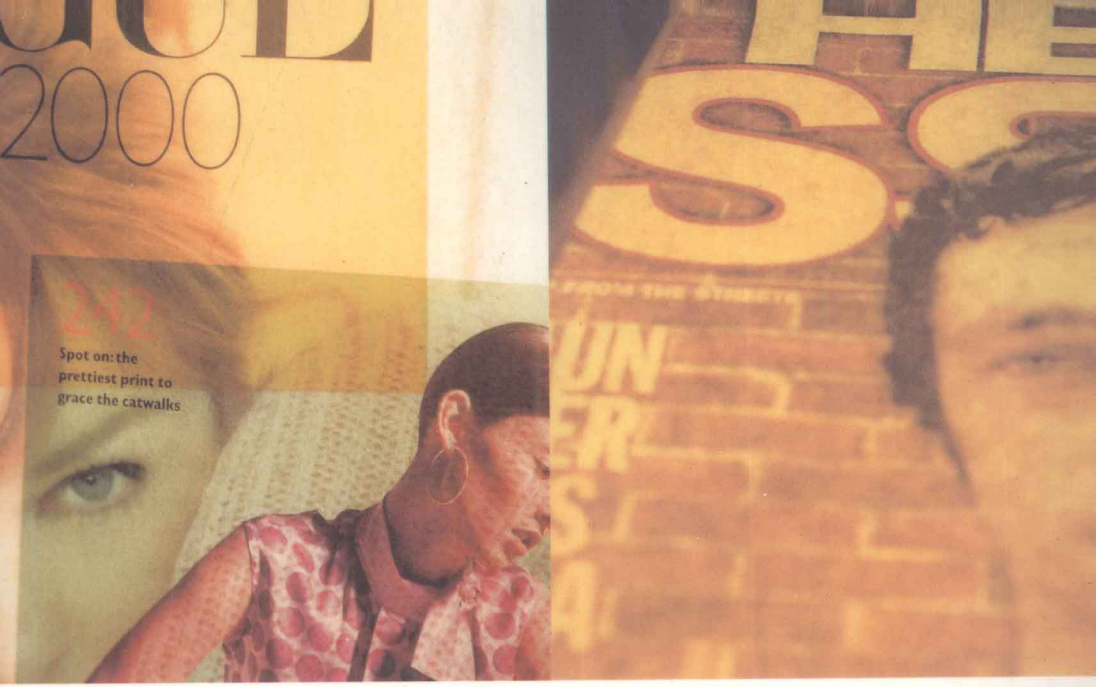
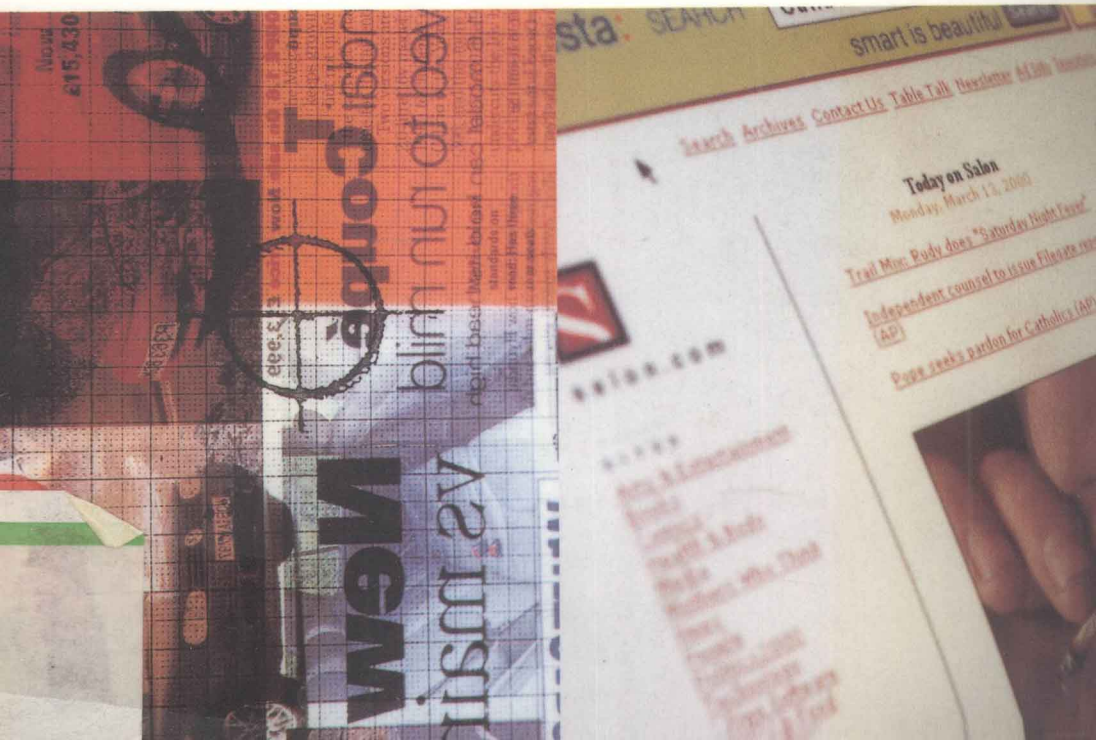


