focus less on conflict and more on investigative pieces, and advocate consumerism. "They'll be more apt to buy the paper if it gives them guidance on what to buy and what to avoid" (Mangan, 1998).

Jeanniey Mullen, Chief Growth Officer for digital magazine distribution service Zinio, also believes in the importance of putting content first (Mullen, 2013). She notes that in the ever-changing digital world, magazine publishers should be in tune with trends in technology, audience age and attention. But before publishers can strategize based on these statistics, the magazine's content must be well-crafted. "The content magazine publishers create is, and will continue to be, the one constant we can count on," she says. "After all, it is the high-quality content that creates the core of the magazine brand" (Mullen, 2013). Thus, editors shouldn't lose sight of content revision in the often-complicated process of graphic design overhaul.

Methodology

In order to better understand what prompts city magazine editors to implement a redesign and the process of executing it, I used a combination of interviews and textual analyses to study five city and regional magazines. I analyzed the top five entries of the 2013 CRMA print redesign category for a consistent sampling. This included *Birmingham*, the winner, *D*, *Philadelphia*, *San Antonio*, and *The Washingtonian*. For the 2014 awards competition, CRMA does not have a redesign category, so 2013 is the most recent grouping.

It's important to note that the CRMA magazine competitions are by nature subjective, as is the publishing world in general. Additionally, with the exception of the winner, the placing of the top five entries remains undisclosed, so this research was conducted without knowledge the awards order. However, in the hands of professional judges immersed in and familiar with the industry, the top five entries remain a valid and purposeful sampling.

I had access to print copies of each magazine before and after the redesign and was able to obtain copies of 2014 issues. These current copies allowed me to look at changes since the original redesign, after the staff had a chance to play around with the new layout and organization. I analyzed at least three copies of each of the five magazines. I was able to look at four copies of *D*, *The Washingtonian*, and *Birmingham* due to the editors' willingness to send multiple issues.

This research involved an in-depth examination of the magazines and how they compare from one issue to another. Qualitative textual analysis was appropriate in this context. German sociologist Siegfried Kracauer, known for his harsh criticism of quantitative research and as a proponent for humanistic methods, argued the meaning of a text must be analyzed as a whole, which inevitably involves a certain level of interpretation (Larsen, 1991). A holistic and interpretive reading more effectively unpacked the nuance, below-the-surface messages, and macro directional changes of these magazines.

Textual and content analyses have been applied to magazine research in the past to explore underlying messages, perpetuation or debunking of stereotypes and magazine branding. For example, Turner (2008) explored six consecutive issues of Britain's sole mainstream lesbian magazine, *Diva*, and using critical discourse analysis, examined the construction of "us" and "them," or a lesbian identity "heavily dependent on boundaries." The author pulled out specific sections of text, called extracts, and then provided a short interpretation of that extract which demonstrated how lesbian women were cast in a positive light, often at the cost of disparaging bisexual and heterosexual women.

Wisneski (2007), who researched the portrayal of masculinity in *Maxim* by analyzing emergent and repetitive themes, describes her textual analysis as a process that “formally and systematically engages with images and text as well as editorial and advertisement content.” She focused on gender relations, sex, sexuality and humor, and thus evaluated themes rather than specific sections of the magazine. She identified patterns of representation in *Maxim* over one year until she reached a point of data saturation (Wisneski, 2007).

During the textual analysis, Wisneski sought to “paint a picture of the magazine as a whole,” and she started by reading each issue cover to cover to pinpoint the basics, such as the general structure of the magazine. She then annotated each issue and highlighted images or text that related to her study. Based on the categories mentioned above, she coded the relevant information. The final step involved separating out various departments, such as the jokes section, to compare those directly.

McKee points out that though there can be multiple interpretations of any text, there aren't an infinite number of reasonable interpretations, so it's important to try and uncover those that are the most likely (McKee, 2003). In my analysis of the five magazines, I modeled after existing literature, and used a similar method to Wisneski. First, I read each issue from front to back to get a general idea of the layout. I documented changes that I saw in basic structure and formatting and begun understanding the scope of the redesign.

During the annotation process, I looked for relevant themes and categories based on the editorial goals outlined by each magazine in the CRMA Awards entry form, including:

- *Mission*: An evaluation of the magazine's general mission and how it changed or stayed the same during the redesign. For example, *Philadelphia* sought to better serve an affluent audience — what were the concrete changes that they took to complete this mission?
- *Department makeovers and additions*: Were departments renamed? Which were added? Repurposed? How do they function differently now? The entry forms indicate department changes were a large part of these CRMA redesigns.
- *Reallocation of space*: Which sections did the editors decide deserved more attention? Less? Why?
- *Usability*: How did the magazine emphasize service?

Additionally, after the textual analysis, I spoke with one person involved in the editorial redesign from each magazine to better inform my research questions. I contacted each magazine to find out who would be most knowledgeable about the editorial changes. I was able to talk to the editor-in-chief of four magazines, and in one case, the managing editor. All were closely involved in the redesign decision-making process. This is in part modeled after the project of *Vox* creator Adam Purvis, who conducted interviews with staff members involved in the redesign of Chicago's alt-weekly *NewCity* (2008), which gave him first-hand information about the process, including reasons for the changes implemented, how long it took, and how the staff considered audience.

Berger cites a number of advantages offered by an interview, including a transcript that can be later analyzed, and the ability to obtain information that can't be gathered any other way, such as events that happened in the past that weren't recorded (2000). The goal of my interviews was to explore my research questions both from an

audience (uses and gratifications) and editorial (gatekeeping) perspective while I dug into the systematic processes of redesign at city and regionals.

I used semi-structured interview format, defined by Berger as a scenario in which the interviewer has a list of set questions but maintains the level of informality often found in an unstructured interview. Because each magazine editor had specific knowledge pertinent to a set of questions, such as those concerning audience research or particulars that spoke to their editorial goals, I left room for on-the-spot follow up questions, also allowed in an unstructured interview (Berger, 2000).

Some of the standard prompts and questions I asked included:

1. Tell me about your role in the 2012 redesign.
2. Tell me about what prompted your redesign.
3. Which staff members were involved in the discussion?
4. Did a change in readership or desire to appeal to different demographic influence your redesign?
5. Did you experience a loss in circulation or advertising that prompted or drove the redesign?
6. Do you feel any pressure from advertisers to publish certain content? Did advertisers affect any portion of the redesign?
7. What did you hope to accomplish through the redesign editorially? What were the abstract goals and what concrete changes did you make to meet those goals?
8. On the design entry sheet, you mentioned a desire to (insert specific goal). Could you elaborate on how the magazine staff worked to accomplish that?
9. How did you consider your audience when defining these goals?

10. Did you conduct any reader or audience research prior to the redesign that contributed to the decisions made about what to revise and what to maintain?
11. Did you change your mission statement over the course of the redesign? How did you apply the mission statement, new or old, during the decision-making process?
12. Tell me about the process you went through to get to the final product.
13. How many prototypes did you craft?
14. How did you balance taking risk and making significant changes without losing essential components of your magazine brand?
15. Tell me about the discussions you had with other staff members about which sections to keep, eliminate, tweak or significantly revise.
16. Were there debates during these discussions? How did they get resolved? Who had the final say?
17. Did you inform readers of the changes before releasing the new design?
18. Did you make any changes after the redesign launch based on audience feedback?
19. How often does your magazine undergo redesign? Do you consider it an ongoing or distinct process?
20. Were any of the redesign decisions driven by the magazine's digital presence? For example, did you add more in-text referrals or try to better connect your print and digital products?
21. Any final lessons learned or things you would do differently looking back?

Findings

The editors of the top-five entries for 2013's CRMA redesign category had varying reasons for executing a relaunch of their print product in 2012. For *Birmingham*,

the first-place winner of the 2013 CRMA category, a specific mission of representing the city's progress drove the results. *D* and *Philadelphia* reevaluated the purpose and services of a print platform, which my research shows is still essential in the world of city magazines, and how content fit within a print-centric framework (Mickey, 2013). *San Antonio* targeted a new demographic, which relates to an audience-focused, uses and gratifications approach, and all simply felt it was time for a fresh look. *The Washingtonian* hadn't been redesigned in two decades, which was a special case.

Although some threads of continuity run between the processes the editors spoke about, each staff took a slightly different road to achieve the redesign. An in-depth look of the processes at each publication more thoroughly explains the main factors driving city magazine editors to implement a redesign and the steps they took to get there. A conclusion brings together the redesign process with magazine editors' roles as gatekeepers and the direct or implied understanding of their audience, a relationship that falls under the umbrella of uses and gratifications.

***Birmingham* magazine.**

Several factors prompted the editors at *Birmingham* magazine to pursue a redesign in 2012. Carla Jean Whitley, who served as managing editor at the time of the redesign and still does now, discussed a desire to more clearly delineate between advertising and editorial content, to create a modern look compared to their design that dated back to the early 2000s, and most significantly, the change in ownership from the Birmingham Chamber of Commerce to Birmingham News Multimedia Co. in 2011 that altered how *Birmingham* covered business (C.J. Whitley, personal communication, February 13, 2014).

There was also an overarching theme to better reflect the history of the town with an emphasis on its progress. The redesign was not implemented in response to a loss in circulation or advertising. Whitley says circulation has increased steadily over the past three years.

Birmingham's new mission: representing its city's progress.

A major goal with the 2012 redesign was to offer a “new way of looking at Birmingham,” as detailed by the President of Birmingham News Multimedia with her letter in the first issue of the relaunch (Siddall, 2012). The redesign coincided with the magazine’s 50th anniversary, so it represented both a celebration of the publication’s long run and the beginning of a new perspective highlighting the city’s future and progress. In a city with a troubling past, the magazine’s altered mission statement promised that the magazine would project “the culture and celebrate the soul of the region” as well as “provoke progress in everything we do” (C.J. Whitley, personal communication, February 17, 2014).

Although many departments feature the same type of content as before the redesign, an analysis of the issue three months after showed a significant effort to infuse the publication with stories about progress. One introduced readers to a blog called “Real Southern Men” created by a local filmmaker (Downing, 2012). The blog addresses topics such as racism and close-mindedness from what the blogger calls the “redneck realm.” The article portrays the blog as seeking the “full Southern image, challenges and all” (Downing, 2012). This type of story shows the magazine’s editorial judgment in confronting the city’s past, both the good and the bad, head on, as it moves forward with a bright future.

Another example is the magazine's approach to the post-redesign Men's Issue (March 2012), which promotes nontraditional gender roles throughout. The family matters section profiles Dad's who "do it all," including cooking and raising the kids (Smith, 2012). The feature well has a story about men who cook (Keith, 2012). It also includes a fashion story with a caption that reads, "Looking stylish is no longer just for the ladies" (Larussa, 2012). These stories represent nontraditional angles that present *Birmingham* through a progressive lens (See Appendix C, Figure 1, page 190, for example).

Drawing the line between advertising and editorial.

A comparison of the magazine's December 2011 issue to the one now demonstrates a better differentiation between advertisements and editorial content. The most obvious example is the 2011 cover that features a listing of the 533 Best Doctors in the city. This is a commonplace feature for city magazines. In this particularly issue, the cover is not labeled as advertising or advertorial content, so readers would likely assume the story to be unpaid content. But inside, the Best Docs section is labeled as a 50-page special advertising section. There are more feature-like doctor profiles throughout, but they include only chunked-out bios of the physicians (with no byline to indicate they were written in-house) and are interspersed next to regular ads.

Overall, it's a confusing mix of obvious ads and ads that appear to be editorial content. The post-redesign March 2012 issue has a similar listing for top attorneys, but the section is not featured on the cover. It also includes an editorialized introduction prior to the listing, evidenced by the author's byline. It falls under the umbrella of the "special advertising section" but provides editorial perspective in contrast to the 2012 top attorneys survey results (Putman, 2012).

A new approach to business coverage.

With regard to the change in ownership, Birmingham News Multimedia Co. wanted an updated look, and the upper-level editors at *Birmingham* were in agreement that it was time for a fresh vision both visually and editorially. No longer owned by the Chamber, *Birmingham* took a different approach to business coverage and ditched the monthly “who’s doing what” business listings called Marketplace, which was always outdated by the time *Birmingham* went to print. “It’s hard to do business at a monthly magazine,” Whitley explained in the interview. “One thing that I’ve pointed to some of our readers and some of the publicists we work with is that a business story does not necessarily have to be labeled ‘business story.’”

She mentions an upcoming issue in which the magazine features a film production company. This story could be categorized under business, but with the redesigned departments, it falls under *Birmingham*’s Arts section. Whitley sees this as more fitting for the city magazine’s readership, especially because the daily newspaper handles most of the comprehensive, straightforward business coverage, she says. Prior to the redesign, *Birmingham* had a recurring department called Savvy Business that featured entrepreneurs and profiles of local companies, a section that has since been eliminated. Now, business stories are interspersed throughout the Soul, Table and Thread departments.

Birmingham also hoped to change readers’ perception that Chamber members received more coverage due to their ownership of the magazine. Whitley says this criticism might have been true at one point though it was not at the time of sale. The first issue post-redesign was called “The New Issue” and had the word “new” written all over

in varying colors and typography. The idea was to drive the point home that Birmingham staff had completely revamped its product and to separate it from any confusion that the magazine had fallen to pressure from its owner (See Appendix C, Figure 2, page 191, for *Birmingham*'s relaunch issue cover).

Reorganization of departments and addition of Wellness and Technology.

Many departments were renamed or restructured, but much of the content's purpose remains the same post-redesign. Books and Music were previously combined into the "currents" sub-department and now have their own defined section under Thread, along with the Arts section. These instantly recognizable labels demonstrate a more obvious and straightforward approach to entertainment coverage. The change provides clarity to readers about these culturally driven service stories and what they offer at first glance.

In addition to the renaming of Arts, Books, and Music, there's now a recurring sub-department called Off the Field that covers sports in the community, including profiles of sports figures' lives outside of being an athlete. For example, the January 2012 issue featured a college basketball player who's also a musician and wants to eventually become a politician in Birmingham (Harvey, 2012). This was an important section to add to the list of recurring story types, Whitley says. Sports play a huge role in Birmingham's culture, and the city is the headquarters for the SEC. In this way, the section helps *Birmingham* to better represent the city it serves.

The largest addition with the redesign is the Well Beyond department, unprecedented by any content prior to the redesign. Immediately post-redesign, the department included Check Up, Discoveries, Technology, and Gadgets as recurring sub-

departments. This addition reflected an editorial goal to better reflect Birmingham's role as a major center for medical practice.

As time went on, however, this section was tweaked. The editors realized that the Discoveries category was far too broad, and none of them could define exactly what it was supposed to be. They also found technology and gadgets to be too similar, so they combined them both into Technology.

Whitley and the team of editors didn't have any trouble consistently creating content for Check Up, so as they evaluated the redesign, the section was kept. However, the staff still needed an outlet to cover medicine in a less clinical way. Thus, the third department Thrive was born, which is ambiguous enough to include different elements of fitness, nutrition and wellness but more clearly defined than Discoveries. For example, one Thrive story explored a local man who leads drum circle workshops for corporate team development to improve mental health, Whitley said in the interview. The current design includes Technology, Check Up, and Thrive all under Wellness.

The redesign process at Birmingham.

Birmingham's 2012 redesign process developed through a partnership with the feature editor of the local newspaper and a local ad agency in town. Whitley worked with then Editor-in-Chief Julie Keith to join forces with the agency. At the time, the creative director had just left, so freelancers handled all of the magazine's design work, and there were no in-house designers working on the relaunch.

The redesign discussions and disagreements revolved around renaming the departments. For example, Dinner Hour had been called Reservations in the past. One question that arose was whether the magazine could cover restaurants that didn't require

reservations, and if they did, whether it would confuse readers. As Dinner Hour, the section now allows for a broader range of dinner-related coverage, including drinks.

The circumstances of working with people outside of magazine industry gave the editors new perspective. It required Whitley and the Editor-in-Chief to be thoughtful with every decision and evaluate the necessity of each detail, such as department heads at the top of every page. Whitley says this allowed them to get away from the “everything is sacred mindset” and be critical of things that had become commonplace for them. This speaks to Gyllenhaal’s advice to “question everything” to avoid getting stuck in the convenient execution of tasks (2006).

The ad agency presented three prototypes to the magazine editors. Whitley says she wasn’t present for this meeting, only the “big dogs.” They pondered whether to show the rest of the staff all three prototypes, but everyone at the meeting agreed that one was far and away the best, so that’s the only prototype Whitley ever saw.

Fortunately, staff and audience feedback about the redesign was almost entirely positive after the prototype was selected. However, there were still challenges to overcome because the ad agency didn’t develop prototypes for every department section. The Scene section that features photos from parties around town and the back-of-book events still needed to be designed, and both departments have been tweaked since the launch.

***D* magazine.**

Tim Rogers, former Editor of *D* magazine who now holds the position of Editor at Large, says that redesigns at *D* are like rearranging the furniture in your house. Every once in awhile, you get sick of looking at the order of things as they are, and it’s time to

mix things up. If you're bored with the magazine layout, it's likely that your readers are, too, or they will be soon (T. Rogers, personal communication, February 6, 2014).

In that sense, the staff at *D* rarely decides to implement a redesign in reaction to anything, such as a loss in circulation or a survey of reader feedback. Instead, it's a gut-level choice that comes about via informal processes. The creative director, Todd Johnson, will generate ideas, either because it's been a few years since the last redesign or he just wants to freshen things up, and present them to the high-level editors. In 2012, Rogers worked closely with Johnson to brainstorm what they didn't like about the current publication and how they wanted to move forward.

What does the print reader really want?

One major change that came about during the redesign was the creation of longer front-of-book stories. Six or seven years ago, the magazine required at least four elements per page in this section, with the idea that readers wanted short and digestible pieces as they began reading the magazine. But over time, the staff and especially Rogers, who is an avid reader of *The New Yorker*, thought that perhaps this isn't really what the print reader hopes to find after all.

The new vision that drove *D* staff during the 2012 redesign was a reflection of how they felt on the Internet day-to-day —bombarded by constant updates, Facebook notifications, a busy Twitter feed, and the million other distractions of the Internet. They thought that those who have the time to read the print edition might want a break from the short and disposable flashy information that they are exposed to online. With that in mind, the staff decided that any story that was three inches or smaller was probably better suited for *D*'s website.

For example, the pre-redesign May 2012 issue features a two-page spread highlighting colorful wedge heels with vibrant photo illustrations and very little text: only a head, deck, and captions for the six shoe cutouts that inform readers where they can be purchased (Winter, 2012). The story falls under the front-of-book Pulse section and is labeled Style (See Appendix C, Figure 4, page 193, to view this page). The November 2012 issue, post-redesign, has its own Style department that includes a longer column from Sarah Hepola and a shopping section that, though concise at about 150 words, isn't a straight chunked-out guide, but profiles a vintage warehouse in a narrative format (Oliver, 2012). The changes to Pulse wouldn't appear obvious to the average reader, but a closer look shows subtle alterations to achieve the editor's new vision.

Embracing the sea of gray: D's new Talk section.

In addition to the longer front-of-book pieces, the staff added a Talk of the Town-inspired section called Talk, which falls directly behind Pulse (See Appendix C, Figure 3, page 192, for Talk example). This decision was again driven by a re-evaluation of the print product and how it could be simplified visually. Rogers and Johnson also wanted to create more flexibility with the departments leading up to the feature well in order to provide a coherent and consistent book throughout. With the departments as they were before the redesign, sometimes the magazine would have one story between front of book and the features, which Rogers thought seemed strange.

Talk created what Rogers calls an accordion, or content that could be flexible in length and wouldn't necessarily require art for each story. He discussed the standard conversations at staff meetings about art — “Another illustration? No, we can't do

another illustration, what about a photograph? But it's just going to be another boring white guy. A business guy with a tie," he said in the interview.

So Talk created a single avenue through which the magazine could publish stories without necessarily needing art for each component. As is seen in the November 2012 issue, articles can run in columns, much like a newspaper, with a photo for the first two vignettes in department and headlines for the rest. Rogers also liked the broad potential for subject matter and story length. Something interesting going on in the city could be recapped or reflected upon at 400 words, such as a guy trying to turn metered parking spaces into public service works, or an investigative piece about the money behind a high school football stadium, all without much packaging-related hassle and an emphasis on the writing itself (Hopkins, 2012).