THE MAGAZINES HANDBOOK

JENNY McKAY



The Magazines Handbook

Jenny McKay

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This book is for my mother,
Eileen McKay,
who bought me my first magazines

Gladly wolde he lerne and gladly teche
Geoffrey Chaucer

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The day **Tim Holmes** started his first magazine job the management decided to close the magazine down. Undeterred, he moved on to EMAP Nationals, where he was fortunate enough to work with talented people who taught him all he needed to know to start his own publishing company. After nine years he sold up and now teaches and researches magazine journalism at the Centre for Journalism Studies, Cardiff University.

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Contents

1 Introduction

> If a sermon be ill grounded, if the Preacher imposes on us, he trespasses on a few; but if a Book Printed obtrudes a Falshood, if a Man tells a Lye in Print, he abuses Mankind, and imposes upon the whole World, he causes our Children to tell Lyes after us, and their Children after them, to the End of the World.
>
> Daniel Defoe

Magazines have been an essential part of my life since I bought my first pocket-money copy of *Robin* to read the latest adventures of Andy Pandy. From Andy I moved on to *Bunty* with her cut-out paper dresses and I remember my first disappointment with cover-mounts when a magazine called *Princess* was launched with TV adverts promising a princess outfit to wear. This, as it turned out, was only for a competition winner and not something you could pick up at the newsagent.

Illustrations in another girls' magazine for a story called 'Judy swims to Fame' left me thinking for months that men with chiselled features and blonde hair were apt to be called 'fame', a word I hadn't hitherto encountered. A magazine called *Petticoat* left me with the conviction that every girl in the world but me had a collection of twenty pairs of identical court shoes in different psychedelic colours. With further dismay I learnt from grown-up magazines that one of the world's ten best-dressed women spent at least ten minutes every day plucking the individual hairs on her legs. Fortunately, I'd already discovered *OZ* and *New Society* by this time so I was able to change magazines.

At school I worked on the staid annual magazine. The editorial dilemma we faced was whether to abandon the old-fashioned printer and move to a new printing company which could do exotic things with photographic reproduction. A school cruise to the Caribbean saw my contributions appear in a magazine called *Aqueous Humour*, devised as a way to keep us amused for the ten days' uninterrupted sailing at the end of the trip. This magazine was reproduced on an antiquated Gestetner machine. From there to university where I regularly read *Spare Rib*, obscure journals about medieval literature, *Vogue* if I could borrow a copy, the Survival Society newsletter and the student magazine I eventually edited, *Isis*.

Anyone who has worked in student journalism will know what it is to go without sleep for three nights in a row, to beg multinational companies for money, to encounter the joys and limitations of PR at first hand, and to argue about who spilled the Cow

Gum over the typewriter or, the modern equivalent, beer over the keyboard. Student journalism convinced me I wanted to work in magazines and left me with that inability to walk past a news-stand without stopping that will be familiar to readers of this book. If it's not, then maybe you're reading the wrong book.

I now find myself living in a house filled with magazines of all sorts. Seven people with completely varied interests in music, fashion, entertainment and sport live here. The ages span fifty years. A five-minute survey revealed the following recently bought titles in a list which does not include any that are here for research purposes alone, nor does it include newspaper supplements: *Adbusters*, *Ms*, *Brill's Content*, *Time*, *The New Yorker* from the United States; *The Big Issue Scotland*, *Dirt*, *Later*, *Vibe*, *Muzik*, *M8*, *MBUK*, *The List*, *Radio Times*, *Melody Maker*, *NME*, *Flipside*, *Shoot*, *Young Scientist*, *Bird Life*, *The Jam*, *FBX*, *Reportage*, *Granta*, *Playdays*, *Pingu*, *Toybox*, *High Life*, *Total Film*, *The Spectator*, *Music Week*, *Music and Copyright*, *European Journal of Cultural Studies*, *Screen*, *Popular Music*, *British Journalism Review*, *Product*, *Parallax*, *Hello!*, *Condé Nast Traveller*, *The Beano*, *London Review of Books*, *Critical Quarterly*, *The Wire*, *Press Gazette*, *Trouble and Strife*, *Red Herring*, *Cover*, *New Statesman*, *Prospect*, *Mslexia*, *Birds*, *Private Eye*.

Maybe such a range is not typical but I can think of homes which come close. Nor is it that surprising when you consider the average newsagent stocks about 450 titles and even that's only a small fraction of the total number of titles published in the UK. So what is it about magazines that there are so many and that they are being bought in increasing numbers?

Why are magazines so popular?

The most immediate answer is that people like to read them for information and entertainment. The popular illustrated general magazines such as *Picture Post* may have gone (although *Reader's Digest* still sells 1.5 million in the UK alone, 27 million worldwide) but in Europe there is still life in the general weekly magazine formula as the continued success of *Paris Match* and *Stern* shows. Nowadays what magazine publishers claim as one of their strengths is their ability to identify niche markets. They can profitably produce publications for quite small groups of people whose shared interest may be as obscure as smoking cigars (*Cigar Afficionado*) or keeping carp (*Koi Carp*). More popularly they can produce magazines such as *FHM* which within a few years of its launch reached a circulation of three-quarters of a million.

Information may be anything from how to maintain your mountain bike (*MBUK*), the best place to go to learn windsurfing (*Windsurfer*) or an explanation of the options for Nato in the Balkans war (*Time*). Nor is the information all in the editorial. Many magazines provide a wealth of information through their adverts, particularly the classified ones. Sports magazines list dealers specialising in arcane equipment; interior decoration magazines are good places to look for suppliers of furniture or flooring; wildlife magazines provide useful addresses for ecotourist travel and suppliers of birdseed.

The magazines which cater for special interests or hobbies act as a substitute or extension of the reader's own social circle of like-minded people: if you're the sole 14-year-old fan of dance music in your village, then you catch up on the general gossip with your *Source*. This function is also part of the appeal of the Internet, and chat rooms in particular, where there is the added advantage of a more direct contact with

other people. The business or trade press equally circulate information to those who share an interest in a particular field.

What constitutes entertainment is even more varied. It might be joky pictures of celebrities (*More!*), pin-ups of bare-breasted girls (*Front*, *Loaded*, *GQ*) or of red-breasted mergansers (*Birds*, *BBC Wildlife*), profile articles about politicians (*New Statesman*) or sportsmen (*Shoot*), romantic fiction (*The People's Friend*), quizzes, horoscopes, personal columns or real-life stories of the 'My best friend stole my husband so I bedded hers' variety (*That's Life!*). Sometimes reading magazines even becomes a group activity when friends choose to chat together about what they've read.

Another appeal of magazines is that they act as a badge of the reader's allegiance to certain values or interests. Just as a rap fan wouldn't be seen dead with a copy of *Smash Hits* under his arm, so a reader of the feminist magazine *Ms* would know she had wandered into alien territory if she found *Playboy* on the coffee table next to *Penthouse.* This aspect of magazines is not confined to readers with minority interests. Jane Reed, who was editor of *Woman* in the 1970s, put it this way: 'A magazine is like a club. Its first function is to provide readers with a comfortable sense of community and pride in their identity' (Winship 1987: 7). There's a lot of truth in this idea that magazine readership can create a sense of belonging to a wider group although what she says is not quite right in that the first function of most commercial magazines is to make money for the publishers: a loyal readership is essential for this and what Reed describes is just one strategy editors have as they struggle to create and maintain that readership. There are, of course, also magazines whose publishers don't have any interest in making money. Fanzines in music and sport, for example, are usually put together by fans for other fans, simply to share the love of a particular sound or club. But even these have a connection with the commercial world of magazine publishing: James Brown, who has been editor of *Loaded* and *GQ*, began his career by publishing his own fanzine and in 1999 set up his own publishing company.