The future of D beyond the 2012 redesign.

After the execution of the Talk section and shorter front-of-book pieces, the *D* staff is starting to rein in the switch to a grayer and text-heavy layout as they undergo yet another redesign. Rogers discusses that although he likes longer stories with a simplistic black and gray scheme, he understands why the vast market they are appealing to might be off put by 1,200 words on a page with no art, for example. Now, they're looking to find a balance between a choppy book and boring pages by adding a bit more color and flavor to the design with more art incorporated throughout.

Another major discussion during the current redesign is the integration of print and digital. Some staff members would like to match the print department names with the online website section titles. Based on readership data, Rogers thinks that it would be unnecessary because their print and digital audience are segregated — people who pick

up *D* on the newsstand are not the same readers who check out FrontBurner before they go to work, he says. The current print departments also have short names in order to fit within the square red boxes carried throughout the whole book, a branding device that is more effective than the potential synergy between platforms.

The redesign process at D.

Along with *Philadelphia*, *D* performed all of its redesign processes in-house, with Rogers and Johnson leading the way. Rogers is passionate about the advantages of developing and executing a redesign using the magazine's own resources and notes that not doing so can lead to more headache and financial woes in the long run, even if a redesign really stretches the bandwidth of a staff's time and energy.

His philosophy is that a redesign presents an opportunity dig into what's happening in your city at the time and making an effort to better reflect that, and chances are, an outside firm, especially one from a different city, will have a hard time tapping into the heart of what makes the city tick. He notes that *Los Angeles* magazine feels to him like Los Angeles, same with *Texas Monthly*, so your city and community always should be at the forefront of the redesign.

Philadelphia magazine.

Editor of *Philadelphia* magazine Tom McGrath sees a redesign as an opportunity to rethink every aspect of the publication. Although aesthetics are an integral part of the equation, for him the editorial changes have to be conceptualized before determining how content will be presented visually (T. McGrath, personal communication, March 7, 2014).

The major editorial undertakings for *Philadelphia* during the 2012 redesign included the repurposing of department content with a revived emphasis on food/restaurant listings, arts and entertainment coverage. New sections dedicated to service journalism indicate an effort to revamp *Philadelphia* as a better resource for readers. When asked about what prompted the redesign, McGrath says the editors simply felt it was time for a change, and the decisions they made were geared toward appealing to their already established upscale and affluent audience.

Scout, Ticket and Taste: a reader's guide to the city.

An analysis of the magazine demonstrates how McGrath and his staff carried out a reorganization of the book and editorial goals. One major change was the revised mission of the magazine's fashion and shopping coverage. After the redesign, *Philadelphia's* shopping section, formerly called Good Life, still features various subsections that each have a different theme, including What I Love, featuring a community member's favorite accessories, and Be Well Philly, which takes a wellness issue and tacks on related items that readers can purchase locally or online.

However, several new sections such as Buy This Now and Field Guide, both of which are direct resources for Philly shoppers, highlight the magazine's new service-oriented vision. The sections act as creatively packaged consumer directories and replace what had previously been cultural insight pieces. For example, the pre-redesigned issue's Good Life department had a story that highlighted a community member's personal workspace. In this piece, there were no pullouts that gave information about purchasable items on the page (Oberter, 2012). That type of article is now replaced with the likes of a story about the best bikes for hardcore cyclers versus city bikers. Numerous pullouts and

smaller illustrations of items that can be purchased locally bundle this piece as a guide in the April 2012 issue.

McGrath also mentioned the magazine's more consistent arts and entertainment coverage that was developed with the addition of Ticket. In the past, McGrath says the magazine used to include extensive event listings, but over time the staff drastically cut that content with the assumption that people would rather search for that information online.

With the redesign, McGrath saw an opportunity for a middle ground and notes that the print product's role with event listings is perhaps a curated take on the city's happenings. This new editorial approach is evident in the language of Ticket, which promises to include "what to do this month" and has a grid-formatted calendar labeled "What's Worth Seeing." Much like San Antonio's new events presentation, *Philadelphia's* Ticket section features a calendar filled with blurbs and photo cutouts surrounded by in-depth profiles of artists, musicians, performers, and community members in general (Fiorillo, 2012). McGrath mentioned that even if people never use the physical event guide to plan their weekend, the city magazine reader still wants to feel in-the-know about what's going on that month, and thus it's still an important service (See Appendix C, Figure 5, page 194, to view the event listing grid).

In addition to the revamped shopping, arts and entertainment departments, McGrath wanted to rethink the magazine's placement of food and restaurant coverage. Prior to the redesign, Taste had been buried in the far back of book, behind the feature well jump pages. Thinking that food and dining coverage were some of the main factors that drove the *Philadelphia* reader to subscribe or pick up the magazine, McGrath thought

this placement was counterintuitive and confusing. In the redesigned issues, Taste follows Ticket directly after the feature well, so the food, arts and entertainment coverage are all easily accessible (Sheehan, 2012).

Separation of print and digital platforms.

As journalists still try to figure out the best way to connect their print and digital platforms under the umbrella of a single brand, McGrath says that the 2012 redesign actually led to further separation of the print magazine and website. The new front-of-book section, Metropolis, was named The Philly Post prior to the redesign, which is also the name of *Philadelphia*'s blog. Labeling the two sections the same was an effort to create synergy between the two platforms, but McGrath thinks the connection actually confused people more than anything else.

McGrath is starting to see the print and digital components of the magazine as completely separate entities. He's not convinced that in-text referrals ever prompt a reader to leave the bound pages of the magazine to look up a multi-media component on the computer or consult his or her phone. One way the products do connect is through the use of the "P" logo, a new feature of the redesign that instantly creates brand recognition across platforms (See Appendix C, Figure 5, page 194, to view "P" logo). The various moving parts of the *Philadelphia* brand share much of the same "DNA," especially with regard to aesthetics, McGrath says, but it's probably a waste to think that editors can merge the two in such obvious ways as referrals.

The redesign process at Philadelphia.

Philadelphia is one of the two magazines in this analysis that conducted all processes related to the redesign in-house. McGrath and creative director Jesse

Southerland spearheaded the editorial and visual changes, but they both involved other staff members in many of the discussions and gathered their input. Southerland led a team of photo and art directors in brainstorming elements of different magazines that either inspired them or they wanted to avoid.

The redesign was not prompted by any reader feedback nor did the editors conduct any surveys post-redesign. McGrath was pleased with the first iteration of the new design that Southerland mocked up, so from there it was just a matter of smaller tweaks and nailing down the editorial execution. Two years later, McGrath doesn't see a need for major revisions made during the redesign. He thinks the staff thought through the graphics, content and organization simultaneously, and that's been the heart of the redesign's success.

San Antonio magazine

According to my interview with Editor-in-Chief Rebecca Fontenot, the 2012 redesign of *San Antonio* was driven by a change in ownership about a year and a half prior. Both the new publisher and the editing staff thought it was time for a redesign effort to increase circulation, advertising and brand recognition (R. Fontenot, personal communication, March 11, 2014).

Based on audience research and the revival of the city's downtown, which is a haven for young professionals in San Antonio, the magazine hoped to appeal to a younger, more urban readership. Previously, the magazine had been attracting older retirees on the outer edges of the city, Fontenot says, and the goal was to change that. The staff wanted to better serve those younger readers who were already in tune with the magazine but also make a conscious effort to attract that specific demographic.

The staff's mindset reflects Heath's explanation of audience-driven media theory, which reasons that audiences are engaged when an outlet provides what they perceive as a valuable function (2005). In order to understand what their readership found to be valuable, the magazine and its publisher conducted a readership study.

Audience feedback.

San Antonio's readership study led to the categorization of three different types of readers to whom the magazine was serving or hoped to better serve: Living to it, aspiring to it, and doing it. This breakdown identified people within each group. The "Living to it" crowd represented the older, more affluent individuals who were well-established with plenty of money to spend. Fontenot says the magazine was already appealing to this group. People within the "Aspiring to it" category were the young professionals without much disposable income who still wanted to be clued in on the best events and happenings in town. Finally, the "doing it" group included those people more advanced in their careers who had enough cash to go out to the newest restaurants, attend the best concerts and were more likely to go out on the town than the "Living to it" crowd. Fontenot says the magazine aimed to appeal to all three groups without leaving any single one behind, but they hoped to drastically increase their appeal to the "aspiring to it" and "living to it" groups.

Although this readership study provided baseline analytics for the redesign, Fontenot says it's something that's faded more into the background as time has gone on. She still considers it a loose framework to represent the varied sectors of *San Antonio's* readership, but it's not something she refers to with every story. Still, the desire to tap into the young professional crowd dominates the magazine's editorial decision-making.

Strategies for appealing to a younger demographic.

To appear more hip and give of a new fresh new vibe, *San Antonio* combined a number of co-dependent editorial and visual changes that Fontenot and her coworkers implemented with the redesign.

One way the editors did this was by including bite-sized and boldly presented information throughout with less emphasis on narrative text. Fontenot considered that the younger audience likely didn't have as much time to spend looking at the magazine, so she incorporated more sidebars and chunked-out pieces.

The revamped front-of-book section now includes far more photo cutouts, illustrations and dynamic typography. New sub-department You Tell Us, for example, is a short sidebar in the 2012 relaunch issue that features readers' opinions on where to get the best margarita in town (See Appendix C, Figure 6, page 195, to view the new front-of-book page). The section simply displays quotes in bold typography with margarita-inspired colors and a photo cutout to accompany the responses. Overall, the added section is digestible and fun.

The switch to smaller-pieced content can also be seen in the evolution of the Feedback section. The pre-redesign issue's Feedback was far less colorful and lively, and it took up two columns whereas now it only comprises one. Overall the section is less text-heavy with a mix of quotes, typographic fonts, big numbers and small photos. These kinds of changes are present throughout nearly every department in the redesigned magazine and also the feature well of the relaunch issue (See Appendix C, Figure 7, page 196, for a page from the feature).

Another redesign strategy was the creation of more flexible departments. Fontenot and her team went through several department prototypes, and in the end they decided to broaden the potential content for two of the departments. Style was changed to The Good Life to provide the option of nonfashion related stories, and Dining became Flavor. Flavor, however, happened to be the name of a department at the local alternative paper, which *San Antonio* was contacted about post-redesign. So after the relaunch, that section was subsequently renamed Eat & Drink. The idea was to allow for both food- and drink-related coverage.

Improving browsability,

San Antonio's CRMA entry sheet for the 2013 redesign category notes that the magazine hoped to create a more browsable product. Fontenot says this is most evident in *San Antonio*'s revised Datebook section, which is where the magazine provides calendar and event listings. The extensive 20-page listing was cut down to two pages of top to-dos and presented in a grid format toward the back of book. With this change, the staff has more editorial control in curating events (Zaragovia, 2012). The magazine assumes the authority of informing people about the best happenings in town that month, and there's now more space for Q-and-As or small profiles of individuals featured in the calendar (See Appendix C, Figure 8, page 197, for new Datebook example).

Although Fontenot sees event listings as an important service of a city magazine, the calendar was taking up far too much precious real estate that she felt could be better used. She pointed out that these days, many readers look for that type of information online, and during months when the magazine receives more ads, she'd rather dedicate

the space to real stories. As time has passed since the redesign, Fontenot is happy with the change.

A not-so-subtle branding strategy.

There's a time and place for understatement in a magazine design, but according to the publishers at *San Antonio*, the more obtrusive the branding, the better. This is evident with what Fontenot refers to as a bug, a recurring circular logo about the size of a penny that appears on the top outside corner of every department story page.

This feature allows readers to constantly be reminded of which magazine they're reading. Consciously or not, it's impossible not to view the Texas-inspired "SA" with a little star as you flip through the magazine (See Appendix C, Figure 6, page 195, to view the new "SA" logo).

The redesign process at San Antonio.

As Editor-in-Chief, Fontenot was responsible for the implementation of the redesign, but the publisher and former creative director were also actively involved. The magazine worked with an outside art director who had previously worked for *San Antonio*. The magazine underwent numerous prototypes, including at least a dozen iterations of its main logo.

Fontenot says it was a huge advantage that someone who was familiar with the city of San Antonio and the magazine was leading the visual revamp. Without him on board, it would have been much more difficult to implement their mantra, "Make it look like San Antonio."

Although 2012 was a time for major revisions at *San Antonio*, Fontenot says the magazine is currently undergoing what she calls a "refresh." With her fellow editors,

she's evaluating the original goals in the redesign and how well their goals have been achieved over the past two years. One of the main topics of discussion is how they can continue to broaden the range of content in The Good Life section to include nonfashion stories. Even so, Fontenot clearly distinguishes between the 2012 redesign, which she sees as a discrete event (one that the staff promoted with a relaunch party) and the editorial tweaks to improve the magazine month-to-month.

The Washingtonian

If there were a theme to *The Washingtonian's* 2012 redesign, it would be, "If it isn't broken, don't fix it." The magazine hadn't been officially redesigned for two decades, according to the CRMA entry sheet. Editor Garrett Graff further explains that no one on the current staff could remember the magazine undergoing a redesign, so he couldn't say for sure when the last one occurred (G. Graff, personal communication, February 26, 2014).

When Graff took the position in November 2009, revamping the magazine's organization and visual appeal was on his agenda, but the overall philosophy of the redesign was subtlety. Graff hoped to improve the magazine in a way that made sense to the staff without the readers noticing a huge difference. This is a much different approach than many other city magazine redesigns that are advertised in the community or celebrated with a re-launch party.

This doesn't mean that readers weren't considered during the redesign process. In fact, Garrett says, this philosophy stems from a reader-centric viewpoint. He says that many magazine redesigns are an effort to impress competition in the industry or to show-off in the design world, but in the end, the only person who matters is the reader. *The*

Washingtonian reader, the busy professional who reads plenty of dry content at his or her job, wants an easily navigable magazine that jumps off the page and is a far cry from boring. An understanding of this lead Garrett and the creative director, Tom White, with the help of a design firm in Atlanta, to achieve their main goals of better organized department content and increased visual intensity. With that, the next step was to find a way to execute those goals in the new version of the magazine.

An imprecise science: The scale of visual intensity.

Of all the processes mentioned by the editors who oversaw redesigns, Graff's scale of visual intensity crafted with his creative director was the most systemized method employed to implement change. The idea was to increase the graphic appeal of *The Washingtonian* by comparing it to other magazines. Using numbers one through 10, the scale ranked magazines by their aesthetic energy, with one being the least visual. There were no distinct criteria for each level; each one is based upon a general sense of color use, typography and gray space volume. The scale went as follows:

1. Academic journals and *The Economist*
2. *The New Yorker*
3. *The Atlantic*
4. Where Graff saw *The Washingtonian* in its current state, along with *AFAR magazine*
5. *Time, Fortune, Sports Illustrated*
6. *New York Daily Fair* and *Conde Naste Traveler*
7. *Bloomberg Businessweek, Budget Travel*
8. *GQ, Esquire*

9. *US Weekly, ESPN*

10. *Radar, Maxim or Wired*

Graff and the creative director wanted to boost the magazine's visual appeal from a level four to a five or six. Graff asked the design firm to present them with three different prototypes, one that ranked around a three, another that achieved six, and a third prototype that represented a nine on the scale. From there, the editorial team chose elements from each prototype that it liked best, and the firm in Atlanta took that information and presented them with a final prototype. Graff emphasized that the method was made up and imprecise, but it shows an effort to provide a sense of systemized order to something very qualitative by nature.

An analysis of the magazine immediately after the redesign compared to the March 2014 issue shows that certain sections have become more visually dynamic even since the first post-redesign issue. For example, the March 2014 Capital Comment section, which was a recurring department that offered snippets about cultural tidbits happening in the D.C. community, strays far from the narrative text plus rectangular picture combination that appears in the pre-redesigned issue. Now, it's a mix of photo cutouts, small chunks of texts, full-page photos and content that is divided by lines in a grid-like structure. These noticeable changes in one of the magazine's most recent issues speak to Graff's comment that *The Washingtonian* "continues to overall look better and have a sense of the type of execution we were trying to achieve."

Reorganization and department improvements.

An analysis of *The Washingtonian*'s 2011 edition features a TOC that's difficult to navigate. It's a mix of department names that are recurring, including Capital

Comment and Where & When (the event listings), but the other headers for each story appear specific to the content of that month (See Appendix C, Figure 9, page 198, for example of pre-redesigned TOC).

With the redesign, Graff created consistency between issues by adding four fairly broad recurring departments that each include two to four stories per month: IQ, which highlights innovation, politics, legislation and community profiles; Life, which includes fashion and style pieces; Taste, the food and drink section; and Home. These clearly delineated departments, which are red and underlined in the redesigned issues, allow readers to know right away what's a story and what's a department (See Appendix C, Figure 10, page 199, for post-redesigned TOC).

Graff says lack of consistent departments before the redesign often meant that the content was often jumbled, unclear and without sufficient art. Now, the staff can pitch and write stories with a directed vision, which allows for better planning. Before the redesign, departments had been an afterthought to the features and front-of-book sections, and the change instigated a thorough development and execution of each story.

The redesign process at The Washingtonian.

During the fall 2011, Graff experienced a failed attempt at redesigning *The Washingtonian*. He worked with an outside firm to execute the redesign, but unlike the 2012 relaunch, the magazine's creative director was not actively involved with the outside company's work. Graff says the firm simply didn't understand the magazine or what the staff was trying to accomplish, and eventually the whole process ended up falling apart. The magazine was never relaunched.

The second time around, Graff made sure that he and the creative director were the ones driving the redesign. The creative director spent two week-long periods in Atlanta to meet with the firm and oversee the development of ideas and prototypes. With this active involvement, Graff felt much better about the results.

Ideally, every magazine could implement a redesign completely in-house, but that means attempting to create prototypes and brainstorm in the midst of also being responsible for publishing the magazine. Besides the limitations of a small staff, Graff says there were some benefits to having nonmagazine industry perspective on the redesign. What seems obvious to the in-house staff might not be so clear to those who aren't involved with putting it together on a daily basis, and Graff believes this was an advantage during the redesign. Overall, Graff and his team at *The Washingtonian* found an effective balance between maintaining editorial control over the redesign and seeking external viewpoints, all without sacrificing the quality of their ongoing production cycle.

Conclusion

Using a sampling from the 2013 CRMA redesign category top five entries, this research set out to explore two major premises: why city magazine editors opt to redesign, and how they execute their goals. The official research questions were as follows:

RQ1: What are the primary reasons that city and regional magazines opt to redesign today, and what do they want to accomplish through editorial changes?

RQ2: What does the process of editorial redesign look like at city and regional magazines? What are the primary considerations in making changes in content — How do staff members decide what to continue publishing, which sections need tweaks, and

which will be completely revised?

Forces behind the redesign.

An exploration of part one of the first question (why city magazines choose to redesign at certain times) varied between editors with a few major themes emerging. For *D* and *Philadelphia*, the reasoning was instinct-based. Tim Rogers, editor of *D* during the redesign and now editor at large, emphasized a gut-level feeling that the magazine needed a fresh look. If the editors were getting tired of it, readers probably were, too, he said. He compared the redesign to rearranging the furniture in your house. Tom McGrath of *Philadelphia* answered this question in a similar way. In part, he, along with creative director Jesse Southerland, felt it was time for a change. McGrath said it had been several years since the last redesign.

Managerial turnover was another driving force for city magazine redesigns in 2012. For the editors at *Birmingham* and *San Antonio*, the redesign coincided with a change in ownership or publisher respectively, which resulted in mutual agreement between the magazine staff and the new management that the magazine was ripe for change. In these cases, magazine editors collaborated with the new owner, in the case of *Birmingham*, and new publisher, in the case of *San Antonio*, to meet concrete goals.

The Washingtonian was an outlier in that it hadn't been redesigned for more than two decades, or at least not during a time when anyone on the staff could remember it occurring, Editor Garrett Graff said. In that sense, it was simply due time for them to consider rethinking the book.

Editorial goals.

To recap, the main themes that drove city magazine editors to redesign included a desire to create a fresh look and reimagine content (this was true for all five but materialized in different ways as will be detailed below), change in management or a multiple decade gap since the last redesign occurred. Editorial goals accumulate over time and together can prompt a redesign, and they also fall within the umbrella of reimagining content. As the findings for this research came together, it's difficult to separate the editorial goals and execution. Thus, the findings will be analyzed based on how each magazine considered audience, followed by an evaluation of the four content categories (department makeovers and additions, mission, reallocation of space, and usability). Interspersed throughout the categories are explanations for how those goals were accomplished.