Who should read this book

This book is for people who want to work as magazine journalists. It's also for people who don't yet know which branch of journalism they want to work in. The uncertainty doesn't matter. As the chapters on careers and training make clear, career paths are now far more flexible than a generation ago and there is a lot of movement between the various media. This means there may also be people who have been working as journalists in one of the other media who find themselves joining a magazine or looking for work on one. The book should be useful for them too. While writing it I have tried to keep the requirements of these different kinds of readers in mind, while aiming to write a book which university tutors in journalism will find useful both for the information it provides and for the issues it raises.

Where information is concerned one problem is that some of the detail changes very fast, as with any twenty-first-century industry which is subject to market forces. I'm thinking here of things like who edits or owns which magazine and which sectors of the consumer market are flourishing or wilting, rather than what constitutes a good piece of feature writing. For this reason, where I have given examples from specific magazines or companies I have tried to place them in a general context and also tried to make clear where the kind of information I am discussing comes from so that students can trace the most up-to-date figures for themselves.

Where issues are concerned it is important to make clear that this is not something that always forms part of a journalist's training. Increasingly it does, since university courses in journalism got underway in the UK in the early 1970s. But there is still suspicion in some editorial offices that training, even for graduates, is about teaching people how things are done (and have always been done) rather than allowing any discussion about why they are done that way and whether there might be other ways of working. Academics are criticised for asking too many questions about the practice of what I would call a craft or trade but some like to call a profession. I wouldn't deny that some theoretical academic debate can miss the point either through being too earnest or through a lack of common sense. However, my own experience as one who trained and worked as a journalist, who has taught journalism skills for several years and has also read much of the recent academic work on journalism, is that some of it can be of great help to trainee journalists, even if that's not its purpose. If someone had offered me Galtung and Ruge's article on the structuring and selecting of news while I was training as a reporter, I would have understood much more quickly what the news editor was trying to say about news values. (See Chapter 7 and Galtung and Ruge 1973.) Besides, the media are influential both in determining what issues get a public airing and in the way they comment on and shape the discussion of those issues. It is important, therefore, that the choices they make about what is significant, the agenda they help to set for the rest of society, should be open to question from both those who want to work as journalists and those who, as media commentators or as academics, study what journalists do.

Magazine or newspaper journalism?

One curious thing about magazine journalism is how much less academic attention it has attracted than newspaper journalism. (This holds true for all aspects of magazines that academics might study: history, ethical issues, influence of regulatory bodies, language, sociology and so on.) Even attention from the general public is comparatively limited unless there is the spectacular firing of an editor or a fashion spread which causes offence. This neglect is reflected in the relative numbers of university training courses devoted to newspaper and periodical journalism. Never has journalism been so popular as a career choice for graduates but for most of them, and their careers advisers, journalism still means chasing fire-engines to daily deadlines or following politicians on the campaign trail.

There are understandable reasons for this. Hard news is seen as exciting, frontline and edgy, largely about war or crime or affairs of state. Magazines, with their less frequent deadlines, are thought to be light, less important and soft, largely about things that don't matter quite so much. Countless films and television shows, from *The Front Page* to *Drop the Dead Donkey*, feature wise-cracking, cynical, hard-nosed newshounds. But the magazine offices portrayed by popular culture are filled mainly with the fragrant folly of the sitcom *Absolutely Fabulous*.

Part of the problem may be that the word 'magazine' implies 'women's magazine' to many people, even though that must surely be changing now that there are so many lifestyle magazines aimed at men. Anything produced specifically for women has traditionally been accorded less value than that which is otherwise regarded as the mainstream. But the consumer magazine market includes a majority of publications not targeted at women and is too important to dismiss. Consumer magazines, according to the Periodical Publishers Association (PPA), are those which provide leisure-time

information and entertainment. In the UK there are, according to PPA figures, 3,174 publications which fall into this category and almost double that number of magazines fall into what's known as the business-to-business sector and used to be called the trade press. That's another 5,713 titles. Clearly this is a thriving market but it is much less visible than the consumer market because so many trade publications are sold by subscription: people see only the ones related to their own fields of interest.

Taken together, then, these two sectors (consumer and business-to-business), with a total turnover approaching £6bn, form a strong magazine industry. And it's not just in the UK but in many other countries where new markets are opening up (see Chapter 16). According to government figures the periodicals and journals sector of the UK publishing industry provided employment for more than 53,400 people at the end of 1996 compared with the newspaper industry which employed around 47,000. The trend here is significant too: for magazines the 1996 figure is a rise of more than 9,000 in three years; for newspapers it represents a fall of 6,000 (Department of Culture, Media and Sport 1998: 086).

Another under-reported statistic is that more than half of all journalists in the UK are employed in magazines rather than newspapers (Delano and Henningham 1997). In his book *News and Journalism in the UK* Brian McNair looks as if he is about to redress the balance of significance as between newspapers and periodicals: 'No overview of the British print media would be complete without some reference to the periodical sector: those weekly, fortnightly, and monthly publications which straddle the boundaries between journalism, leisure, entertainment, and business.' Yet there is something dismissive in that phrase 'some reference', given that the periodicals industry is considerably bigger than the newspaper industry however you measure it (Department of Culture, Media and Sport 1998: 086). McNair notes the journalistic emphasis of both *Private Eye* and *The Economist* but again with the idea that these are journalistic because they are about the common hard news preoccupations of economics and politics. This implies that much of the written material that finds its way into the more than 3,000 consumer titles and the 5,700 plus trade titles is not journalistic. I wouldn't challenge that view by citing the frothier lifestyle magazines but I would argue that there is a lot of excellent journalism being pursued in periodicals, even if some of them are little-known trade publications such as *The Engineer* or what could almost be called 'alternative' magazines such as *New Internationalist* and *The Big Issue*. There are plenty of magazines which deal with serious subjects and demand of their writers the highest standards in writing and research.

In the USA, too, the magazine industry is not only healthy but flourishing. More than a thousand titles were launched there in 1998, a statistic that leads Peter Preston, former editor of *The Guardian*, to conclude that the future of newspapers, as they compete with electronic news, lies 'in targeting, in niche markets, in an extension of newspapers' attitude towards features' (Preston 1999). These are precisely the things at which the best magazines already excel.

Even if you use McNair's own criteria to define news, there are stories with economic and political implications being broken or followed through in the trade press with more expertise or thoroughness than some newspapers can manage. (*Computer Weekly*'s tracking of the evidence surrounding the Chinook helicopter crash on the Mull of Kintyre is a good example.) Furthermore, journalists who work for specialist publications are constantly asked by reporters who work for general newspapers to give quotes or background briefings or even write articles when a story breaks in their field of expertise.

What exactly is a magazine?

There are other reasons, too, for suggesting that newspaper and magazine journalism should be accorded more equal status. Journalists now move freely between the two media (see Chapter 2) and almost all daily and weekly national newspapers now bring along in their wake a selection of what can only be described as magazines. *The Sunday Times*'s colour magazine, launched in the early 1960s, was the first UK example and was soon copied by most of the other Sunday newspapers. These colour supplements contained a miscellany of articles including, typically, some hard-hitting coverage of social problems or of wars. But their stories were not tied to the same daily or weekly deadlines as the news sections and so gave their writers and photographers the chance to produce a more considered kind of work. The supplements were also printed on better quality paper. This, along with the coloured inks and the different size, meant that readers of the colour supplements, in the early days, would always have known that what they held in their hands was a magazine.

How much more confusing the situation is now. Many papers publish subsidiary sections which aren't glossy, which may be daily, which are a different size from the main paper and which, by virtue of not being tied to the hard news agenda, have a magazine 'feel' to them. Take *The Guardian*'s 'Weekend' or the *Mail on Sunday*'s 'Night and Day' sections: are they magazines? If not why not? The *M* section launched by *The Mirror* in October 1999 has all the characteristics of a weekly women's magazine but at a bargain price, given that it comes free with the newspaper. All these publications look like magazines.

For a definition of a magazine or periodical we could look to the industry body for help but it doesn't provide a full answer. The members of the Periodical Publishers Association are companies which know they produce magazines. But those newspaper publishers who produce publications such as the *The Times Saturday Magazine* (a weekly with heavy, glossy paper, full-colour photographs and illustrations, and a miscellany of stories) do not belong to it. So membership of the PPA can't help much with definitions. Whereas everyone knows more or less how to define a newspaper, the definition of magazinehood is much less distinct – so many kinds of journalism are published in magazines, so many kinds of journalists are employed on them.