Consideration of audience.

One major goal that emerged as a trend was better serving an audience. Audience drove editorial goals most prominently at *San Antonio*, *Philadelphia*, *D* and *The Washingtonian*. *Birmingham*'s redesign, on the other hand, was largely mission-based, which will be discussed later.

For *San Antonio*, the editors decided they wanted to appeal to a younger demographic. This was in response to resurgence in the city's downtown, which has strong ties to young professionals in the area. With this in mind, and knowing that the magazine was currently attracting a lot of retirees, Editor Rebecca Fontenot and the magazine's publisher agreed the driving force of the redesign was to "Make it Look Like San Antonio," the idea being the city itself was younger and fresher than the magazine currently appeared.

McGrath at *Philadelphia* also incorporated readers' interests at the heart of the redesign. Keeping in mind the magazine's affluent audience, he and the creative director specifically aimed to create a more modern and upscale look in order to appeal to an already established wealthy demographic.

Although *The Washingtonian* hoped to implement a redesign that wouldn't jar readers, and thus the results were subtle, the magazine's audience was always at the forefront. Graff thought the overall layout had become static and the content too dry for a city full of business professionals and politicians, who are looking for a break from the documents they read at work. *D* took an interestingly opposite approach with the thinking that readers wanted a tame print product to escape from their busy and cluttered lives.

As is evident with these four magazines, audience was at the forefront of the redesign decision making. Uses and gratifications theory predicts and supports this view of audiences as active rather than passive — people who become engaged when content serves a valuable function to them (Heath 2005). Additionally, Katz, Blumler and Gurevitch discuss the competition between media to provide the content people want to incorporate into their lives (1979).

With the exception of *San Antonio*, staff members pursued this goal from a speculative standpoint rather than formal audience research. *San Antonio* took the most formal approach to knowing its audience with a survey that showed three categories of readers, which made the editors realize they wanted to up the magazine's appeal to audience members who are involved with the city's cultural events and happenings. With the goal of tapping into that crowd, the team pursued a revamped layout and color scheme, as well as an emphasis on shorter stories with lots of graphical elements. Editor

Rebecca Fontenot, only 27, was guiding the decisions from the perspective of the audience *San Antonio* hoped to reach.

Philadelphia, *D*, and *The Washingtonian* took a general idea of who they believed to be their audience, or in *The Washingtonian*'s case, the type of person who lives in D.C., and tried to create content to better fit their readers' lifestyle. *Philadelphia* improved the magazine as a shopping resource for its affluent and educated audience with a guide to items that could be purchased locally and upped the standard for local arts and entertainment coverage. *D* created a newspaper-column inspired section to provide a calming space for readers, and *The Washingtonian* elevated its graphic appeal with a systemized visual intensity scale. These examples were efforts executed to better serve an audience of a particular magazine without using formal research. Conversely, standardized research was perhaps more necessary at *San Antonio* than at the other three audience-driven redesigns because the editors weren't trying to maintain or better serve an established readership but rather branch out into new territory.

Changes in mission.

The interviews showed that none of the city magazine editors consciously considered mission except for *Birmingham*. In short, *D*, *Philadelphia*, *San Antonio* and *The Washingtonian* changed aspects of the magazine but not by looking at an established mission statement and revising it. The new directions of the magazines, such as *San Antonio* deciding to target a different audience, were organically implemented within the editorial decision making throughout the redesign. There was no active discussion about mission throughout the process.

Birmingham did tweak its mission, but the editors had been working on revising it since 2009, Whitley said in an email. A textual analysis demonstrated that the small tweaks that were made to *Birmingham*'s mission did reflect in the magazine's content, evidenced by a new dedication to the city's progress. The emphasis on progressive content creates a common thread and cohesive issue, one with a more tightly defined purpose of representing the spirit of Birmingham as new and enlightened. It shows that the editors, or gatekeepers of the magazine, are intentionally choosing stories that project that specific outlook. This was evident with the March 2012 Men's Issue that featured dads who "do it all" and stories that acknowledged the history's past of racial discrimination. The purpose behind this new outlook appears to be influenced directly by a new mission.

In addition to *Birmingham*'s mission to represent the city's progress, the new ownership prompted it to completely change the way the magazine covers business. The editors took on new and flexible approach to the topic, something that had been an ongoing goal. The revised philosophy provided room to stray from basic career listings (Whitley described it as "who's in what job") and provided opportunity to place business stories throughout the book in creative ways.

Additionally, *Birmingham* improved its delineation of editorial and advertising content. The literature demonstrated the potential for gatekeepers to be influenced by advertisers, but the new ownership, separation of ads and editorial, and revised business coverage philosophy demonstrates a departure from structural influences in *Birmingham*'s case (Kessler, as cited in Shoemaker & Vos, 2009).

Department makeovers and additions.

Reinventing departments, including relabeling and naming, was the most common redesign effort throughout the five magazines. All strove for better organization. *The Washingtonian* and *Birmingham* took similar approaches with creating clearly defined and labeled recurring departments. These sections help the editors come up with purposeful content each week instead of throwing together the stories as an afterthought.

During the department makeover process, editors consistently considered the highlights of their city to determine how they could represent its characteristics more effectively through the magazine. *Birmingham* added sections on wellness and technology to reflect the city as a center for medicine and a sports section, as they are the headquarters of the SEC. *Philadelphia's* Ticket section taps into the arts scene, and *The Washingtonian's* IQ is fitting for the business-driven D.C.

Between *San Antonio* and *D*, there were differing opinions about what readers seek in print. Tim Rogers of *D* was confident that in a digital age of flashing ads and multi-tasking, the print product thrives with longer articles and simpler design (thus, the addition of the gray-scale Talk), yet Rebecca Fontenot of *San Antonio* said the main editorial content change was a switch to bite-sized front-of-book content.

Of course, these editorial decisions depend on the city, the magazine, and the target audience, but they demonstrate two opposite editorial approaches. Rogers also discussed how the editors are adding more color back into the section in the process of *D's* current redesign. This exemplifies how a redesign can prompt editors to seek major change, but compromise prevails over time.

Usability.

During the redesign processes studied, attention to usability was closely tied with department reorganization, revamping and reallocation of space. Essentially, editors across the board wanted a magazine that readers could navigate easily. Redesigns provide an opportunity to spend some time thinking about the book's flow. In that sense, all the editors, with the exception of *The Washingtonian*, took on the mindset that Gyllenhaal suggests, which is to see the redesign as an opportunity to reinvent everything in order to question their current system (2006).

One trend was improving food and restaurant information as a more comprehensive and easily found service section. For example, *Philadelphia* moved its restaurant and dining listings much further up in the book. It had been previously buried in the back behind the feature jump, and thus one of the magazine's biggest selling points had been "as hard to find as possible," McGrath said. Both *Birmingham* and *San Antonio* expanded their dining coverage to include drinks and restaurants of all kinds. *Birmingham* ditched the title Reservations for this purpose, and *San Antonio* changed the dining guide name from Taste to Food and Drink. This trend shows that city magazines still emphasize food and dining coverage as important to readers. With that knowledge, these sections must be navigable and far-reaching.

Reallocation of space.

The primary trend with regard to reallocation of space in the 2012 redesigns was evident in the revised approaches to event listings, which are also a very resource-oriented feature. The interviews support previous research showing that print still dominates the magazine industry, particularly city magazines (Mickey, 2013). This print-centric notion appears to be at the forefront as the magazine editors re-evaluated the use

of precious real estate. Much of the discussion surrounding the redesign was about what exactly readers wanted from the hard copy of a city magazine. Editors at *Philadelphia* and *San Antonio* pondered, “Does our audience want full event listings? Do readers desire longer or shorter pieces of information?”

The general consensus seems to be moving away from the notion that city magazines need to provide comprehensive event listings in print. *San Antonio* cut the calendar real estate from 20 to two pages, which allows for a more creative presentation and makes the magazine an editorial guide rather than an extensive calendar.

Philadelphia had cut exhaustive event listings before the redesign, but Editor McGrath thought the staff had taken it too far and that the magazine could benefit from a limited list in the new arts and entertainment section. It’s true that people are turning to the Internet for this type of information, McGrath said. But he also thinks city magazines, even the print versions, are still expected to tell people what’s going on in the city. Even if readers don’t actually go to the events on the list, the average city magazine reader likes to feel hip and in-the-know. Thus, McGrath took a similar approach as *San Antonio* with the “what to do this month” grid that portrays the magazine as an authority on the best happenings of the city. Both of these changes indicate a move away from completeness and a new method of curation.

The redesign process at city magazines.

Brainstorming and prototypes.

The second research question investigated what the redesign process looks like at a city magazine. At each publication in this analysis, there was a primary brainstorming stage, but this part of the process involved varying groups of people depending on the

publication. At *Philadelphia* and *D*, this stage was completely in-house. At *Philadelphia*, it mostly involved collaboration between Editor Tom McGrath and Creative Director Jesse Southerland. Southerland also incorporated the ideas of the photo department and some art directors. *D*'s process was the least formal, with Rogers and Creative Director Todd Johnson bouncing ideas off each other. Johnson would often create mock-ups and gather Rogers' thoughts before moving forward. *Birmingham* hired an ad agency to craft the prototypes, and *The Washingtonian* hired a design firm in Atlanta. *San Antonio* was an outlier — the creative director who had recently left the magazine was the person who led the graphic overhaul, so it was an outside individual who still had in-house knowledge.

As articulated by Reason, who believes that prototypes serve a core function of a redesign at any publication, prototypes certainly played a key role at each of the magazines within this analysis (Reason 2013b). *Birmingham* and *The Washingtonian* critiqued samples crafted by an outside design firm or ad agency. *The Washingtonian* pulled together the best elements from three prototypes on different levels of visual intensity, and at *Birmingham*, only the top editor and art director saw the final prototypes created by the ad agency. The in-house prototypes at *D* and *Philadelphia* allowed for informal idea generation and, in the case of *Philadelphia*, a creative director who nailed down the core elements of the redesign with few iterations.

Editors had mixed feedback about the value of outsourcing some or all of a redesign's work. As evidenced by *The Washingtonian*'s failed launch in 2011 when the magazine consulted a design agency to execute the redesign and did not receive satisfactory results, there is certainly evidence that hiring a firm outside of the magazine

carries risk. The second time Graff started the redesign process, the creative director flew down to the firm to be there for two week-long periods during the prototype development. Having his input throughout the execution was a big advantage the second time around in getting the results the staff hoped for. Fontenot of *San Antonio* said that because so much of the redesign was centered on capturing the essence of the city, to have someone without knowledge of San Antonio, and thus the readership the staff aimed to reach, would have been a recipe for failure. Similarly, Whitley and the *Birmingham* editor-in-chief were closely involved with the ad agency's work.

There are a number of benefits to getting outside assistance with a redesign. One advantage by Whitley of *Birmingham* was the value of a fresh perspective. Both she and the editor in chief at the time found it advantageous to have some ideas flowing from people who weren't as close to the product. The nonindustry individuals could question aspects of the magazine that had become routine and commonplace to the editors.

In addition to perspective, of course, is the element of time. Some magazines, especially ones with small staffs, don't have the staff or ability to execute a redesign entirely in-house. On the other hand, Tim Rogers of *D* was most vocal about the value executing a redesign with in-house resources, and he thinks it's really the only reliable option.

Generally speaking, regardless of who was involved in the discussions at each publication, the decisions about what to revise, tweak or keep came from the upper-level editors and were generally discussed verbally. These choices often came back to a conversation about audience, the city, and the interaction between the two. A design team of some sort then mocked up a prototype with the ideas.

There weren't a whole lot of heated debates or disagreements across the board. However, in some cases, editorial goals sizzled out after editors made plans during the redesign, or they realized something didn't work after implementation. This happened with *San Antonio*'s conversation surrounding the expansion of the style section post-redesign (hence the new name, The Good Life) to nonfashion stories, but Fontenot mentioned that the staff has had a difficult time pitching outside that realm. Additionally, *D* is once again rethinking Talk, and *Birmingham* revised Wellness and Technology after testing the waters. In that sense, the tweaking process is often ongoing, but the redesign itself remains its own discrete event.

Ideas for future research.

Several possibilities for future research arose through my interviews. One was the relationship between platforms. The editors seemed to be moving away from the idea that the print and digital products need to connect via referrals or labeling. For example, *Philadelphia* used to title its front of book section in print the same as the magazine website's blog. McGrath thought that it was unlikely readers were making that connection, so he saw the redesign as an opportunity to come up with a new label. In general, the editors weren't confident that in-text referrals are effective and thus, they have been leaning away from inserting those.

Therefore, one interesting study would be a reader survey about in-text referrals. The survey would examine how frequently these types of prompts cause someone to leave the magazine to look at his or her phone, tablet or computer in order to check out an online component. Other reader surveys might address what readers in a particular city

hope to get out of a print magazine. This could be narrowed to specifically look at event listings: Do readers prefer a full calendar or a curated take?

As mentioned previously, another major gray area that emerged was in-house versus outsourcing. Both a quantitative and qualitative analysis could be appropriate methods for further research. The former could get at whether the majority of redesigns involve an outside firm, and a qualitative component could investigate more in-depth how city magazine editors combat the disadvantages of releasing some control to designers outside the magazine's staff.

Final Thoughts.

Although there are consistent processes, including brainstorming and prototype development, in the city magazine world, there are no hard fast rules to what makes a redesign work best for a particular magazine. Rather it's an ebb and flow of dialogue between staff members, and sometimes an outside firm, that often revolves around the audience and the city itself.

A redesign at a city magazine provides opportunity to look at the region the magazine serves. Many editors discussed this as part of their processes, but of all the redesigns, *Birmingham*, the first place winner, executed fundamental editorial changes that make the publication more representative of the city and its surrounding areas. It began at heart of the magazine's purpose: its mission. The publication's fresh dedication to progress drove a redesign tailored to not only *reflect* the city but also *encourage* a forward-thinking dialogue that would make the Birmingham a better place. That's part of what makes *Birmingham's* redesign so outstanding.

What can be taken away from *Birmingham*'s success is that the editors confronted their city and their audience realistically and head on. They acknowledged Birmingham's dark past while also putting it in the best possible light. At the start of a redesign, other magazine editors can ask: "What makes our city great? What are its struggles? How can we both tackle tough issues and also make our readers proud of where they live?"

Another resounding trend was seeing past the visual possibilities of a redesign to maintain a content-first mindset. The vast majority of visual changes were sparked by an editorial goal. *San Antonio*'s chunked-out and colorful front of book came from a desire to appeal to a younger audience. *D*'s toned-down Talk was also developed from a purposeful editorial idea that readers wanted a break from cluttered content. Other examples abound throughout this research, but these magazine editors, who focused on the "cake" before the embellishments, were all satisfied with the results of the redesign and ranked the highest at the 2013 CRMA awards.

Additionally, magazine editors should be aware that there can be mixed results with working in tandem with an outside firm. When choosing to hire a company for assistance, at least one member of the staff should be actively working with the firm, in person, to ensure the desired results and avoid wasting money. Those who choose to do everything in-house should think about the value of outside perspective that could be gained in other ways, such as audience or informal community feedback.

Magazine staffs should also understand that the first issue of the relaunch is not set in stone. It's important to do the prep work to get the main things right the first time, but there are always opportunities for tweaks and re-evaluation. Few magazine staffs have the time or financial capabilities to conduct thorough audience research,

conceptualize specific editorial goals based upon what they find, and execute it perfectly. In reality, the process is far more subjective and informal. In addition, readers typically aren't interested in the ins-and-outs of what was changed, so don't expect them to love the redesign or give a ton of thoughtful, industry-speak feedback — just hope that they will love the magazine. Magazine editors should aim to hold that first issue of the redesigned magazine at the end of the process and feel good about it. Often, that's the main measure of success.

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Appendix

A. Project Proposal

When I look back on my time at the Missouri School of Journalism, I'll think "*Vox Magazine*." The tidbits of humor amidst the panic of deadline, the awkward fact-checking questions overheard at the office, last-minute saves, rewriting a story the Monday before publication — all of these moments comprise the beginnings of my career. Together they sharpen my vision of where I want to be in five, ten, fifteen years, an editor at a city magazine.

I came to the University of Missouri for my master's immediately after graduating from Luther College, a small liberal arts school in northeastern Iowa. Although I'd written for my college and high school newspapers, I studied political science, Spanish and English during my undergraduate years, which required me to develop a variety of writing styles and critical analysis skills. While serving as the community outreach intern for the U.S. Committee for Refugees and Immigrants in Des Moines, I produced a cultural orientation video to help refugees assimilate to their new home and conducted research about limited-English proficient patients in the health care system. All of these experiences made me want to hone my communication skills to be a voice for the community, especially minorities.

As a former dancer and writer covering the dance beat in college, I also wanted the opportunity to write longer pieces about culture and the arts, which led me to the magazine department. My first semester at the Journalism School, I learned to be a resourceful *Vox* reporter, putting many miles on my trusty old Ford Taurus to travel the countryside towns of Hartsburg, Lupus and Prairie Home in search of interesting people

and their stories. With my boots on the ground, I got to know Columbia's haunts and quirks. Later I served as a music editor and learned the challenges of pitching, the art of magazine production and the collaboration required to ensure a department's success. I stayed with the magazine throughout the fall of my second year as calendar and dining guide editor while also assisting with production on Tuesday nights.

I wanted to challenge myself to not only be a top-notch editor but also an effective leader, someone who could step into the role of a department editor and eventually editor-in-chief of a magazine. That's why I applied to be Editor of *Vox* for spring 2014. While I handle all of the responsibilities that come with this position, I will also conduct research about city and regional magazine redesign, specifically the editorial side of the process. Of course, the graphic and editorial perspectives are closely related in a redesign, but because my skills are in the editing realm, this will be my primary focus. My research will inform and correlate with my role in overseeing the editorial changes of *Vox*'s print redesign.

As part of the current *Vox* magazine staff, it's hard to imagine a time when the publication didn't exist. But before *Vox* became what it is today, a small-city tabloid that provides arts, culture, entertainment and important service features to residents in Columbia, someone had to take a risk in creating it. That person was Adam Purvis, a master's student in the journalism department in 1998. Purvis desired "strong writing and design that stood on its own" and had to convince faculty members of his idea (Purvis, 1998). At the time, the *Missourian* was publishing two smaller tabloids, *Ideas*, which served as a Sunday magazine, and *Weekend*, which provided entertainment news. Purvis combined the two and carried the strengths of each into the new publication. A friend of

Purvis was the one who suggested he name the magazine *Vox*, after the Latin word for voice.

Sixteen years later, 2014 will once again be a time of change. Within the next few months, the magazine will undergo a print redesign, complete website overhaul, and iPad revision. The design for the new site has already been created, and coding is slated to begin in early December. My involvement will be with the print redesign, which will require collaboration, vision, and dedication from the entire leadership staff who will weigh in on these decisions.

Both the work and research components of this project will provide invaluable experience in communication and management. After graduation, I hope to work my way up to a job of leadership at a magazine much like *Vox* that mixes voice, analysis, and service with a dash of sass.

II. Professional Skills:

As I serve as the spring 2014 *Vox* Editor for my professional project, my regular staff duties will be closely intertwined with my contributions to the redesign. The textual analysis and evidence gathered from my interviews will inform the editorial changes of *Vox*'s print redesign, as I, along with art director Libby Burns, create a prototype that we hope will excite readers and rejuvenate the magazine both visually and editorially. To borrow a metaphor from Samir Husni, nicknamed Mr. Magazine for his leading expertise in the field and annual publication of his *Sumir Husni's Guide to Consumer Magazines*, I'll be paying special attention to the cake, or content, underneath the icing of a pretty design (King, 2001).

As a former *Vox* reporter, contributing writer, department editor, and calendar/dining guide editor actively involved in production, I bring a vision that encompasses all phases of the magazine's production cycle — from the genesis of the first story idea to the moment we send the PDFs to the Jefferson City printer on Wednesday afternoon.

My work as editor begins January 13, 2013 and will continue through mid-May. On Sunday or Monday afternoon, I'll be editing the first round of galleys. I'll lead the 4 p.m. staff meetings on Mondays and work with the department editors as they get the stories in good shape the first night of production. Final reads occur on Wednesdays between 9 a.m. and 1 p.m., our print deadline. I will lead the editors as we check heads, decks and captions from a birds-eye view around the table before they begin three reads. I'll oversee what changes are made to final reads and the pdf checking of final galleys.

Additional responsibilities include editing reporters' second drafts on Tuesdays for the following week's issue, writing the editor's letter each week, assisting the deputy editor with the development and execution of feature stories, and attending all TA meetings (pitch, editorial, staff, and design). I'll document my work thoroughly to provide abundant physical evidence, including galleys and drafts with my edits each week. I'll write weekly field notes to my entire committee, which will include my day-to-day activities as well as reflections on my work as it relates to previous coursework I've had and the research I'm conducting.

Due to the magazine production cycle, my work schedule will vary from the typical 9–5 job, with many hours put in between Sunday and Wednesday morning, followed by a less intense workload at the end of the week after the magazine is

published. The exact hours will be worked out with my committee chair, Jennifer Rowe, and supervisor Heather Lamb, but my time in the office will meet or exceed the 30-40 hour per week requirement for this project. I'll plan to do most of my research work at the end of the week, when my professional responsibilities are lighter.

III. Scholarly Research Analysis

Vox's mission statement encompasses many of the same ideas that Hynds discusses in his chapter in *American Magazines*, which paints a picture of what readers were looking for during the rise of city magazines in the 1960s:

A few [city magazines] were developed to provide alternative voices, and some were started as survival manuals for city dwellers, usually upper middle class residents whose readership could attract advertising ... It appears that few were started to address city problems such as over-crowding, unemployment, pollution, crime, and creeping decay ... But in time some came to deal with these problems because they prompted increasing interest and concern among their readers (Hynds, 1995).

Vox combines the promises of service along with profiles on the human condition and analysis of contemporary issues (About Vox). The mission statement encourages editors to create practical content while also examining trends and serious issues in Columbia:

Vox blends Columbia's urban mentality and hometown familiarity into a smart, small-city tabloid. We profile the human condition, expose local culture and provide reviews, tips and trends that tell our readers what's happening and where to be. Every week we keep an ear to the underground and an eye out for the unique to bring you an analysis and reflection of contemporary issues. *Vox* is something new, something useful, something provocative (About Vox).

During the course of the redesign, the mission statement could change or be revised to better suit our readers or reflect the magazine's updated goals.

For the research component of this project, I'll conduct a textual analysis of city magazines that have recently gone through significant, and successful, redesigns. I'll be analyzing categories that underwent change, including departments, features, and lists, while I document specific alterations in editorial focus.

To better understand the vision, procedures and nuances of the implementation of a successful magazine redesign, I'll also conduct semi-structured interviews with one editor from each magazine who participated in the redesign to answer the following research questions:

RQ1: What are the primary reasons that city and regional magazines opt to redesign today, and what do they want to accomplish through editorial changes?

RQ2: What does the process of editorial redesign look like at city and regional magazines? What are the primary considerations in making changes in content — How do staff members decide what to continue publishing, which sections need tweaks, and which will be completely revised?

IV. Theoretical Context

Uses and Gratifications

A publication's redesign is not about the editorial staff members who might argue over how to rename a department section. It's not about the art director who spends hours building prototypes of the new logo, typography and recurring graphics. The purpose comes down to the audience, and how the publication can better serve its readership. A change in content might be an effort to reach a different demographic, appeal to a wider

audience or build a more loyal following. In the words of Husni, “The days of marketing magazines using the shotgun approach — where you just throw it out there and hope your audience will see it — are long gone” (“Samir husni: ‘readers,’” 2001).

The reader-centered objective has become even clearer with the onset of digital news as journalists attempt to find a design (and accompanying business model) that will fight for readers’ attention in the fragmented media world. As *Forbes* staff reporter Deborah Jacobs says in an excerpt from *The Forbes Model For Journalism in a Digital Age*, “You know what’s changed for me at *Forbes*? I now write for my audience, not my editor” (DVorkin, 2012). At the forefront of *Vox*’s print redesign, I’ll be keeping our audience in mind, and my interview questions will inquire how editors considered audience during their redesigns. In this instance, a consideration of the literature on audience research proves useful.

Producing audience-driven content requires understanding what attracts people to a publication in the first place. This concept is closely tied with an area of journalism and mass communications research called uses and gratifications theory, which focuses on the perspective of consumers and the pleasures they receive from media usage.

Dating back to 1940 in a series of studies about what radio meant in the lives of listeners, Herzog researched the reasons individuals tune into radio soap operas (Heath 2005). According to Heath, “This view of media theory reasons that audiences are active and attentive when media content serves some function they believe to be valuable” (2005). Herzog conducted a nationwide study using focused interviews with women. She identified three satisfactions or gratifications for listening to daytime serials: emotional release, wishful thinking and advice regarding listeners’ own lives. Her findings were the

basis for the phrase “uses and gratifications” (Heath 2005).

Katz, Blumler and Gurevitch developed five basic assumptions undergirding uses and gratifications research in 1974. The authors emphasize that audiences are not passive but active engagers in media usage, people take initiative in what type of media to incorporate in their lives, and media compete against other sources of gratification for users’ attention. In addition, they argue audiences are aware of their motives and can explain why they use media, and only through studying audiences can true motives for media usage be understood. That is, while exploring audience motivations, researchers should suspend assumptions about media effects (Katz et. al, 1974).

In 1982, Bantz identified the major approaches applied to the theory of uses and gratifications at the time, which included research that explores why people use a specific medium, program or program type. The problem with these approaches, he points out, is that studies evaluating use of a single type of content do not control for an audience’s use of the medium on which the content is produced. He also wanted to explore whether uses and gratifications research was replicable, due to the variations in methodologies among researchers.

Thus, Bantz made further contributions to the theory with his study about the dominant reasons driving television use. He completed two studies that both used two questionnaires, one that asked respondents about the medium (television) and one that asked them questions about their favorite television program. He found similar uses and gratifications emerged from the medium and program type studies, including surveillance, entertainment and voyeurism, but differences in how the audience

prioritized these uses (Bantz, 1982).

Uses and gratifications theory has been applied to the Internet as well. In 2004, T. Stafford, M. Stafford and Lawrence used a questionnaire where respondents ranked the importance of 45 “descriptive trait terms” that coincided with potential Internet gratifications (Stafford, Stafford & Schkade, 2004). Users ranked “friends,” “interactivity” and “chatting” as important, which reinforced the notion that Internet consumers are looking for social gratifications (Stafford, Stafford & Schkade, 2004).

A few studies have applied the uses and gratifications theory to magazine audiences, though this specific segment of research is sparse (Payne, Severn & Dozier, 1988). Payne, Severn and Dozier conducted research regarding the use of trade and consumer magazines (1988). The authors incorporated measures of surveillance, interaction and diversion applied in previous studies in their questionnaire. Their findings supported the hypotheses that readers of consumer magazines sought diversion, and readers of trade magazines were more inclined to seek environmental surveillance and interaction. Towers’ study found the environmental interaction to be the largest predictor for magazine readership in general, with exceptions for newsmagazine readers, who were interested in surveillance, and consumer magazine readers, who also found the most satisfaction in diversion from reality (Towers, 1987).

In a report presented to the Association for Education in Journalism and Mass Communication convention in 1985, Shoemaker and Inskip studied dental student’s motivation and uses for reading nine different dental magazines. The authors surveyed 504 students who ranked various uses. They found difference in reasoning between upper

and lower classmen, which indicated that understanding audience behaviors should be an important part of editorial decision making. “Publishers, advertisers, and academic magazine researchers should be interested in the uses and gratifications theoretical approach because it can help publishers direct the editorial content of their publications to secure their base of readers ... “ (Shoemaker & Inskip, 1985).

No studies have specifically examined uses and gratifications with regard to city magazines, though other research indicates city magazines could be utilized by readers in a variety of ways — for basic information about their environment, diversion, as well as surveillance purposes. *Vox* resembles an alt-weekly while performing many functionalities of a city magazine, including calendar event listings, a restaurant guide, and service features located within department content. From analytics and knowledge of the magazine’s history, we know the publication provides practical information to readers who are often directed to our site via referrals from Google (the most visited page is the Noodles and Co. guide) or Facebook. Readers are also likely pick up the print copy for the sole purpose of scanning the calendar. The interview portion of my research will address how other magazine editors today incorporate audience feedback and general knowledge about their readership into their redesign processes.

Gatekeeping

During *Vox*’s magazine production cycle, there are dozens of people in the production assembly line who make decisions about how any given article will appear in its finished form. It begins with the department editors who make choices about who to contact to source a specific story idea. From there, the editorial TA staff and directors

have the opportunity to reject a story entirely, ask the editor to find a new angle, significantly revise or accept the pitch. A reporter makes decisions about additional people to contact, how to report a story, and what information to keep or leave out. Then, another ten to fifteen people have the opportunity to tweak, reword and rework the copy before the story gets published. Each of these steps could be viewed as a channel or “gate” controlled by a “gatekeeper,” who determines whether a story makes it to publication, and if so, the message it sends.

The concept of gatekeeping was first developed by social psychologist Lewin in 1947 in his post-WWII study that examined all the decisions that go into food consumption, from the farmer to the grocery store (as cited in White, 1950). Inspired by Lewin, White followed the editorial decision making of “Mr. Gates,” an experienced journalist who was then serving as a wire-editor, in his seminal 1950 study about the application of gatekeeping to the selection of news. White specifically analyzed the wire stories Mr. Gates decided to include and, more importantly, reject at a non-metropolitan newspaper as well as his reasoning for doing so. The study found that Mr. Gates’ own experiences and attitudes largely influenced his selection process, which revealed what White argues must be a larger phenomenon — the power of individual editors to control his or her metaphorical “gate” and thus define what constitutes news for the general public:

It is only when we study the reasons given by Mr. Gates for rejecting almost nine-tenths of the wire copy (in his search for the one-tenth for which he has space) that we begin to understand how highly subjective, how reliant upon value-judgments based on the “gate keeper’s” own set of experiences, attitudes and expectations the communication of ‘news’ really is.” (White, 1950).

Although White identified the personal bias present in the gatekeeping process, in

2001 Shoemaker et. al addressed the force of organizational routine in newspaper coverage of two Congressional sessions. The researchers administered a survey and questionnaire to newspaper editors and found homogeneity among editors' definitions of a Congressional bill's newsworthiness. This suggested the process of news selection was more influenced by a routine consensus about newsworthiness than editors' individual opinions (Shoemaker, Eichholz, Eunyi & Wrigley, 2001).

Since White's study, researchers have also expanded gatekeeping theory to include the processes that define how a story is shaped, published and disseminated (Shoemaker, Eichholz, Eunyi & Wrigley, 2001). "In fact, gatekeeping in mass communication can be seen as the overall process through which the social reality transmitted by the news media is constructed, and is not just a series of "in" and "out" decisions" (Shoemaker, Eichholz, Eunyi & Wrigley, 2001). Soroka (2012) also suggests many of the biases in news selection are a result of organizational structure and breaks them into three categories: organization-level factors, which include administrative procedures and cost, story-level factors, such as a story's geographic proximity, and extra-organizational factors defined by journalistic norms and values that shape what an editors view as newsworthy.

In addition to structural and personal influences, it's no secret that even our free press often faces pressure from advertisers, a problem that directly influences gatekeeping. This has been especially true in the magazine industry. In 1989, Kessler researched six major women's consumer magazines' advertising and editorial content. The analysis revealed that gatekeepers at these magazines avoided covering the dangers of smoking in order to prevent advertisers, namely companies owned by tobacco giants,

from pulling funding, even though the magazines were dedicated to informing women about health issues (Kessler, as cited in Shoemaker & Vos, 2009). In the words of Shoemaker and Vos, “Even if the pressure is not direct, editorial gatekeepers make decisions knowing that advertising is responsible for the financial health of their publication” (2009).

Just like an art director has control over the color, font and style before and after a redesign, an editor influences the decisions affecting stories at the macro and micro level, from the accept/reject moment to the final copy-editing tweak. An editorial redesign involves an evaluation of existing content, procedures, and mission followed by the implementation of change that could alter the gatekeeping process. In addition to studying how magazine editors consider audience during a redesign, the tenets of gatekeeping will inform my textual analysis and interviews as I analyze the editorial decisions behind a redesign, and whether a redesign signifies a modified gatekeeping process at city magazines. I’ll be looking for the types of stories editors chose to include, the language of these stories, and the alleged purpose they serve. My interviews will get at the heart of why editors made certain choices — to appease advertisers, keep up with changing times, better serve an audience or project their own personal taste.

V. Literature Review

A. History of city and regional magazines:

The beginning concepts of a city magazine cropped up in the late 19th century (Hynds, 1995). One study proposes New York City’s *Town Topics*, founded before 1900, was one of the first American magazines to feature local, lighthearted editorial content

catered to a specific city audience (Moon qtd. in Hynds, 1995).

A publication more akin to the modern city magazine was created in 1925 — Harold Ross' *The New Yorker*, which promised to reflect metropolitan life through sophisticated humor. (Moon, as cited in Hynds, 1995). Since the *New Yorker's* genesis, it has evolved to feature literary and public affairs articles in addition to the humor pieces while gaining popularity nationwide. Still, the magazine stays true to the city-magazine service features, including event listings and restaurant suggestions typically displayed by others of its kind (Hynds 1995).

In response to *The New Yorker's* success, a number of other city magazines in metropolitan areas such as Cleveland, Pittsburgh, Boston and New Orleans were produced in the following decades, but many lacked quality content and design and subsequently failed (Moon, as cited in Hynds, 1995). The city magazine “renaissance” truly began in the 1960s when people flocked to urban areas post-WWII. Social unrest and change defined the decade and created the perfect atmosphere for the city magazine, which served as an alternative voice and guide for citizens (Hynds, 1995). In 1967, *Business Week* reported that sixty city magazines had popped up in the year and described these publications as “slick, provocative, and aimed at an affluent audience” (Hynds, 1995).

The number of city and regionals grew throughout the 1970s and continued to cater to niche audiences, typically upper middle class, middle-aged and white (Hynds 1979). In the late '70s, city and regional magazines were the publishing industry's fastest growing market, largely due to readers' local pride, newspapers' failure to appeal to readers bored with traditional news, and the magazines' ability to attract a specialized,

affluent readership (Hayes, 1981).

Selnow and Riley provide more insight into how some of these magazines began and operated. In 1991, the authors compiled a 400-page volume that profiles 20 different regional interest magazines, the earliest founded in 1868. With entries on *Boston*, *The Chicagoan* and *Arizona Highways* magazines to name a few, the book describes the origins of each publication, its editorial goals, and even details such as its cost and cover artwork. A writer from each region wrote the individual entries to provide a more accurate depiction of the publications, and the book details some of the most prominent city and regionals throughout the 20th century as well as a few small successful titles that were new at the time of publication.

Hynds, who has written much of the scant literature regarding city and regionals, was curious whether city magazine editors were actually concerned with providing an alternate voice or if their main focus was event and restaurant listings. One of his studies in the late '70s found that only about half of city magazine editors believed they served as an alternative publication in their city, but almost all of them strove to address problems in their community (Hynds, 1979). The survey also showed many magazine editors at the time were beginning to see the use of new journalism, or long form, narrative pieces, to address local issues in-depth (Hynds, 1979).

Despite their rapid rise after the war, in the mid-90s, city magazines still made up less than one percent of the nation's magazines (Hynds, 1995). Hynds suggests that at this time, only about a third of city magazine editors were "truly exploring their seemingly vast potential as agenda setters, investigative reporters and advocates of improved cities" (Hynds, 1995).

The FOLIO surveys over the past few years highlighted city and regional magazines' concentration on luxury lifestyle, tourism/travel, and at a lesser level, family, arts/entertainment, and food/drink coverage (Kinsman 2013). With this research in mind, Hynds' suggestion in the mid-90s that city magazines capitalize on their agenda-setting potential, investigative reporting and commentary role has not materialized in contemporary city and regionals on a grand scale, though some do focus on hard-hitting content. *Philadelphia*, for example, promises readers "topical, in-depth reports on crucial and controversial issues." In many instances, city and regionals combine this content with lighter topics on culture and the arts.

B. Redesign

Newspapers:

Ron Reason, a Chicago-based newspaper designer and publication redesign consultant, outlines the steps of an editorial redesign on his website. He suggests editors articulate reasons and strategies for the change, assign specific tasks and define deadlines, but he emphasizes building a prototype as the "heart and soul" of a redesign (Reason, 2013b). Often a prototype includes three models and addresses details such as the page's grid size, color, white space and other graphic design elements, but the prototype also provides an opportunity for editorial content updates, including the renaming of sections, reallocation of department pages and creation of new or revised content categories. Once the prototype is completed, the changes can be implemented and launched (Reason, 2013b).

One example is the successful remodeling of the Twin Cities' *Star Tribune*

(Gyllenhaal, 2006). Editors of the *Star Tribune* implemented concrete alterations to achieve abstract goals. The staff strove to engage readers in a “warmer, more personable way,” so the new design featured daily greetings in the nameplate and second person in headlines and text boxes (Gyllenhaal, 2006). Gyllenhaal encourages publications to involve the entire staff in the process, listen to ideas from everyone, and explain to readers, in detail, what changes are being made.

In 2012, *USA Today* implemented a major overhaul of its print and digital products and even the iconic blurred globe logo. Partnering with digital design agency Fi, the staff took a methodological approach (“Usatoday.com: Redesigning one,” 2013). In the first phase, discovery, the team researched market trends and audience behavior to create a foundation for the design process. Knowing that users rarely started at the homepage of the website but rather come to the page via search or email forward, the design team created system that focused on individual articles, each with its own URL, which provided a streamlined experience for readers (“Usatoday.com: Redesigning one,” 2013). The new print product featured bolder colors as well as more photos and infographics with the idea of bringing “visual storytelling to the next level” (“Usa today unveils,” 2012).

During the complex process of creating a newspaper or magazine, it’s easy to get stuck executing tasks in a convenient way, habits that serve the staff more than the readers (Gyllenhaal, 2006). “There are great advantages to questioning everything and reinventing it. One of the blessings of an ambitious redesign is the chance to stop, look at every element of the paper, and ask if it is still valuable” (Gyllenhaal, 2006). A shift in thinking — “We’re going to start publishing more investigative features” or “Our content

must be more current” — takes time but can begin with a publication’s redesign (Gyllenhaal, 2006). He ends by emphasizing that official redesigns aren’t the only opportunity for change. In fact, improving a publication should be a “constant obsession” for editors, who should always consider their audience’s changing tastes and make upgrades accordingly. (Gyllenhaal, 2006).

In “Don’t Redesign, Rethink,” Ostendorf, who’s been involved in over 500 newspaper redesigns, discusses importance of “comparing apples to apples,” which involves pairing before and after shots of pages during the revamping process. (Ostendorf, 2011). A redesign is “an opportunity to rewrite headlines, show how some stories could have been written differently, or the change the quality and display of photography,” he says (2011). He believes the worst mistake in a redesign is not creating enough prototypes. He also emphasizes maintaining publication frequency (ceasing publication encourages readers to give up on the newspaper entirely), being willing to take big risks, and rooting design elements in a publication’s history and location to ensure they aren’t generic (Ostendorf, 2011).

The motivation for implementing a redesign depends on the publication, but Reason says some common explanations in 2013 included new competition, an attempt to say “we’re back, and we have more” after several years of downsizing, tweaking to match an updated publishing strategy, and a change in ownership (Reason, 2013a). The past years have been popular times for both newspaper and magazine redesigns, which Reason partially attributes to the increasing stabilization of the industry. In his words, “printed publications are evolving, but they aren’t going away, nor will the desire, and need, for publishers and editors to redesign, rebrand, rediscover, and reinvent.” (Reason,

2013a).