If there can't be an exact and limiting definition of what goes into a magazine it is perhaps because the word was first used to imply something miscellaneous. Edward Cave, a printer and publisher, is usually credited with being the first to use the word magazine in the title of a periodical when he launched his *Gentleman's Magazine* in 1731. There were publications that we now would describe as magazines before that date, notably Defoe's *Review* and the first women's magazine, launched in 1693, called *The Ladies' Mercury*. But these were not, as far as we can tell, referred to as magazines. Gradually, after Cave's venture became well-enough known, the word magazine, which is related to the French word for shop, *magasin* (which in turn derived from the Arabic for emporium or warehouse of goods), acquired its modern meaning. Not only that, it has come to be used in other media, such as television and radio, to refer to programmes which provide a miscellany of stories within a limited field: *In Touch* was a 'magazine' programme for the blind on radio; *Tomorrow's World* is a television magazine programme about science and technology. Perhaps the description given by Ruari McLean in his book about magazine design is as helpful as any: 'A magazine is, usually, less ephemeral than a newspaper, less permanent than a book' (McLean 1969: 1). No one could quarrel with that as the 'usually' allows for exceptions to the rule.

Looking ahead

As we have seen, the magazine industry at the start of the twenty-first century appears to be in fine form. The introduction of computer technology to print publishing during the 1980s breathed new life into magazines, allowing them to experiment with design, to cut costs and, in theory at least, to shorten lead times. As so often with technological innovation, some predictions did not come true. It was assumed that as desk-top publishing became a financial possibility then there would be a burgeoning of cheap, alternative magazines produced by anyone who had something to say and the hope that someone would want to read it. This hasn't really happened and you could certainly argue that the development of the photocopier actually made more difference to the publication and distribution of alternative publications than did computerised setting (Atton 1999).

In the 1990s the great change was the arrival of the World Wide Web and the Internet. Forecasts about the possible effects of this on magazine publishers have been at wild variance. Some heralded it as the start of the collapse of magazines and even newspapers: who would need them once they could have a tailored digest of news and features stories ('The weekly/monthly Me') sent directly to their desks in electronic form? The funny thing about how wrong this prediction has so far turned out to be is that digests of the contents of magazines are increasingly popular (*The Week*, *The Editor*) but provided in hard-copy form as yet more magazines.

Publishers were then worried that they ought to keep up with everyone else by getting into web publishing but without really knowing what to do with a website or whether they could make money with one. As Tim Holmes shows in Chapter 12, publishers do now seem to have come to terms with the digital communication revolution. Some are generating extra business or building up databases, and the word from the USA is that there is money to be made in electronic publishing, especially in the business information field, either through advertising or through the direct selling of knowledge or products. Some publishers are merely providing an extra service to readers through their websites but by doing so are learning more about their readers' interests and improving public recognition of their brands.

The mood in the industry at the turn of the new century was, then, rather upbeat, as witnessed at the 1999 annual conference of the Periodical Publishers Association which represents 80 per cent of the UK market. The huge expansion of the business-to-business sector was much talked about and fields of activity such as brand extension, exhibition organisation and masthead programming were all thought to offer strong grounds for optimism. Many publishers are going global in their operations and many more are working across the different communications media with success. The frequency of launches was mentioned: in the first three months of 1999 *Heat*, *Later*, *New Eden*, *Chocolate Magazine*, *FBX* and *The Jam* were just a few and in 2000 at least five new monthly glossies for women were launched. Understandably there was less discussion of the closures such as *Options*, *Eat Soup* and *Cover*.

Magazine publishers boast that there is a magazine for every taste. In fact that's not true. There is certainly a magazine for many hobbies (reptile keeping in *The Reptilian*, embroidery in *Cross-Stitch*), and for many kinds of weird sexual obsessions as in, for example, *Leg Sex*. These publications represent niche marketing in the extreme yet some mainstream subject areas are hardly touched by magazines because their potential target audiences are not sought by advertisers. One obvious gap in the current marketplace is for magazines which deal intelligently and wittily with a much broader range of subjects for women and for girls than any of the current British ones do. Given that there are more than eighty magazines for women on the news-stands, it is surprising

how similar groups of them are. The competition in all sectors of the consumer market is fierce (there are at least twenty UK magazines devoted to home decoration for example) but for publishers the remedy seems to lie in further fragmentation of the market, rather than in consolidation of their products.