Magazines

The cutthroat magazine industry is one of the most scrutinized forms of media (King, 2001). In a 2001 interview, Husni said that half of all new launches fail within their first year, and the chances of staying in business after 10 years is 1 out of 10 (“Samir husni: ‘readers,’ 2001). In 2006, what he calls the first year “death rate” had risen to about 63 percent, and survival has only become more difficult (“‘mr. magazine’ on,” 2006). In the words of King, “The ones who make it have a hard row to hoe — they face an uphill battle with advertisers, constant demand for image altercations to meet a still-undefined audience ... The old-timers, meanwhile, overhaul their images every few years to keep up, under the watchful eye of industry pundits and readers who holler every time a magazine changes its logo” (2001). Competition influences every decision in the industry, she says, and a magazine must beat out others in voice, character and depth to succeed. King notes that society’s emphasis on the visual leaves readers expecting eye candy every time they pick up a magazine, significantly more so than newspaper (2001).

In a magazine redesign, King outlines the four F’s: format, formula, frame and function. Format refers to the reoccurring design choices in each issue, and the formula encompasses the editorial structure, including departments, word counts, and feature types. Frame deals with the folio information and margins. For function, she provides the example of magazine such as *Real Simple* that coordinates its message of living an elegant life with a streamlined, elegant design. A designer must manage these four factors simultaneously, with function being the most important, in order to balance creativity

with creed (King, 2001).

What sets magazines apart from other media forms is their catering to niche audiences, King says. Twelve years after she wrote this, we now know that her assertion is even more relevant with today's fragmented media platforms. However, a redesign brings special considerations to audience feedback. During the restructuring of content and graphics, the staff should evaluate audience responses over a few months, rather than make tweaks or drastic changes based on any immediate reader reactions. King highlights Ron Sugar's *Eleven Steps to a Successful Redesign*, the last of which reads: "stick with the redesign once it's launched." He adds, "If you've done your research, the new design should be right on target and only minor changes should be necessary" (King, 2001).

City and regionals

In the city and regional world, print still rules. In 2006, FOLIO reported that "city and regional magazines have been one of the hottest magazine categories in recent years" while other magazines were struggling during the recession. The staff attributed this growth to successful print revenue, a clientele still dedicated to a print product, and a hunger for localized content. As recently as 2012, city and regionals garnered four to five times less digital revenue than consumer and b-to-b publications (Mickey, 2012), and in 2013, FOLIO once again reported city and regional's adherence to a print-centric outlook (Mickey, 2013). Whether readers are looking to cut out calendar events, flip through the physical pages or admire the glossy photos, it's important to realize readers still want the print copy — so it can't get lost in the shuffle.

Reason's consulting business, which currently thrives in the area of magazine print redesign, reaffirms this notion, and he doesn't see the product going away any time

soon. “Despite lots of early enthusiasm for digital offerings (which are still an important area to explore), devotion to the print product remains quite high, among readers and equally important, among premium advertisers ...” (Reason, 2013).

Reaons has worked on a number of city and regional magazine and alt-weekly redesigns, including *Hilton Head Monthly*, *Ottawa* and *Chicago Reader*. He offers his collection of magazine samples, prototypes and pages linked to case studies of his work online. For his work on the redesign of Atlanta’s alt-weekly *Creative Loafing* in 2010, for example, he details how he assisted the editors in coming up with a new department labeling system. He advocated for something more active and imperative, so instead of titles such as Contents, News, Editorials, Music and Listings, he suggested short, catchy words including THINK, START, LISTEN, and LOOK, all in caps with a bold typeface (Reason, 2010).

A content-first mindset:

An ambitious redesign signifies a magazine’s renewal, an effort to reflect changing times. Equally important to rethinking the typography, color scheme and page layout is the editorial perspective, which involves an evaluation of existing content. In the words of Samir Husni (Mr. Magazine), “[Design] is the icing on the cake, and if you have a good cake, you better spend some time on the icing so it will be picked up. However, I am quick to add that good design with a bad cake will take you nowhere” (Husni qtd. in King, 2001). An effective design will attract readers’ attention, he says, but quality content sells the magazine a second time.

In 1998, Mangan was frustrated by the newspaper industry's focus on updating graphic design. "I think we need to go after motivated readers and give them a newspaper they'd gladly pay for. That means reinventing it top to bottom and zeroing in on content that has tangible value in their daily lives" (Mangan, 1998). He argues readers are more inclined to read well-written, feature stories, and then offers several suggestions for a change in editorial thinking: cover crime and violence without sensationalizing it, focus less on conflict and more on investigative pieces, and advocate consumerism. "They'll be more apt to buy the paper if it gives them guidance on what to buy and what to avoid" (Mangan, 1998).

Jeanniey Mullen, Chief Growth Officer for digital magazine distribution service Zinio, also believes in the importance of putting content first (Mullen, 2013). She notes that in the ever-changing digital world, magazine publishers should be in tune with trends in technology, audience age and attention. But before publishers can strategize based on these statistics, the magazine's content must be well-crafted. "The content magazine publishers create is, and will continue to be, the one constant we can count on," she says. "After all, it is the high-quality content that creates the core of the magazine brand" (Mullen, 2013). Thus, editors shouldn't lose site of content revision in the often-complicated process of graphic design overhaul.

Methodology:

For the research component of the project, I'll execute an analysis of city and regional magazines before and after a redesign. Purvis focused on a single alt-weekly, but because my study will mainly evaluate editorial changes and updates (Purvis' study

looked at both editorial and visual redesign), I will study five city and regional magazines.

I'll be analyzing magazines that entered the 2013 CRMA print redesign category. For the 2014 awards competition, CRMA does not have a redesign category, so 2013 is the most recent grouping. I have access to print copies of each magazine before and after the redesign.

With the ultimate goal of learning the tips, tricks and trade of successful magazine redesign to better inform my decisions at *Vox*, I will examine the magazines deemed the top five best redesigns in the CRMA awards, including *Birmingham*, *D*, *Philadelphia*, *San Antonio* and the *Washingtonian*, which all emphasized significant editorial changes in their entry forms. It's important to note that the CRMA magazine competitions are by nature subjective, as is the publishing world in general. Additionally, the order of the top five entries remains undisclosed, so this research was conducted without knowledge of the awards order, with the exception of *Birmingham*, the first-place winner. However, in the hands of professional judges immersed in and familiar with the industry, the top five entries remain a valid and purposeful sampling.

Birmingham aimed to better represent the city's rich history as well as its progress, evidenced by the addition of departments such as wellness and technology. *D* Magazine introduced new departments Style and Talk, reminiscent of *The New Yorker's* Talk of the Town. With its new black and white pages, *Philadelphia* sought to represent the extreme income gap. *San Antonio* magazine refocused content to fit its new mantra: "Make it look like San Antonio," and *The Washingtonian*, which hadn't been redesigned for two decades, tried to capture the capital city's vibrancy. In my analysis, I'll consider

the magazine's editorial goals in my comparison of old and new issues.

Because these redesigns occurred more than a year ago, in addition to analyzing the two issues immediately before and after the redesign, I also obtained a copy of a recent issue of each magazine. This allowed me to look at changes since the original redesign, after the staff had a chance to figure out what worked and what didn't. In total, I'll be looking at three copies of each of the five magazines.

This type of research requires an examination of texts and how they compare from one issue to another, and thus a qualitative textual analysis will more effectively unpack the nuance, below-the-surface messages, and macro directional changes of these magazines than would a quantitative content analysis that merely counted the frequency of keywords. German sociologist Siegfried Kraucauer, known for his harsh criticism of quantitative research and as a proponent for humanistic methods, argued the meaning of a text must be analyzed as a whole, which inevitably involves a certain level of interpretation. (Larsen, 1991)

Textual and content analyses have been applied to magazine research in the past to explore underlying messages, perpetuation or debunking of stereotypes, and magazine branding. For example, Turner (2008) explored six consecutive issues of Britain's sole mainstream lesbian magazine, *Diva*, and using critical discourse analysis, examined the construction of "us" and "them," or a lesbian identity "heavily dependent on boundaries." The author pulled out specific sections of text, called extracts, and then provided a short interpretation of that extract which demonstrated how lesbian women were cast in a positive light, often at the cost of disparaging bisexual and heterosexual women.

Wisneski (2007), who researched the portrayal of masculinity in *Maxim* by analyzing emergent and repetitive themes, describes her textual analysis as a process that “formally and systematically engages with images and text as well as editorial and advertisement content.” She focused on gender relations, sex, sexuality and humor, and thus evaluated themes rather than specific sections of the magazine. She identified patterns of representation in *Maxim* over one year until she reached a point of data saturation (Wisneski, 2007).

During the textual analysis, Wisneski sought to “paint a picture of the magazine as a whole,” and she started by reading each issue cover to cover to pinpoint the basics, such as the general structure of the magazine. She then annotated each issue and highlighted images or text that related to her study. Based on the categories mentioned above, she coded the relevant information. The final step involved separating out various departments, such as the jokes section, to compare those directly.

McKee points out that though there can be multiple interpretations of any text, there aren't an infinite number of reasonable interpretations, so it's important to try and uncover those that are the most likely (McKee, 2003). In my analysis of the five magazines, I will model after preexisting literature, and use a similar method to Wisneski. First, I'll read each issue from front to back to get a general idea of the layout. I'll document changes that I see in basic structure and formatting to start understanding the scope of the redesign.

During the annotation process, I'll be looking for relevant themes and categories based on the editorial goals outlined by each magazine in the CRMA Awards entry form, including:

- *Mission*: This category is an evaluation of the magazine's general mission and how it changed or stayed the same during the redesign. For example, *Philadelphia* sought to better represent the extreme between rich and poor — what were the concrete changes that they took to complete this mission?
- *Department makeovers and additions*: Was the department renamed? Which were added? Repurposed? How do they function differently now? The entry forms indicate department changes were a large part of these CRMA redesigns.
- *Usability*: Documentation of the magazine's new or altered attention to service pieces.
- *Reallocation of space*: Which sections did the editors decide deserved more attention? Less? Why?

Additionally, after the textual analysis, I hope to speak with one or more persons involved in the editorial redesign from each magazine to better inform my research questions. I'll contact each magazine to find out who would be most knowledgeable about the editorial changes. To get a complete perspective, I might need to speak with multiple people. For example, if there was a change in personnel, it would be helpful to speak with the person who was in charge of the redesign. Perhaps this could be an editor currently overseeing content who could talk about what changes were kept post-redesign. Purvis conducted interviews with staff members involved in the redesign of Chicago's alt-weekly *NewCity* (2008), which gave him first-hand information about the process, including reasons for the changes implemented, how long it took, and how they considered audience.

Berger (2000) cites a number of advantages offered by an interview, including a transcript that can be later analyzed, and the ability to obtain information that can't be gathered any other way, such as events that happened in the past that weren't recorded. The goal of my interviews will be to explore my research questions both from an audience (uses and gratifications) and editorial (gatekeeping) perspective while I dig into the systematic processes of redesign at city and regionals.

I'll use a semi-structured interview format, defined by Berger (2000) as a scenario where the interviewer has a list of set questions but maintains the level of informality often found in an unstructured interview. Because each magazine editor could have specific knowledge pertinent to a set of questions, such as those concerning audience research, I want to leave room for on-the-spot follow up questions, also allowed in an unstructured interview (Berger, 2000).

Some of the questions I'll ask include:

22. Tell me about what prompted your redesign.
23. Which staff members were involved in the discussion about implementing a redesign and what were their titles?
24. Did a change in readership or desire to appeal to different demographic influence your redesign?
25. Did you experience a loss in circulation or advertising that prompted or drove the redesign?
26. Do you feel any pressure from advertisers to publish certain content? Did advertisers affect any portion of the redesign?
27. What did you hope to accomplish through the redesign editorially? What were the

abstract goals and what concrete changes did you make to meet those goals?

28. How did you consider your audience when defining these goals?
29. Did you conduct any reader or audience research prior to the redesign that contributed to the decisions made about what to revise and what to maintain?
30. Did you change your mission statement over the course of the redesign? How did you apply the mission statement, new or old, during the decision-making process?
31. Tell me about the process you went through to get to the final product. What was the first step?
32. How did you balance taking risk and making significant changes without losing essential components of your magazine brand?
33. Tell me about the discussions you had with other staff members about which sections to keep, eliminate, tweak or significantly revise.
34. Were there debates during these discussions? How did they get resolved? Who had the final say?
35. Did you inform readers of the changes before releasing the new design?
36. Did you make any changes after the redesign launch based on audience feedback?
37. How often does your magazine undergo redesign? Do you consider it an ongoing or distinct process?
38. Were any of the redesign decisions driven by the magazine's digital presence? For example, did you add more in-text refers or try to better connect your print and digital products?

Publication:

The final project will be aimed at a publication such as the *Journal of Magazine & New*

Media Research or Journalism and Mass Communication Quarterly.

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B. Interview Transcripts:

**Interview with Carla Jean Whitley
Managing Editor of *Birmingham* magazine
Thursday, February 13, 2014 at 3:15 p.m.**

How would you describe your role in the 2012 redesign?

Well, our publication had gone through a very slight redesign a couple of years earlier, but it was intentionally just a very very light change because we had had some significant staffing changes at that times, and so we didn't want to do anything to drastic for fear of upsetting the apple cart. Of course, whenever you go through a redesign you do think of the potential that some readers might be upset because they like the way things were and because at that time, because of staffing changes, we wanted to be very sensitive to that possibility. The magazine was in bad need of a complete overhaul visually. We had the same look since probably the early 2000s, and it was just very dated. I think we were also having some problems with clear visual delineation between advertisements and editorial content. While that very gradual redesign that I mentioned helped with a lot of that, it was still a time for something fresh and something new. We took that particular timing for the redesign because we went through an ownership change. We had previously been owned by the Birmingham Chamber of Commerce, but they sold us to the Birmingham News Multimedia Co. in 2011. And so, as soon as the news bought us they said, "Well, we want a redesign." And we said, "Great, so do we!"

Did that change in ownership affect how you guys cover business?

It did change how we covered business in particular but otherwise the content was not drastically changed. Part of the reason for that change with regard to business coverage is because the paper was doing that better. It's hard to do business at a monthly magazine. I mean one thing that I've pointed to some of our readers and some of the publicists we work with is that a business story does not necessarily have to be labeled business story. For example, in an upcoming issue I have a profile of a film production company in town. That is arguably a business story, but it is categorized under our Arts department. So as a lifestyle magazine, we felt that was a wiser way to go with the overlap. But one of the changes about that was the business listing. "Who's in what new job" kind of thing. That was one of the biggest changes because the news was daily at the time, and no longer is, but they were running those announcements every day whereas we were running it three or four months after the fact. And so it just seemed kind of silly. But otherwise the content — we really restructured and renamed some of it, but the content was very similar before and after. One of the biggest changes we made was introducing a column that we called Off the Field. We did not have any recurring monthly sports, and Birmingham is a huge sports town. We are the headquarters of the SEC.

Were there any other factors that prompted the redesign, such as a loss in circulation?

Actually our circulation has been on a steady increase over the past three years. Between 2009 and 2010, I want to say, something like we saw our readership double. I might have to verify those numbers, which I'm happy to do, email me to remind me. But it was

something absurd like double. Anyhow, and so that actually was not so much of a factor. But another factor that I had forgotten to mention: While we were owned by the Chamber, there was often the perception that chamber members got coverage because they were chamber members. That may have been true at some point in time; I can assure you that was not the case at the time of the sale. I think that very clear cut between before and after also helped address some of that ambiguity with regards to editorial policy. Our cover of our first issue after the redesign called, "The New Issue." It was illustrated cover type that had the word "new" on it over and over again. So we drove that point home.

Yes, I actually have a copy of the Men's Issue, which was published after the redesign.

Ok so three months in.

Yeah, and with the new cover design you really notice the change to the matted paper at first. It looks very modern.

Oh, yes. And would you believe that paper is actually cheaper? That wasn't the motivation, but we really just love that look. Charleston magazine uses that. It's very sophisticated to us and sets you apart on the news stands. Then we found out when we went to order it that it was cheaper, too.

Did you do any audience research before you made any attempt to do the redesign?

The redesign took place over the course of 4-6 weeks. So that would be lovely but no. We had done a survey with a research firm a couple of years earlier that gave us some feedback but we had not conducted anything specifically with regards to the redesign.

Ok. I'd like to talk about the magazine's goals with the redesign. What did you guys hope to accomplish editorially? For example, CRMA entry sheet that mentions you hoped to better reflect the community and developing downtown area. Could you elaborate on that?

Of course. Well one of the things I think that the nameplate of the magazine particularly captures is a mid-century modern throwback but also feels very fresh, and that is very in keeping with sort of the vibe of our city. We have an awful lot of historic buildings in our downtown area in large part because people couldn't afford to bulldoze them back in the day. So downtown has this really neat historic character, and we're seeing a lot of redevelopment in that. Now we cover our county metro area but they always say, "As the city goes so goes, so does the region." I think that's really true for our editorial mission as well.

The redesign also happens to coincide with it was the very first issue after our 50th anniversary, so that all synched up immensely. With this popular trend toward that new century modern style we see that in fashion, TV, etc., with the redevelopment of our own city and that fresh look. The typeface helps bring in some of that mid-century feel but a lot of the color and the clean design helps balance that and helps keep it modern and fresh.

You also added a couple of departments at that time, most noticeably section dedicated to wellness and technology. How has that gone long term?

Very astute question. That coverage area has been one of the most challenging for us because when you introduce something that's brand new, you don't have a backlog of ideas to fall back on. We have adapted it a bit since then for a couple of reasons. For one, that department has been visually challenging. I can't remember the stories we had in the issue you have, but it can look very sterile, very clinical. Birmingham is a big medical center and so that's why we thought it was important to introduce more health, wellness and technology into the conversation. But about nine months ago our editorial staff sat down and went through some of the departments and said, "Ok, "Check Up" works. It makes sense to have some sort of medical coverage in every single issue because it is so prominent. "Discovery" — we never could quite figure out what that was. And if we can't articulate what that is so why are we doing it? So we killed that one. T

Technology and gadgets we felt there was too much overlap to do both so what we have now is we retained check up, technology, and we added thrive, which allows us to deal with wellness in a less clinical way. In our March issue we've got this story about a guy who is the best-known drum circle guy in town. He does drum circle in a corporate setting for team development. And that's in the Thrive department. So we wanted to leave it sort of ambiguous so that we could have some flexibility, but with little bit of a more clearly defined mission to it. You zeroed in exactly on the wonkiest area for us, and we're really much happier with it now that we redesigned it a bit. We thought, you know, we don't have to have four departments under this category. We can have three departments, and that's fine.

So do you guys have more stories about fitness with this Thrive section?

Yes. In our January issue this year we had a story about gyms that specialize in one specific area of training and faith centers that have specific facilities. So why do have a work out center in a church or in the Jewish community center, for example. So it was this exploration of the relationship between health and spirituality. That's given us a lot more flexibility as opposed to, "What is a discovery?"

Were any of the redesign decisions that you made driven by the magazine's digital presence to better connect the two?

We have, and we have continued to develop that. It's been an ongoing process. And actually I just got an email saying that our digital product will be changing as of 10 a.m. tomorrow. So we've tried to be more intentional about including those refers throughout the publication. The company we are owned by is a "digital first" company. So were a bit of an anomaly even within our own company because magazine's print presence is very different. And I would argue even though I do personally prefer a print newspaper, I would argue that that the design online is even more important in magazine format than it is in print. Because our digital strategy is perhaps not as well developed as we'd like it to be because we have focused the bulk of our energy on the print product. We have definitely been trying to ramp that up and continue to do so. Right now our website looks more similar to the print magazine than it will tomorrow.

So another question related to connection between your website and the print product. Have you guys considered naming departments based on their SEO? With magazine's it's tricky because you hate losing the zing of your print headlines on the web.

Yes, it has been about 24 hours since we've had that conversation. That's because like I said our website is about to radically change. And magazine headlines are generally not SEO friendly, and the stuff that is clever in print isn't as discoverable on the web. We have a very small staff, and that is problem there. We'd like to have really great headlines for the web, but when you have two people posting stories online and one of them is the Managing editor and the other is the designer, it's hard. Usually we alter our head and deck to be a little more SEO friendly.

I was going ask you a little bit about just the process you guys went through for the redesign. How many prototypes did you guys have, and what were some of the major discussions that went on as you developed the prototypes?

The team that was involved in the redesign was, going off of memory here, from the magazine side it was me and our former editor in chief, Julie Keith. So the two of us were involved on the magazine side. At the time Julie, had known that the sale of the magazine was coming. So when our previous creative director left we went to all freelance design. I didn't yet know ahead of time that the sale was happening. So I didn't now what the heck was going on. Anyway, that's why we didn't have a designer involved because we didn't have a designer on the staff at the moment. We worked with then editor of the newspaper, the feature editor of the newspaper, and then a couple of people form an ad agency in town. The ad agency folks really led the redesign.

It was a really interesting process. We all got together initially to talk through and say, "OK, what do you have to have, what do you not have to have. Those little department heads at the top, are those necessary? Or can you just do a whole bunch of stuff in the magazine and not bother with those at all?" It was a really interesting process working with non magazine people. And even though magazine would never say, "Oh you don't need the department head on the page", it's a challenge to think through — "Yes, yes we think we do." So we had to be thoughtful with each little step. What should the departments be called, should we reorganize them?

As you can see we did a quite a bit of that a lot of things were renamed, I think we had already named dinner hour had previously been called reservations. We had made that change awhile prior. But some of those department names. What if the restaurant that you want to review doesn't take reservations? We got away from this "everything is sacred" mindset And then as we went through we did a lot on the front end.

They presented I think three prototypes to us. I wasn't there for that. Only the big dogs were at that meeting. They deliberated back and forth whether to show the team all of the prototypes or just the one, and because everyone felt so strongly about this one particular design, that's the only one I ever saw.

Fortunately that went really well.

I can see why.

As you can see from our old design it was a lot clunkier. Even down to the typeface they chose is much cleaner and sophisticated look. When I pick up the old issue it's hard. I've been with the magazine for seven years. Even though I pre-dated the redesign by quite a bit, I was quite excited for that change.

Were there any debates amongst the staff involved in those preliminary discussions about changes? How did the staff handle this massive overhaul?

Primary debates were with department heads. And once we came to a place of agreement, it was not that big of a battle. A little bit of back and forth, but not that big of a deal. There were a couple things that weren't my absolute favorite but that I thought oh well, cool. You know, choose your battles.

The rest of the staff certainly loved it. And so we were really fortunate in that. After the redesign, we of course came to a couple of bumps in the road. For example, you didn't design a page like this as a prototype. There has been a bit of an evolution since the initial launch primarily with the scene section, the party photos, that was not addressed at all.

Same with the back of the book. In fact, if you had a copy of our January issue you would see a pretty significant difference as far as the even listings were concerned. We kind of had to figure it out as we went. We had not yet hired a creative director, and the agency was on call for us in those first three issues, and after the January issue came out we sat down with the whole team and said, "Let's talk about our successes and the places where we could do better, and that was one of them."

[Flipping through archive issues and talking about entire magazine before and after redesign] There's pretty significant differences. The old version had so much text. But I don't think that it was so dramatic that your average reader would notice it, but magazine nerds definitely would.

Did you consider advertising and how ads would look next to pages with the choices that you made?

That's an ongoing process, but there were a couple of times actually in the early days after the redesign and say, "Yeah, we can't run that. That's a really ugly ad." With mixed and positive results, because I think the advertisers know that if their ad looks good in the magazine that everybody wins. Since they worked with us on the redesign, so they are placing ads all the time, it was natural for them to take that into consideration. Of course, they also have a very high design ability so their ads always look really good. And not everybody does.

Did you guys make any changes after the redesign based on audience feedback or was it all in house?

You know, audience feedback was almost entirely positive. Knock on wood. It was really good. The biggest complaint that we've had has been with regards to the web and because of our overall company structure there's only so much we can do there. So it's like, "Sorry dudes, I'll listen to your complaint, and if there's something I can do about it then I'll certainly take that into consideration, but all of the advanced local publications the web presence is pretty much the same across the country. You only have so much flexibility.

At Birmingham, would you say you see redesigning as a discrete or ongoing process? A couple of the other editors see redesign as an ongoing process? A lot of the editors I've spoken recognize there are times when they undergo complete upheavals, but they're always thinking of ways for improvement. Do you find that to be the case at Birmingham?

Absolutely. And you know a lot of times it's in much more subtle ways, but we talked about digital refers and adding things like that, what we're doing on the website, front-of-book section, it's definitely an ongoing process. If we find that something's not working, we are open to changing it. But that's all much more subtle than the dramatic redesign.

I'll end by asking you if you have any lessons learned from the whole process, things you'd do differently, or words of advice for other editors?

Part of me wants to say I sure wish we had had more time to work on it. At the same time, it's really fun to get to play with your toy that quickly. It's an exciting process. And I'm really pleased with the result.

So, I actually cried last year when we won the award for best redesign. There are pictures of me on the Internet having a come apart. So ultimately, yes I'm very pleased with the end result there. I think that in some ways it's encouraging to remember you can do this quickly and with a limited budget. We had the advantage of having an outside agency help, but our monthly budgets are very very small and we were able to do a lot with just a little bit. Sometimes we lose site of that especially in CRMA because there are some publications w/ huge staffs and huge budgets. So a little bit really can go a long way.

**Interview with Tim Rogers
Editor at large of *D* magazine
February 6, 2014 at 1:30 p.m.**

What prompted the 2012 redesign?

It's kind of like if you get tired of looking at it, then the readers probably aren't far behind you. It's just like rearranging the house every so often. At least my house, that's the way my life operates. Every so often you got to go, "Mmm, I think I want to move that couch." I'm tired of having to sit there. The best way that I can think of to figure out whether or not it's successful or not is when you get that first issue after the redesign. You don't really know when you're looking at it on a computer screen. You have an idea

what it's going to look like, but until you hold it in your hand, you're really never quite sure. So when you get that first issue and everybody on the staff goes, "Oh gosh, I just love this." I don't know that you can look at, you know, subscription trends or anything like that and go, "Oh, look at that, we redesigned in 2012, and the subscription shot up by 15 percent." That just doesn't happen.

Generally speaking how would you describe your role in the 2012 redesign?

Working hand in hand closely with the creative director to guide the rest of the staff through the brainstorming process. You know to figure out what it is we didn't like about what we were doing, and what it was we wanted to do moving forward.

Was that brainstorming from an editorial perspective?

As opposed to?

The artistic or graphical side.

Yeah so, that's one of the things, our creative director and I work really well together. So a lot of it was, the overriding principle we kind of operated on was that the front of the book had gotten too choppy. As much distractions as people are bombarded with every day with Facebook and Twitter and everything else online that the last thing we wanted to do is throw at our readers who are coming to a monthly magazine presumably to downshift and take a little bit more time, not just click through and read the first couple lines, we decided that anything (and I'm holding up my thumb and forefinger about three inches apart) that anything that's about that long needs to be online immediately. And there's no reason, unless it was a graphical element, but there's no reason to run a story in the magazine at any length like that. So, we intentionally went a lot grayer in the front of the book. So then I mean that was the editorial idea and then as far as what fonts were picked for it, how everything was laid out and stuff, that was the creative director Todd Johnson who would just come in and say, "What do you think about this? What do you think about that? This is something I like." You know, he's great at that.

So in general you wanted to make stories longer?

Yeah in the front of the book. Besides fonts and stuff like that, we didn't change the way the well operates. It was really more the front of book, and 2012 was the year we went to those red boxes. I can't remember what we'd been doing before, but Todd wanted to carry through the iconic Red Box behind the *D* throughout the magazine.

Were there any other factors, such as loss in circulation or readership, that influenced the redesign?

No, you have to redesign a magazine every, I don't know what the number is, every three years maybe, totally redesign, but it's always a work in progress. So it was in no way, "Oh, we just got this huge detailed demographic analysis that our readers are getting too old." It's just kind of a gut level you know, I've worked here 12 years, Todd's worked here maybe 14 years, and every so often he'll say, "You know, I'm getting kind of sick of this. I've been thinking of some ideas I'm going to show them to you on Monday." And it's just way more a gut level reaction than it is anything, any well-executed scheme to either get younger or grow. I'm sure it's that way for everyone, I'm sure if you pulled 20

regional magazines that redesign I don't know how many of them would say it's just something that we do because I'm sure other operations work differently.

I see, so did you guys change your mission statement at all over the course of the redesign?

No. We did a big thing with a local media outfit called the Richards Group that does national ad campaigns and different readership strategies. We went through a thing with them, I don't remember the exact year, but probably six years ago. But we went through the mission statement and branding thing, and the real short mission statement that we came up with for the entire company is now printed on the magazine is, "Making Dallas even better." So that hasn't changed since then.

What were some of the other editorial goals that you hoped to accomplish through the redesign?

I think I'm going to give you such disappointing answers because it would be just wonderful if we had some very specific goals in mind that we had generated through data we had gathered. You know, like is said, the success was we got the magazine and agreed it looked so much better. In the beginning of every redesign that I've gone through, it's like, "Oh man, we're gong to tinker with that, OK." Or the creative director would say, "Eh, I'm sick of that." It's funny because it's the way my house works, too, if my wife decides she wants to start moving furniture around. I'll say, "C'mon it's so much work. Do we really have to do that?" And so then when you see that finished product you can go back and say, "You were absolutely right. This looks so much cleaner." So we're really lucky in that sense that our owners let us do that. They're right here; we're not owned by someone who lives in another city or something. Like I said, it's just redesigning the house so that we all feel better about it.

I noticed that one of the big additions was the Talk section. How has that worked out?

You might want to talk to Cristina about that. I liked the way that Talk worked and interestingly enough TM just did tweaks to their book and the front of their magazine looks like I always hoped our Talk section would look. But we got to the point where we were running — we had the front of book section, generally, here we had what we call columns internally but most people probably call them departments, but those shorter, might start with a full page but then you'll get content where you can put partial ads. We got to the point in 2008, 2009, 2010, when advertising was drying up and everyone in the magazine business was going through such a tough time. Well, we were only having one of those departments falling between the traditional front of book and the well, and it just felt odd, like, "What is this weird orphan that just shows up here and creates a strange rhythm?" And so we decided rather than there being enough space to do one standard department, what would happen if we tried to do, and I'm a huge reader of the *New Yorker*, what if we did more of a Talk of the Town style thing, that could accordion. Say one month best docs sells big and we needed a bunch of partials; you could wrap a story that might not have art just a subhead and a byline, and it could run almost like a newspaper where a story could start mid-column. And then also, it's always tough when you come up with a story, and the first question you have in a meeting is, "Oh god, well

what are we going to do for art?” You know, it can make how you present a story really difficult, “Another illustration? No, we can’t do another illustration, what about a photograph, but it’s just going to be another boring white guy, a business guy with a tie.”

So what I really liked about the way that Talk flowed is that if you didn’t have an image, you just had the story, and it also allowed you to run, “You know I overheard something this weekend, and it’s really not worth more than 400 words.” But you can do it at 400 words, and it was very flexible that way. But I think we probably went to far in that direction, I think we probably went a little too gray, and so right now we’re, in this awkward sort of transition where a certain number of us got sick of that format so then we started breaking things up again. So now were kind of in between doing the standard departments and the way Talk used to kind of flow like an accordion, so really the redesign that we’re going through now is trying to remedy that. That’s how it came about.

The entry sheet mentioned you were going for a more gender-neutral look. Were you involved with any of that?

I don’t remember that conversation; you’d have to ask Todd. But you can do a lay out of a feature; if it’s a profile of an athlete, well, you don’t want a real flowery script for your headline. OK, so certain fonts you could say are more masculine than others, but I don’t remember Todd and I ever having a discussion about trying to make the magazine more gender neutral.

Did you guys go through several prototypes?

Yeah I mean so Todd came up with a couple different iterations of things as we gave him feedback, and you know looked at stuff with the staff. We would get to a point where we were like, “Well, this is pretty close.” And we brought in the people who own the company, and they’re both very involved. We’d bring them in and say, “Here’s what we’ve got.” And we got, “Yes, no, maybe,” that sort of feedback from them before we settled on where we did. We didn’t bring in any outside — I think all of us are pretty leery of focus groups.

So it was all in-house conversations?

Yep.

Were there any debates among staff members during the process?

I have a hard time remembering last week let alone 2012, but yeah Todd’s memory, he might remember more specifics. There was never a time when we came to loggerheads and someone said I’m going to quit. Maybe it was painful. Maybe I blocked it all.

Were any of the decisions during the redesign an effort to better incorporate your print and digital platforms?

No, but it’s interesting you ask that because were going through that process now. There’s an ongoing internal debate about whether we should rename all the sections with the names that we use online. So FrontBurner is Pulse, Pulse in the print product is FrontBurner online, but the problem with everyone of those —Talk, Taste, Style — every

one of those is designed with one word to fit in those red boxes, so we're coming to the point thinking does that make sense. I contend that our online, and we do have data on this, that folks who read us online are not the same people who subscribe or buy on the newsstand. So yeah, I don't think there's anybody who's reading our blog FrontBurner and going, when they pick up the magazine, what is pulse, I don't understand that, and our style sheet is what our style thing is called online is SideDish, is our dining and restaurant blog so they all have different names online, and we're trying to decide if we want to start making those consistent, and you know, that's where there's some disagreement. I don't think there's a need to match up but other people do.

Did you inform readers of the redesign before you launched it?

We may have said something on our blog about, "Hey, be sure to check out our latest issue", but that's only something that magazine dorks get interested in. I don't think the general reader, the fact that you're redesigning ahead of time if you tell readers six months from now we're going to redesign the magazine, I don't think people get excited about that. It doesn't matter to them.

When they pick up the issue that is redesigned, you know, I don't think I mean we've gone back and forth, at some points we've had an editors letter at the front of the magazine, its been awhile since we've had it, it's something that might be appropriate for that, "Hey, we've redesigned this issue, and here's what we were thinking, hope you enjoy it," but you'd get crickets probably because who the hell has time to sit down and really look at the design elements of the magazine and send a thoughtful email about it. I know we didn't have an editors letter in the mag at point we didn't say anything we just did it.

Did you get any audience feedback about the redesign?

No, and you know, the kind of stuff that we do along those lines, and this is not really anting about redesign, but when we have a disagreement with the cover, we'll often times save the 2nd or third iteration, an online say, "Here's the one that we published, here's the other two that we were arguing about, let me know what you think." And then we'll get some good comments going back and forth on our blog. But that's not the same thing as redesign.

Any final lessons learned?

Well like I said I think we did get a little too gray when talk came out of the box. And we did have for awhile, we had fat issue and then a thin one, and we'd get a Talk story ending on one page and then another one starting there, and so you'd get a page of a column, three columns that middle column there'd be a dark black bar, you'd wind up with a page with 1,200 words on a page and no art, and while I like that, I understand why with the vast market and audience we're shooting at, that's probably a little off-putting. So I think what were dealing with now is how to correct that, there's a happy medium between phonetic, and six-seven years ago we had to have four elements on a page for front of book, and I thought it was kind of just too much you know. And maybe we overcorrected a little bit so if we learned anything it was that. We were overreacting

to something we were all feeling with a staff as we all became more involved with social media, Twitter and all that over the years.

Every market is different so partly I think, this gets ethereal but partly redesign is a reaction to how what's going on in your city at that time, and you know, *Los Angeles* magazine looks to me like Los Angeles, *Philadelphia* feels like Philadelphia, *Texas Monthly* feels like Texas. So my advice would be don't hire outside firms to do it. If you don't have somebody on staff who is capable of executing a redesign, then you've got larger problems.

**Interview with Tom McGrath
Editor of *Philadelphia* magazine
Friday, March 7 at 1:30 p.m. CST**

How would you describe your role in the 2012 redesign?

Basically I was working hand in hand with our design director at the time, Jesse Southerland. Talking conceptually, first of all, about what we were trying to do and working closely as we worked on different pieces of what we were doing.

What were some of the main factors that drove you to redesign in 2012?

I'd say partly we just felt like it was time to redesign the magazine. We hadn't been redesigned in a number of years, and it felt like we wanted a magazine that was more modern looking but also more upscale-looking. I think those were a couple of the buzzwords that we had in our head as we worked through the whole process.

Was the redesign a reaction to something, such as a loss in circulation or desire to appeal to different demographic?

Not really, it was just a general sense that the look of the magazine needed to evolve. You know, when I say that we wanted it to be a little more upscale, we were aware that our audience is highly educated and very affluent. so we wanted the magazine to reflect who it is that we're trying to reach.

Did you conduct any audience research prior to the redesign?

No

In the design entry sheet, it mentions that you wanted to better reflect the city's divisions between rich and poor and other extremes in the city through a new black and white color scheme. Were there any other steps on the editorial side that you took to meet these goals?

One thing that we did editorially — I didn't want this just to be an aesthetic or cosmetic redesign — I think when you're going to change the look of your magazine it's an opportunity to rethink different parts of the magazine. So we spent a lot of time sitting down with editorial team and looking at the mag section by section and thinking through, "What are we trying to do with this particular part of the magazine." So we rethought and rebranded our lifestyle section in the front-of-book and really tried to nail down, "OK, what exactly are we trying to do here, and what are the ways to do it.

We also added a new added a new A and E (arts and entertainment) section called Ticket , just 'cause we knew we wanted to improve our A and E coverage in the magazine, and it seemed like the time to add that in, and we did in in a consistent and cohesive way. We did that all throughout the magazine, all the sections, the columns, the departments and feature well, we used the opportunity to rethink the magazine before we got into those design or aesthetic decisions.

Were you involved with the addition of the Scout section, which overhauled your shopping coverage as it had previously been?

Yes very much, that's one of the reasons people pick up a city magazine is some of that lifestyle stuff, so we had a lot of conversations about, "What do we want that section to be?", "How service-y should it be, how much should it be national vs. local, so we had a lot of discussions about that.

How has that worked out long term?

No major changes. I think it's pretty much the same. A little tweaking here and there, but in general the design is pretty much what it was.

What was the thinking behind moving the Taste section much farther up in the book?

One of the reasons we moved taste, used to be way way after the feature well, after the jump. It had been a pet peeve of mine for years, the way it was structured: We took what is one it's one of our most popular sections, food and restaurants, a reason people buy the magazine, and made it as hard to find as possible.

The idea was to move it up right after the feature well, so it was a continuously flow from up-front sections, departments to feature well, and we immediately got to the restaurant section. So that was generally the thinking behind that, it's a better format to the entire magazine. You have a better sense of where you are.

What were the goals with the Ticket section? You mentioned better A and E entertainment, do you think that's an important service to readers?

Yeah, I mean it's interesting. I think one of the missions of a city magazine is to tell people what is there to do in the city this month. The magazine used to do a lot of event listings; we actually had gotten away from with the idea being people are getting most of that information online now, and we should just try to do it there and not do it in the print magazine. I think with exhaustive listings, that's probably the best way to think about it. But I think people still wanted that kind of curated take at what is there to do this month in Philadelphia and also talk about any new trends, people that are performing. So Ticket is to refocus on that part and what's happening in Philadelphia.

With that stuff, too, it's another way to make your magazine feel a lot younger and hipper. Even if people don't end up going to the events we're recommending, I think they like the sense that they know what's going on in the city with that kind of material.

Were any of the changes made in effort to better integrate print and digital?

You know, not really so much. In fact, in some ways we actually went a little bit away from that. Just as an example, the name of the up-front section immediately prior to what it is now, which is metropolis, was The Philly Post, which was the name of our blog, and we had rebranded that a couple years ago thinking we would get some synergy. And at the end of the day, when we got to the redesign, I thought it might be more confusing than anything else, and I'm not sure if there actually is any synergy there at all. We took a step away from the digital product at that point.

And you know, I generally think that, for the most part, the print magazine is the print magazine and the website is the website, and they certainly share a lot of the same DNA and share a certain aesthetic look. But I've never seen a lot of evidence that people are willing to stop reading a print magazine at that moment to put it down and go to their computer and go look something up or go look at their phone. I feel like if people are reading the print magazine we should let them read the print magazine. We want people to be aware that we have website, but I'm not a huge believer that you put a little reference here, and that will instantly drop you over to our website.

When you were going through the redesign, did you alter or consider your mission statement?

No, though I'm not sure if we necessarily had much of a mission statement for the magazine when we were doing this. We actually have one now because some of this other strategic thinking as going on along side the redesign but it wasn't necessarily specifically attached to the redesign.

Tell me a little bit more about the process you guys underwent to get to the final product. Were there a number of prototypes involved?