Scope of this book

Business and industry perspectives are dealt with in Chapters 15 and 16. For some reason these aspects of publishing life are largely ignored in the training of newspaper journalists but thought by many to be essential for magazine journalists. I think it is useful for workers in any industry to have some idea about how it is financed and what problems are currently worrying the owners and managers. For magazine publishers at the turn of the new century, as I've already mentioned, the impact and potential of the Internet is one concern. So too is the effect that changes in the pattern of retailing in the UK may have on magazine distribution. Will supermarkets drive local CTNs (the industry's name for confectioner, tobacconist, newsagent shops) out of business? Will they be willing to stock such a wide range of magazines as the CTNs? Another, raised by Felix Dennis of Dennis Publishing, is the functional illiteracy of a quarter of the nation's teenagers: 'How many magazines will they be reading in ten years' time?' he asks. A further worry, voiced by Dennis, is the environmental impact of destroying so many trees to produce magazines. Even if publishers don't worry too much about that, he implies, the environmental lobby will and this could eventually have an impact on sales especially now that an electronic alternative is available (*Press Gazette* 21 May 1999).

From outside the industry concern is regularly expressed about the content of magazines. There has long been discussion about the limitations of the material published specifically for women. Criticisms include worries about the possible bad effect on women (especially young women) of a literary diet of little but beauty, fashion and titbits of gossip, whether about celebrities or 'ordinary' people. This kind of argument can be patronising to women, assuming as it sometimes does that they read little else or that they need more protection and education than men.

There is, too, a strong strand of feminist criticism which argues that by their very nature magazines aimed at women do acquire a role as shapers and definers of what women are and how they are perceived (Ferguson 1983; Greer 1999; Macdonald 1995 and many others). If that's so then it does matter what images of women are provided by these publications and what social roles women and girls are seen to play in them. Some commentators have also analysed why the subject matter of commercial women's magazines is, on the whole, so limited and have looked at what this means in terms of what is left out of magazines (Steinem 1994).

There are also commentators who have decided that consumer magazines are not influential because their readers don't take them seriously, using them merely as light relief from busy lives (Hermes 1995). These points will be discussed further at appropriate points in the following chapters although I'll now declare my own position. First, I believe magazines do wield a strong influence over their readers. I base this on common sense, my own experience and, much more convincingly, on the research undertaken by publishers and advertisers. Second, I am firmly on the side of Cynthia White who argued in her Royal Commission report that magazines should cover a much wider range of subjects the better to prepare girls and women for life in a real world instead of one bounded by agonising over how they look and how to cope with domestic

drudgery. She was writing in the mid-1970s but her conclusions are, regrettably, still valid (White 1977).

Third, I take what might be called a traditional feminist position in that I find the picture of women's lives to be gleaned from reading many women's magazines disheartening as well as unrealistic even allowing for a bit of fantasy and plenty of light-hearted fun. The underlying assumption of so many publications is that women are obsessed by their appearance and with good reason as that is what will define them in the eyes of the world. The argument here is also commercial as American feminist editor Gloria Steinem described in 'Sex, lies, and advertising' (Steinem 1994): lack of confidence about looks leads to expenditure on clothes and cosmetics, without which consumer magazines would not exist. (It will be interesting to see whether men's lifestyle magazines will convince men to spend as much time, energy and money on their appearance as women are now expected by editors to do.) Romance and marriage have been pushed aside since White was writing it is true, but they have been more than replaced by sex dressed up in various guises on the problem pages, the fashion pages, the general features and the health pages. Nothing wrong with that if people want to read about it but it is the fact that there is so little in the way of debate about anything vaguely contentious (as opposed to prurient) that gives rise to criticism.

Added to that now is the well-publicised concern over how explicit sexual material is being used, with great success in the case of the newish men's lifestyle titles (and mixed success in the case of magazines for teenage girls), as a means to boost circulation. A regulatory framework had to be set up by the PPA in 1996 following questions in Parliament about the material being sold to young teenage girls (McKay 1999). The issue of the sexualisation of lifestyle magazines is covered in Chapter 17.