You know, there weren't a ton of iterations of this. Like I said we had a fair amount of discussion about what we wanted those sections to be, and they were pretty inclusive of various members of the staff. I think at that point Jesse Southerland took all of that stuff and started doing mock ups on his own. What he came out with, at least what he showed me, was pretty close to what we ended up with the redesign. So it wasn't like there was some big shift in direction halfway through. From my standpoint, he really got it the first time, with the first one he showed me.

I do remember now, that for his part of this, he sat down with the other designers and photo people in the art department, and I know they did a lot of looking through other magazines, "We like this, we don't like that." So I think there was a lot of that type of work going on with them.

When you guys were having discussions about the redesign, were there any elements that were tied to your brand that you couldn't give up, or knew you would keep no matter what?

No, I don't think so, though we actually tried to add one. One of the things that Jesse came up with was the use of the "P" logo that you'll see through various places

throughout the magazine and the website, because the magazine is no longer just a magazine, because it also exists as a digital product and because we also do a fair number of events now, we were looking for ways to shorthand what the brand was and feel a little more logo-y. So he came up with this idea as “P” in a circle, which we use in a fair number of places now.

I see just to use to set off certain articles and reinforce the brand?

Exactly, yeah.

Did you guys inform readers of the changes before you released the new design or have any promotional advertisements?

Not to readers, I think we may have done some things where gave a heads up to some of our advertisers but with readers, it just kind of came out, and I think I may have written something in my editor’s letter about it at the time.

After you implemented the changes, was the staff on board?

I think everyone was pretty much on board. I think generally people were pretty pleased with how the whole thing looked.

Did you guys do any reader feedback surveys, and make any changes based on reactions?

No.

At *Philadelphia*, do you view redesign as a discrete process or an ongoing thing?

I would say it’s more of a stand-alone thing. Certainly we made some more significant tweaks. Jesse left about a year ago, and our new design director came in, and he overall liked the design of the magazine but there were some things he wanted to change or put his own stamp on. More than anything it was thing that the average reader would never even notice. And so maybe like really small things that happen like that over the course of months.

Any final lessons learned?

Going back to what I said earlier about a redesign — In my mind, it’s not just changing a look of your magazine, it really is a time to rethink the magazine. I think It’s always strange when you redesign something aesthetically and then six months later figure out, you know, let’s make this edit, I think it should sort of happen hand in hand. I think that’s the part that we got right. We used it as this opportunity to understand what we want to do every month and have everything float from there.

**Interview with Rebecca Fontenot
Editor of San Antonio magazine
Tuesday, March 11 at 1:30 p.m.**

What was your role in the 2012 redesign?

Ok. Well, I came on board on editor just as we were rolling into the redesign and I’d been with the magazine before as associate editor but I’d moved up to the editor position just

as we were beginning to think about the redesign and so I was a big part of that team along with our publisher. And we kept our last editor on as a consultant with the process because she had a lot of experience with the magazine and its readership. I had a lot of free reign to offer ideas. All of it eventually went through our publisher for his final approval but I really did a lot of the research on it and was really involved in the restructuring of departments.

The entry sheet for CRMA mentions that you were hoping to appeal to a younger and more urban audience. I was wondering if you could talk about that goal and how it reflected in the redesign.

Absolutely. San Antonio has been in an interesting place as a city the last few years in that it's really in a resurgence of it's downtown and lot of that ties into young professionals, and so we are trying to target that audience as well it's something our readership was lacking in we were hitting older retirees living on the outskirts on the city and we really wanted to zone in and start appealing to these urban, young professionals. So a lot of that was with the design and trying to make it a lot more fresh and hip, the colors and the fonts. But I tried to take that into consideration with the editorial as well. Thinking about ways to repurpose things that appeal to the ideas of young people who are busy and don't want to spend a lot of time looking at something. We tried to incorporate a lot more sidebars, a lot of little tidbits, things to break up really text heavy pages., little bite-sized information that people will read, find interesting, tell someone else about it, happy hour, things like that. So I would say that's probably the biggest way that was influenced was the incorporation of lots of more bite-sized pieces.

Interesting yes we are working with some similar ideas in our redesign. Were there any other factors that prompted the circulation like a loss in circulation or desire to appeal to a more advertisers?

Well, we were purchased by a new company about a year and half before we began looking into the redesign. And they brought in a new publisher. So it was kind of the timing was right to do a revamp of the brand. We were definitely trying to increase advertisers and circulation and all that. We actually underwent a circulation and readership study that was definitely part of a big process to try to get to new segments of readers and advertisers. But it was also time for the brand to be refreshed. It was very dated looking we were really appealing of older people, just trying to diversify in general.

Could you tell me a little bit about this audience research?

Yeah, so we did a big readership study with our publisher, and our circulation manager at the time came up with three audience breakdowns. They called it "living to it" "aspiring to it" and "doing it." So they kind of identified people within those, so the "living to it" people were the older, really important business people that are really settled and they have lots of money, the people we were already appealing to. The "doing it" people people still had more sensibility, more advanced in their careers and age as well, going out to concerts at night and eating at all the new restaurants. And then the "aspiring to it" was more of the young professionals and young families who might not have a lot of disposable income right now, but they want to be clued into those things, so they pick and choose events to attend, products to buy. And so we tried to keep that in mind with the

design and tried to make sure that pieces of the magazine were appealing to all of those and not alienating any particular group at the same time.

As time has gone on, do you still editorially think about the content your putting into these departments based on these segments of your readership?

A little bit, not quite as much as it was focused on with the redesign. The publisher that watched that is no longer with us, so I would say we've veered away from that a little bit, but I do still try to keep that loose framework in mind in that these are the varied segments of our readership and we do want to appeal to all of them.

Did you work with any outside contractors or did you do everything in house?

So we worked with an outside designer, but he's actually a former art director of the magazine. He's someone we already had a relationship with who already had an understanding of the magazine and the city. Coincidentally at the same time we were going through some changes with art directors in house, so we ended up working with him on a contract basis to keep up with the design for several issues after that. We've since then brought all our design back in house. In a week we're meeting with our design team, and we're looking at doing just a little bit of a refresh on it. It has been almost two years now. It wasn't an agency per say but it was an outside designer.

Do you feel like it was advantageous to have someone who knew the magazine well knew the city well, and not coming it without any familiarity of your mission?

I do think that was hugely beneficial. Part of what we were wanting to do was that we wanted the magazine to look and feel like San Antonio. And it hadn't really been doing that before. It wouldn't be possible for a designer who wasn't familiar with the city to really capture the nuances and the culture of the city and the vibe of it in fonts and colors. And yeah, him having understanding of the types of features we run annually and the way we format our department stories was definitely helpful as well.

Did you guys consult any of your advertisers throughout the redesign?

We did not.

I'd like to chat about some of the other goals that were mentioned in the design sheet and that I noticed as I've analyzed the magazine. It mentioned that you guys wanted to make your departments more browsable, so I was wondering how you made your more service-oriented departments more usable to readers?

So one in particular way we did that is with our Datebook department, which is our calendar and events. Before we just ran pages and pages of listings, and my big thing was that when we were limited in pages based on the ads that we're getting and page counts, I don't want to waste them on event listings. I feel like today most people are going online to look for those things. We decided to completely repurpose that department. I still think it's an important thing for city magazines to be covering. But we kind of shrunk it and so we ended up with two pages, where it was 20 before, and they're just real short little blurbs, it's a really easy browsable page. And we have a couple other more traditional type pages where we can go more in depth on some events that are happening. It allows both to take a step back and dive in deeper. I'm really happy with how that turned out,

and I think it's a better use of our pages, and it's better for readers and the events that are being covered.

I also noticed that you guys used some branding devices such as putting the San Antonio logo at the top of each page. I was wondering how you guys came to the decision to include that.

Yeah, that was our publisher's idea, and he thought it was really important to include that, and that we just really hone in on the branding. When you look at previous issues from before the redesign, unless you're looking down at the folio, you wouldn't know that you're looking at San Antonio magazine. So the design didn't have any particular signature to it, and without the branding we felt like it could be any other magazine. So we wanted to really solidify our brand as the experts on San Antonio in what to do, who to know, all of that upscale, city luxury lifestyle magazine. We thought the best way to do that was to kind of hit you over the head with it. So we created this little bug, which has been helpful for us in other things. We use it in e-news letters and online, so it's nice to have a little miniature logo. It's a nice touch and still gets our brand across. Two years later we still have it on all of the heads of the department pages.

I also noticed that you rearranged and renamed some of our department content, Style changed to Good Life, and you added healthy living page and a section about trends. So I was wondering how you guys decided to add those sections and how it contributed to your goals with the redesign?

So the idea behind the Good Life was to get away from just fashion and try to make it more available to incorporate home trends, or a column, (we had a column in there for awhile, but it's not there any more), just to get out of fashion style and appeal to a more diverse group of readers. To be completely honest, we haven't really succeeded in doing that. We have stuck with mostly fashion and style related pieces, and it's still something that I want to rework. And it's definitely something I want to think about with the latest refresh idea. So that was the idea behind it. As far as trends, we actually didn't keep up with that either. We found that it was hard to come up with valuable content with it regularly so we scrapped that. We also have some healthy living stuff regularly, and we felt like that was a really big topic of conversation around town lately, and so we wanted to start covering that. And we still do that and it varies from fitness stuff, to medical related stuff, to general healthy living, diet that kind of thing. So I like that it's broad enough that we have a lot of options with it and still appeals to readers of various ages and backgrounds.

Did you guys refer to or alter your mission statement over the course of the redesign?

I guess a little bit. Honestly I can't think of what our mission statement was beforehand. So I mean maybe a little. I think in general the idea is still the same, but it's maybe who were targeting or how were appealing to people is a little different. But in general, it's the same. You know we're trying to inform people; we're trying to cover the culture of the city.

Did you guys go through several prototypes of the magazine?

We did, especially with the main logo, which we changed with the redesign completely. With that we went through a lot of different iterations, and lots of iterations for the departments as well.

What was the thinking behind changing from the glossy to the matted paper?

We thought it was a little bit edgier a little bit more modern than the other city magazines in San Antonio. We don't have any direct competitors. There's a business and a women's magazine, but none of those were doing that, they were all doing glossy. So we thought it was a good way to set ourselves apart. I like how it's turned out. A couple of magazines in our company have also transferred from glossy to matted paper.

Did you guys announce when you were launching the redesign?

I think we had a little bit of word of mouth that it was going on beforehand and then with this issue, we obviously announced it, and we had a big party and branded it as a re-launching of the brand. So we had a lot of people come out of that, and we had a lot of talk about it afterwards.

Did you guys make any changes based on audience feedback after the redesign?

The one big change that we made after the redesign was to change the name of our dining department, which came from the local alternative paper, the once yearly news magazine which apparently has the same name which we didn't realize. We ended up changing the dining name after the fact. Otherwise, we've gotten a lot of good comments overall.

Ok. So the dining guide was Flavor and now it's called something else?

Yes, now it's called Eat and Drink. So it was called dining before. We wanted to really emphasize that we wanted to put stuff in there about drinks and maybe about high-end grocery stories or farmers market or stuff like that, so the idea about that was just opening it up to more food and drink in general.

At San Antonio, would you say that you consider redesigning a discrete process or ongoing?

I think it's definitely been ongoing for us. Part of that is this transition of our departments in house. With different designers doing different things, you get a different sensibility with it. Even on the editorial side we've tried things, and after a few issues if we realize it's not working we scrapped it, moved it around, tweaked it. But in many ways we tried to keep some consistency, main fonts haven't changed, names of departments haven't changed, and so that's something we'll look at now with the possibility to do a few larger changes, but it's definitely been tweaked a little bit since the redesign.

We're there any major challenges or lessons learned through the redesign?

I mean it was all a challenge. I think just keeping in mind that it is an ongoing thing and it can be tweaked and changed is helpful to remember. Whether we like something or not isn't the end all be all. And I think just allowing ourselves enough time to get it right to

where we wanted to launch it I think was helpful. I can't think of any major challenges or stresses with it.

Interview with Garrett Graff
Editor at *The Washingtonian*
Wednesday, February 26 at 3:00 p.m.

Tell me about what prompted the redesign.

There had not been a redesign in a time when anyone could remember, which is rare for a magazine. I mean, most magazines sort of redesign every 3 or 4 years, so this was a real process for us to undertake it for the first time over so many years.

What were some of the editorial goals with the redesign?

For us it was a little bit of, mostly an opportunity to try to try to see the magazine as an entity for the first time in a long while, so I took over as editor in 2009, November of 2009, and we began the redesign process. I guess it would have been 2011ish, and the main goal of it had been to try to bring better organization and more weight to the front of the book and the back of the book.

Your entry sheet mentioned you wanted to make the magazine easier to navigate. How did you go about doing that?

The back of the book was busy and disorganized and had a food section and that was about it, and then everything else was just sort of jumbled in. Then we have what we call departments — the stories that run between our where and when section and feature well. My goal had been, in the departments there had been pieces that were either not very good features or stories that didn't have very good art. And my goal had been to try to bring some coherence to those departments so that we were thinking of them as thoroughly and directly as the rest of the book and that it wasn't left over mish mash from other sections, but it was story that we were particularly choosing to run — there because they fit within some larger thing.

What was the process you guys went through to get there?

What the redesign created was the IQ section in front and then the Life and Home sections in the back. And then what had been the Food and Drink section became the Taste section. So three sections in the back. We sort of brainstormed what those various sections would look like and what they would be. And then we worked with the firm that we hired to do the redesign to develop those sections and the visual look and appeal of the rest of the magazine.

How many prototypes did you see?

What we did was we actually went through three different prototypes of the whole book, so I created it along with the other staff. We sort of sat down and ranked magazines for their visual energy on a scale of 1-to-10. It was a very imprecise science, but 1 being the Economist and 10 being Wired, and I actually could find that list somewhere. Let me see if I can find it.

That'd be great, thanks.

We came up with a scale of 1-to-10, and then we had the firm that we were doing the redesign with design for three different prototypes. Yeah so 1 was like academic literary journals and *The Economist*, 2 was the *New Yorker* 3, *Atlantic* 4, where we saw ourselves, so *The Washingtonian* and *AFAR* magazine 5. *Time*, *Fortune*, *Sports Illustrated* 6. *New York Daily Fair* and *Conde Naste Traveler*, 7. *Bloomberg Businessweek*, *Budget Travel* 8. *GQ*, *Esquire* 9. *US Weekly*, *ESPN* 10. *Radar*, *Maxim* or *Wired*.

And our goal in the redesign, and again this was a really made up, imprecise science, but our goal was that we thought that we were sort of a four going into this and we probably wanted to be between a five and a six with the overall redesign. The firm that redesigned for us designed 3 prototypes —a 3 prototype, a 6 prototype and a 9 prototype, so we had three different options for levels of graphic intensity.

So then they came in and they presented those 3 different prototypes to us and we first simply went through it and picked the elements we like from the 3, 6, 9 and then merged those together into something that was more of a coherent magazine. Then they went back to Atlanta where they're from and pieced all that together and gave us a prototype.

We took most of [the firm's] suggestions along the way. But it was also our art director worked very intensely with them he went down and spent a week with them in Atlanta during the first stage and a week putting together the final product as well.

Was it just smaller tweaks from there?

That was I mean, that has been an ongoing process for us, where we were really at the same time trying to improve the visual energy improve the level of photography, bring more typography into the book. The magazine that I inherited was not a particularly dynamic one visually. And that had sort of worked for a while but in reality it never really moved to embrace design.

Were any of the decisions during the redesign driven by a goal to better integrate digital and print?

There were conversations about that, and we brought some of the elements of the redesign into the web design. But by and large the web was not a particular driving point or a discussion point in the redesign.

In terms of thinking about the goals of the magazine long-term, did you guys alter or change your mission statement?

Not particularly. Yeah the magazine was overall working. We weren't trying to change the kinds of readers that we were attracting, we weren't trying to take the magazine in any kind of new direction. We were just trying to make the magazine a more 21st century, more readable version of itself.

Did you inform your readers in any way about the fact that you were redesigning?

No, and we honestly didn't make that much of a big deal about the redesign even when we launched it. I probably wrote like 3ish paragraphs about it in my editor's letter the March issue when the redesign came in. But my overall philosophy is a redesign that the readers don't really notice. In our goal was to just make the magazine better without the readers really noticing a huge difference from one issue to another. And I think by and large we were successful with that. If you look at the magazine a year before and six months after the redesign it look enormously different but without there being any real single issue that dramatically changed.

So it was a gradual change?

Yes there were gradual improvements that we did, and in march 2012 was the issue where we did the big structural redesign, but we didn't have a lot of other stuff that we were trying to draw attention to. We subtly tweaked the logo we subtly tweaked the body text. But nothing in a way that readers really noticed.

Have you made any changes since?

The redesign is effectively the same. We haven't done any major tweaks along the way, it just continues to overall look better and have a sense of the type of execution that we're trying to achieve.

When you did make the bigger changes, how did the staff react?

I think by and large there were not any issues. I think most people understand why we were doing what we were doing. They saw it as important, and a lot of people weren't happy in their own way with what the magazine had been. So basically it was seen as an improvement.

Did you include the input of any advertisers along the way?

Not really at all. Frankly we didn't even have significant staff input outside of the art director and me. The publisher saw it and some of the other senior editors were involved in discussions about their individual areas. But most really only the art director and I were the only ones who saw it all the way through.

Anything that you would have done differently looking back?

The advice that I have on the successful aspect of the redesign we had our own sort of very weird thing where we had our first redesign attempt fail over the course of the Fall 2011. Where we were working with a design firm that just didn't get us and we were not very happy with the work they were doing, and the whole thing ended up falling apart. But part of what worked really well with that is our art director invested a lot of his own time in Atlanta for those two week-long periods. Talking to other magazine editors about redesigns, the advice I always give is make sure you and the editor are driving the redesign and not let the firm do it if you're using one. I think that's a very common mistake that a lot of magazine editors stumble into.

I've been finding out through speaking with other editors that often there are problems with outside firms, and they wish they would have done it all in house.

Yeah and ideally every magazine could only use in-house resources for a redesign, but I think there are very good reasons for outside input in that process. One of which is simply the bandwidth of being able to get the design done faster because you're also not worried about putting out the magazine in the meantime. It is always useful to have outside opinion on the work that you're doing. No one understands the mag better than we do, but the downside is that things that are super obvious to us is less obvious to someone who isn't as well-versed in magazines.

I think some of it is from a philosophy standpoint; magazines often try to do redesigns for each other to impress their colleagues or impress the design world or things like that. You can't lose sight of the fact that the only person that really should matter is the reader. And you want to be doing a redesign only if it's actually going to make things better and more interesting and more readable for the reader.

C. City magazine redesign examples and references
Figure 1



Birmingham, March 2012, page 84, progressive story example

Figure 2:



Birmingham, January 2012, cover

Figure 3:



STREETWISE

Noah Jeppson has all sorts of crazy ideas about what's possible in downtown Dallas. BY DAVID HOPKINS

ON A FRIDAY MORNING IN LATE SEPTEMBER, NOAH Jeppson stands at the corner of Main and Ervay streets downtown, waiting for the light to change, loaded down with three bags. The volunteers who were supposed to help him at Parking Day Dallas did not show, forcing Jeppson to scramble to post fliers. A few weeks ago, he sprained his ankle on some uneven pavement while walking his dog. He only recently ditched his crutches. Now he's wearing a pair of Asics sneakers, and he has a busy day ahead.

Sweet and soft-spoken, shy but friendly, Jeppson does not come across as the sort of person who would be leading a charge in the Central Business District. That would seem a role more suited to millionaire Tim Headington, who owns the Joule, or the perpetually trench-cuffed John Crawford, who runs Downtown Dallas Inc. But Jeppson is on a mission to change downtown one crazy idea at a time.

He does a little bit of everything. He's a member of the Downtown Resident's Council. He was appointed to the Landmark Commission Task Force. He organized the 1900 Elm Community History Day. He has curated exhibits for the Dallas Center for Architecture. And today he's the co-organizer of Parking Day Dallas.

Parking Day—it's actually styled PARK(ing) Day—started in San

Francisco in 2005 as an annual event to "call attention to the need for more urban open space, to generate critical debate around how public space is created and allocated, and to improve the quality of urban human habitat." About 160 cities in 35 countries now participate with their own Parking Days, when participants take metered parking spaces and repurpose them for creative public use. A parking space may turn into a concert venue, a poetry room, a mini-soccer field, a reading room, a knitting circle, or a beauty parlor.

Despite the volunteers who didn't show, this year's Parking Day Dallas is running smoothly. Last year, Jeppson was on his phone so much it died in the morning and he was unreachable most of the day. And, ironically, his car got ticketed because he parked in the wrong place while dropping off supplies.

Jeppson walks to Harwood and checks on two men in business casual putting together an RC racetrack for their space. He posts a picture of them on his Twitter feed and, at length, returns to posting fliers.

Jeppson grew up in Corinth, Texas. He traveled a lot as a child and wound up going to Concordia University in Nebraska to try something new. "I had never been in the middle of a cornfield," he says. "And I learned I never want to live in the Midwest again." He studied as an environmental graphic designer, which is one of those jobs

PHOTOGRAPHY BY NICK PRENDERGAST

DMAGAZINE.COM / NOVEMBER 2012 37

Figure 4:



D, May 2012, Petal Pushers, page 31, front-of-book pre-redesign

Figure 5:

TICKET **P**

April

WHAT'S WORTH SEEING



13
APRIL

Millennial Territory Orchestra
PAINTED BRIDE

Before Steve Bernstein brings his weird and wonderful nine-piece jazz orchestra to Bonnaroo in June, you can hear them play the music of Sly & the Family Stone as part of the Bride's acclaimed Black Cat Brew jazz series.

14
APRIL

"Live From Daryl's House"
THE BORGATA

The blond half of Hall & Oates takes his rootsy TV show on the road with soulful guests Sharon Jones (below, right) and Allen Stone. A memorable night of music, whether you own *Private Eyes* or not.

17
APRIL

An Evening With Philip Levine

CENTRAL LIBRARY
His Whitmanesque poems about the experiences of Jewish immigrants and the urban working class in mid-20th-century America have earned him a Pulitzer, two Guggenheim fellowships, the National Book Award and the country's poet laureateship, a position he holds through May. He reads from his acclaimed body of work at this ticketed event.

19
APRIL

A Behanding in Spokane
CHRIST CHURCH

In 2011, Theatre Exile found a hit in Martin McDonagh's *The Lieutenant of Inishmore*. This year, it's hoping for similar results with the Irish playwright's recent Broadway success, a black comedy that follows a man who goes in search of his missing appendage.

20
APRIL

Fountains of Wayne
UNION TRANSFER

The reunited XPN faves are touring in support of *Sky Full of Holes*, a well-received studio album of sharply crafted pop—their fifth in 16 years. A good opportunity to check out the city's newest concert hall, if you haven't yet.

23-28
APRIL

"Rattle Returns"
KIMMEL CENTER

British conductor Sir Simon Rattle declined the Philadelphia Orchestra's offer to replace Wolfgang Sawallisch in 2003, but he occasionally comes stateside to fill in, as he does this month, leading our symphony through Brahms and Schumann.

26-29
APRIL

Philly Tech Week
AROUND TOWN

It's fest month, with the Book Festival and Science Festival

28
APRIL

Colin Hay
KESWICK THEATRE

Of all the '80s artists still producing new music and touring, the Men at Work frontman is one of the few who should, and he's recently enjoyed a resurgence thanks to Zach Braff's fondness for his sound. Hay has built a solid and respectable solo repertoire, so while you should most certainly expect "Overkill," you'll also hear much more.






4
APRIL

Fresh Beat Band
MERRIAM THEATER

\$100-plus per ticket to see the live version of this popular-among-the-toddler-crowd Nickelodeon series? If you want into the sold-out show, pay the premium on Craigslist or StubHub.

10-11
APRIL

"Michael Jackson: The Immortal World Tour"
WELLS FARGO CENTER

Cirque du Soleil sales have lagged recently, and Michael Jackson can't exactly tour. So what's a smart producer to do? Combine the music of MJ with the sparkle of Cirque. Reports on the tour indicate it's pure Vegas spectacle without a lot of soul, but still likely to please die-hard fans of either pop-culture phenomenon.

11
OPENS

Titus Andronicus
PHILADELPHIA SHAKESPEARE THEATRE

No, not the band from Jersey, but Shakespeare's ultra-violent tale of a vengeful Roman general. In this production of the rarely performed work, the human cast has been dispensed with in favor of puppets and shadow masks from literal puppet-master (and director) Aaron Cromie. There will be blood.



STINKER OF THE MONTH

JOHN EDWARD

If you're willing to pay \$150 to see the man who claims he really can see dead people (and who memorably tried to exploit 9/11 victims' families), you deserve to be swindled.

HILTON PHILADELPHIA, CITY AVENUE
APRIL 18TH

FIND MORE OF THIS MONTH'S EVENTS AT PHILLYMAG.COM.

APRIL 2012 PHILADELPHIA 121

Philadelphia, April 2012, page 121, note new P logo and events grid

Figure 6:

The image shows a magazine page with two main sections. On the left is a large advertisement for Prodigy Custom Homes, and on the right is a sidebar titled 'SA up front' featuring margarita recommendations.

Prodigy Custom Homes Advertisement:

- Top headline: *High Quality... Surprisingly Affordable!*
- Main image: A large, two-story stone house with a tiled roof and arched windows, illuminated at night.
- Logo: A stylized green leaf or ribbon graphic above the word **PRODIGY** in a serif font, with **CUSTOM HOMES** in a smaller sans-serif font below it.
- Interior photos: A grid of four smaller images showing different interior rooms, including a living area with a fireplace, a dining room, a kitchen, and a bedroom.
- Contact information: **210.362.4942** and www.ProdigyCustomHomes.com

SA up front Sidebar:

- Logo: **SA** in a circle with **MAGAZINE** written below it, followed by *up front* in a script font.
- Section header: **YOU TELL US...**
- Question: *Where do you find the best margarita in town?*
- Recommendation 1: **Soluna! Delicious.** (in green and orange text). A speech bubble contains the quote: *"I love Don Pedros' Tres Colores!"* attributed to **LINDEN WILSON** and **CLARA FRAUSTO**. A lime slice is shown next to the quote.
- Recommendation 2: **Cha-Cha's** (in black text). A speech bubble contains the quote: *"La Fogata & Mirasol!"* attributed to **YNARCE MARTINEZ-PENA**. A margarita glass is shown next to the quote.
- Recommendation 3: **Paloma Blanca** (in black text). A speech bubble contains the quote: *"Paloma Blanca has the best skinny margaritas!"* attributed to **YVIAND SERBONES-JAVIER**.
- Recommendation 4: **Acenar** (in green text). A speech bubble contains the quote: *"I love Don Pedros' Tres Colores!"* attributed to **LINDEN WILSON** and **CLARA FRAUSTO**.

At the bottom left of the page, there is a small footer: **24** sanantoniomag.com | JULY/AUGUST 2012

July/August 2012, page 24, note new front-of-book and SA logo

Figure 7:

DO

young people
Night Owl Itinerary

This ain't New York, but there are a few spots for a good time while the rest of the city sleeps

BROADWAY 50/50
broadway5050.com

The original is, well, scummy-looking, and once inside you might immediately feel jaded, and might have to fight the desire to say sarcastic things about the Tarantino movie posters while you lean hard against the walls with attitude, and look around for a pool table. The menu is based around Pulp Fiction, and the burgers are on elongated buns. But they're good. And you can drink and enjoy live music.

MOVIES BY MOONLIGHT
Hemisfair Park
slabcinema.com

Keep the whole family up late (OK, late in kid terms) with some good ol' fashioned fun. Bring a blanket and watch *Fox and the Hound*, *Happy Feet*, or other friendly films every Tuesday night through Aug. 28. Show starts around 8:30 p.m. It's free, but you might have to buy the popcorn.

MAX'S WINE DIVE
maxswinedive.com/san-antonio

This place has two of the best words ever on its sign, and inside, humbly offers an acceptable way to enjoy fried chicken with a glass of Moscato. Plus, they've got a reverse happy hour that starts at 10 p.m. Monday through Wednesday and at midnight Thursday and Fridays. Skip McDonald's and head to Max's for late-night cravings.

Places to visit before you kick it

AN SA BUCKET LIST

1

YOU'VE GOT TO CHECK OUT THE GARGOYLES. They're all over the River Walk. Look up next time you're down there. Some scare you. Most make you laugh. All make you glad to see them.

2

CHEEVER BOOKS (3613 BROADWAY): You can find French Erotica, Jane Bowles novels, WWII fetishism as well as copious amounts of yellowing Isaac Asimov, but no restroom. So walk over to Sonic if you have to go.

3

EL MERCADO: The best way to get Mexico souvenirs without having to venture south of the border.

4

HIKE AT GOVERNMENT CANYON State Natural Area and Friedrich Park.

5

TAKE A PHOTO of Jesse Treviño's 40-foot, three-dimensional *La Veladora of La Virgen de Guadalupe* at the Guadalupe Cultural Arts Center on the west side. Avid smartphone photographers, a picture of this ceramic beauty will undoubtedly get you several "likes" on Instagram.

6

VENTURE BEYOND THE CITY LIMITS. Our Hill Country neighbors have lots of charm to fill many enjoyable day trips.

7

TRY THE AGUAS FRESCAS AT LA GLORIA, especially the fuchsia cactus fruit one.

8

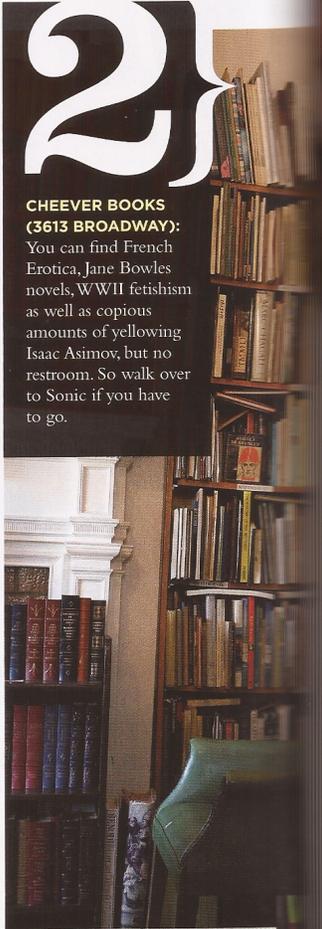
GO INSIDE THE SO-CALLED "CHAPEL OF MIRACLES." This tiny prayer space near Haven for Hope is listed on the National Registry of Historic Places and has a steady stream of the faithful coming in to pray. Take note of the hundreds of photos on the right walls.

9

THE MISSIONS THAT AREN'T THE ALAMO. Walk inside the fort areas that look like the hovels of Tatooine and suddenly the Tower of the Americas looks like a still shot from Cloud City.

10

66 sanantoniomag.com | JULY/AUGUST 2012




San Antonio, July/August 2012, page 66, bite-sized content for younger audience

Figure 8:



datebook SEE, HEAR, EXPERIENCE



EDITORS' PICK AUG. 15: CAFÉ TACVBA

The revered heavyweight of Latin music brings its eclectic mix of beats, bolero, norteño, ballad, punk and salsa to San Antonio. Hailing from Mexico, the Grammy-winning group formed in 1989 and is still going strong. Sunset Station, 1174 E. Commerce St., 222-9481, sunset-station.com



Top To-Dos!

OUTDOORS

TEXAS NATURE CHALLENGE

THROUGH AUG. 11

The program kicked off in June, but it's not too late to take part. Family teams complete challenges at various parks and outdoor destinations, like photographing nature at the Green Spaces Alliance or answering trivia questions throughout the San Antonio Zoo. Prizes will be awarded at the closing ceremonies Aug. 11 at Joske Pavilion in Brackenridge Park. texasnaturechallenge.org

EXHIBIT

DESIGNED FOR ROYALTY—STAGING THE CORONATION

THROUGH AUG. 26

From bejeweled Fiesta gowns to coronation stage designs, see the ornate garments worn by royalty, such as the deep purple velvet gown with gold bees worn by Marcella Leanora Heard Billups, Princess of





the Glory and Grandeur of France, in the 1993 Court of the Napoleonic Empire. Witte Museum, 3801 Broadway, 357-1900, wittemuseum.org

THEATER

THE IMPORTANCE OF BEING EARNEST

THROUGH AUG. 26

Director Allan S. Ross brings the Oscar Wilde's revered satire on Victorian-era social norms to the Classic Theatre. 1400 S. Alamo St., 589-8450, classictheatre.org

THEATER

HELLO, DOLLY!

JULY 20 - AUG. 19

The beloved Broadway classic is packed with well-known melodies. The former Tony Award's Best Musical follows Dolly Gallagher Levi through her adventure in New York City as she plays matchmaker for the irritable Horace Vandergelder. San Pedro Playhouse, 800 W. Ashby Place, 733-7258, sanpedroplayhouse.com



ART

ARTSPACE AFTER HOURS

AUG. 2

Love chatting about art over evening drinks? Meet like-minded friends and get a behind-the-scenes look at *New Works: 12.2* featuring Leslie Hewitt (New York, N.Y.), Jacco Olivier (Amsterdam, The Netherlands), and Mike Osborne (Austin). Call to reserve your space. Artpace, 445 N. Main Ave., 212-4900, artpace.org

OUTDOORS

DOG DAYS OF SUMMER

AUG. 4-5

Bring your leashed canine companions for a walk on the vast grounds and for lunch at the Carriage House Bistro. Have your dog microchipped by the Animal Defense League, adopt a new pet or enter yours in a contest. Botanical Garden, 555 Funston Place, 829-5100, sabot.org



MUSIC

KISS & MOTLEY CRUE

AUG. 5

They lacked inspiration when naming their 40-date North America trip "The Tour," but there's nothing bland about these iconic groups. In San Antonio, they'll prove they still rock hard, decades later. AT&T Center, 224-9600, attcenter.com



THEATER

WHO'S AFRAID OF VIRGINIA WOOLF?

AUG. 9 - 26

Watch as a cast of four dives deep under the witty banter of the characters and into the secrets and despair that underlie their relationships. Under the direction of Roberto Prestigiacomo, the Trinity cast takes on Edward Albee's seminal work, which won the 1963 Tony Award for Best Play and became a Broadway hit. Attic Theatre, Trinity University, 999-8524, atticrep.org



MUSIC

CORY MORROW WITH BRIAN KEANE

AUG. 15

End summer in a sweaty mass of country fans at the last free show of the County Line's 2012 Live Music Series. Now in its 12th year, the series brings Texas' favorite crooners, like Cory Morrow, to benefit the San Antonio Food Bank—canned food or monetary donations are requested. County Line Bar-B-Q, 10101 I-10 W., 641-1998, countyline.com

FAMILY

DISNEY'S ALADDIN

AUG. 15 - SEPT. 22

Travel to "A Whole New World" in this bilingual (Spanish and English) rendition of the Disney's 1992 film. A princess and her love meet on the streets of Agrabah and rise above social barriers—sometimes with the help of a flying carpet. Magik Theatre, 400 S. Alamo St., 227-2757, magiktheatre.org

Figure 9:

In This Issue
September 2011 ★ Washingtonian.com



9 Capital Comment
Carving MLK's words in stone . . . Michele Bachmann's law school . . . What's with the giant martini? . . . DSK's Washington lawyer . . . Why gutters are hot . . . Books in the White House . . . Cissy Patterson and other good Washington reads . . . Chatting with the buyers of Politics and Prose . . . The new *New York Times* bureau chief . . . Summer coolers.

30 Where & When
Andy Warhol around the Mall . . . Arabs Gone Wild at Lisner . . . Kronos Quartet at Clarice Smith . . . The Fillmore opens—with Mary J. Blige—in Silver Spring . . . *Les Misérables* comes to the KenCen . . . *Peter Pan* at Wolf Trap . . . 9/11 remembered at American History . . . Toni Morrison and more at the National Book Festival.

41 Hire Smart Cronies
A husband-and-wife writing team talk about why political patronage matters, the difference between journalists and academics, and what it was like to grow up with William Safire. Interview by Garrett M. Graff.

47 The Banker
Tim Massad oversees one of the most unpopular government programs in history, but surprisingly he's making money for the taxpayers. By Luke Mullins.

121 Saving on Home Repair
Need your carpets cleaned? A room painted? Here are exclusive reader discounts for work around the house—including a big renovation. By Sherri Dalphonse.

123 Makeover Magic
Three women, three wardrobes that weren't working. It was time to call in the pros. Plus—how one expert gave a wardrobe new life and consultants who make dressing for any occasion easier. By Sarah Zlotnick and Kelly DiNardo.

137 Best of Bethesda
In downtown Bethesda, you'll find very good restaurants and upscale boutiques alongside mom-and-pop stores and a long-standing farmers market. Here are our picks for the best places to go. Edited by Mary Clare Glover.

159 Benefits
Good times for good causes in September. By Katharine Ragsdale.

160 Luxury Homes
Former Redskin Shawn Springs collects a bundle in McLean. Plus—power couple Michael Kinsley and Patricia Stonesifer spend \$2.5 million in Dupont Circle.

179 A Home for Spike
When an American contractor in Afghanistan fell in love with a stray dog, she knew that she couldn't leave the animal behind. By Kris Coronado.

191 Board of Education
Skateboarding helped Darren Harper escape a life of dealing drugs. Now he's taking his message to the streets. By Jason Koebler.

192 One Last Time
How do you say goodbye to the family house after 50 years? By William O'Sullivan.

Cover photograph by Scott Suchman; food styling by Lisa Cherkasky

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4 | WASHINGTONIAN SEPTEMBER 2011

Figure 10:



VOLUME 48 ★ NUMBER 3

IN THIS ISSUE

12 **EDITOR'S LETTER** Out of the spotlight.

15 **CAPITAL COMMENT**
Hollywood's biggest Washington movie goofs . . . A constantly moving portrait of today's power players . . . A GDP superlawyer's losing streak . . . Where the sharply dressed men shops . . . Investigative reporting is alive and well at the Post—on the editorial page.

24 **ANATOMY** Landing at Reagan National.

26 **BEHIND THE SCENES** Crafting the presidential seal.

28 **PARTIES** Despite the election, one bash after another.

31 **WHERE & WHEN**
Million Dollar Quartet at the Kennedy Center . . . *Les Misérables* at the National . . . *A Christmas Carol* at Ford's . . . *Septime* Webre's *The Nutcracker* at the Warner . . . *Les Liaisons Dangereuses* [in French] at the Lansburgh . . . Handel's *Messa di Gloria* at the KenCen and Strathmore . . . Judy Collins at the Birchmere

I.Q.

37 **PROFILE** The bean counter in chief.

45 **TECHNOLOGY** America's master timekeeper.

50 **WHAT MADE ME** Denyce Graves on being yourself.

LIFE

119 **WINTER HIGHS** A guide to the area's best places to ski, snowboard, snowtube, and have other fun in the snow.

123 **SECRETS TO LOOKING YOUNG** Washingtonians aren't asking doctors to make them appear 20 years younger but to do something subtler—take five or ten years off. That, experts say, is easier than ever.

139 **HOW TO GIVE WISELY** There are many good charities to choose from. Here's a guide to help make sure you're donating to the worthiest causes.

TASTE

143 **BORDEAUX BEAUTIES** *Canelés*, our new favorite sweets, marry the lightness of crepes with the crackling sugar of crème brûlée.

144 **YEAR IN REVIEW** In 2012, the most exciting eating was from food trucks, neighborhood spots, even a Clarendon apartment. Plus—our favorite trucks, notable markets, shandies, umbrella stars, a cocktail king's new venue, and great sandwiches.

HOME

155 **WHAT'S NEW IN OLD TOWN** A stroll through the historic neighborhood reveals fashionable boutiques, cutting-edge art, and some of the area's best dining.

170 **LUXURY HOMES** A five-bedroom house with elevator and a chef's pantry in DC's Berkley neighborhood goes for \$4.8 million.

181 **PETS** He wanted to adopt, but he didn't plan on bringing home a pit-bull mix that would turn him into an advocate for the breed.

192 **AIMING FOR THE HEART** She's a pacifist. Her husband works for the Marines. What did he want for his birthday? To go on a mission with her.

p. 152

"If the past few years have been a boon for burger fans, 2012 was a banner year for lovers of a good old sandwich. Here are a few of our favorite newcomers."

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The Washingtonian, December 2012, page 4, post-redesigned TOC