In one book it is not possible to discuss every aspect of writing, editing and publishing that might interest journalists who want to work in magazines. This is because the range of titles is so varied that there are not many general points that cover every case. Consequently it is not really possible either to give representative examples of texts. Instead I have referred to a wide variety of periodicals on the assumption that where this book is being used as part of a course, tutors and students will want to find their own examples to illustrate (or, indeed, challenge) the points made here. What I have tried to do is to concentrate on the areas that are most important for a beginner to know about.

One of the differences between newspaper and magazine journalism is that there are certain agreed things that news reporters need to know how to do and among these, apart from newswriting, are included some features writing and some subbing. Even within newspaper offices, though, a basic reporter's training will not now make provision for all the kinds of writing and editing that the magazine sections of newspapers require. Yet most journalism training is taken up with the inculcation of news values and the skills required to write hard, or hardish, news stories. This book doesn't, therefore, seek to cover the same ground as newspaper journalism training books for the simple reason that there are several of these and there is much less available to the magazine journalist.

An elementary knowledge of government is an essential part of a news journalist's training. While it may well be useful knowledge for magazine journalists, no one could argue that they all need it and indeed most editors and publishers I've spoken to said if there has to be a choice they think it is more important for all their staff to know something about the magazine publishing industry than about the mechanics of government. Again, the ground is covered in most newspaper training books as well as in the books by Ron Fenney and others recommended at the end of Chapter 5.

There is, however, no doubt at all among editors about how important it is for all their staff to have a knowledge of the law as it affects journalists. For this reason Chapter 18, written by Anthony Richards, is devoted to the subject. Although many magazine journalists will pass an entire career without attending a criminal court or an inquest there are nevertheless aspects of the law about which everyone who ventures into print ought to know.

This book is written primarily for journalists who work in magazines, so it doesn't attempt to explain how advertising sales executives do their job or indeed what magazine designers or photographers or stylists need to know. It does, though, include chapters on magazine design (by Tim Holmes) and on picture editing and illustration (by photographer Tom Ang). These chapters provide an introduction to how the experts in the visual aspects of magazines approach their task so that the writers and subeditors who work with them will have an informed understanding of how certain decisions are made. Many magazines have small staffs, and writers and subs on magazines are therefore more likely to be involved in decisions about the look of their publications than they would be on many newspapers.

Chapter 11, which looks at subediting and production, concentrates on aspects of writing and presentation. It does not venture into the realms of computer software. It's true that many subs these days will need to know how to use QuarkXpress but it would be impractical for a general book such as this to attempt to teach it in one chapter. The practicalities of an individual system are best taught by computer specialists, so the aspects of subediting in Chapter 11 are, broadly speaking, the ones that apply whatever software (or indeed whatever technology) is being used to produce a magazine.

Because there is so much variety in magazine content readers will find plentiful references to further sources of information and an extensive bibliography to help them explore the areas that interest them most. At the end of each chapter is a list of books which are recommended to supplement the points made in the text. Full bibliographical references for these are made in the Bibliography. I have included wherever possible references to examples of good journalism in the hope that these will act as a kind of inspiration about what it is possible to achieve as a journalist. One thing that puzzled me as a trainee journalist on a hotly competed for graduate training scheme was that there was no discussion of the best journalistic writing or of the literary value of journalism. In my own teaching I have always tried to go against this tradition by urging journalism graduate students to read good journalistic writing whether from among what is current or from anthologies. So I make no apology for including in these pages references to writers who with courage, grace or skill open windows on the world, which is the most important thing a writer can do for me.

I would like to be able to recommend a comprehensive history of periodical journalism, but it doesn't yet exist. Those who are interested to know what has gone before, once they have exhausted Cynthia White on women's magazines (1969) and David Reed on popular magazines from 1880 to 1960 (1997), will have to browse in general press history journals and books, some of which are listed at the end of this chapter. For current coverage of the magazine world students should look regularly at *Press Gazette, Private Eye*, and *The Guardian*'s 'Media' section on Mondays as well as its supplement, 'The Editor', on Fridays. The American monthly *Brill's Content* is not too hard to find in the UK and provides information and comment about what is going on across the Atlantic. At the back of the book there is a glossary of technical terms, a list of addresses and a bibliography, divided into three sections.