

PITCH TO PROOF:
EDITORIAL WORKFLOW AT NUVO MAGAZINE

by

Kristin Ramsey

B.A., Simon Fraser University, 2010

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A P P R O V A L

NAME: Kristin Ramsey

DEGREE: Master of Publishing

TITLE OF PROJECT: Pitch to Proof: Editorial Workflow at *NUVO* Magazine

SUPERVISORY

COMMITTEE:

Mary Schendlinger
Senior Supervisor
Senior Lecturer, Publishing Program

Roberto Dosil
Supervisor
Senior Lecturer, Publishing Program

Katie Nanton
Industry Supervisor
Assistant Editor, *NUVO* Magazine
Vancouver, British Columbia

DATE APPROVED: April 17, 2013

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A B S T R A C T

This report examines editorial workflow at *NUVO* magazine, a lifestyle quarterly for the Canadian sophisticate. The report discusses magazine editorial standards in Canada; presents a case study of *NUVO*'s editorial philosophy, mix, and structure; and tracks the life of a story from initial idea to final page proofs, recommending best practices at each stage of the editorial process. The report also examines special considerations for a quarterly publication, including its timeliness, the scheduling of the editorial workflow throughout a three-month period, and audience retention between issues. Lastly, the report considers the move to online content and how evolving technology in publishing is helping, changing, expanding, and challenging the editorial process. It looks at both the threats and opportunities for *NUVO* magazine as it increases its digital presence in 2013 and proposes additions and modifications to its editorial workflow. All figures and statistics are accurate as of August 2012.

Key words: Editorial workflow; Substantive editing; Stylistic editing; Fact-checking; Copy editing and proofreading; Digital editing

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I N T R O D U C T I O N

The magazine is a fascinating medium. While magazines are (in many ways) transient items, the themes and ideas that writers, editors, illustrators, photographers, and publishers print in these serial publications are also timeless—they are shaped by, and contribute to, their context and capture specific moments in time. Magazines thus provide insights that are different from those offered by books and newspapers: their mix of long-form social commentary, cultural reviews, service content (such as product recommendations), photography, and advertisements targeted to the magazine’s readers offer a unique package from which certain priorities, patterns, issues, and norms of the time are made apparent. Magazines resonate with people, and can shape and steer their cultural appetites. To read certain magazines is to belong to a community of like-minded people, whether the reader lives the lifestyle or simply aspires to it.

NUVO magazine created a successful model for a high-end Canadian lifestyle publication in 1998. *NUVO* is a glossy, oversized, perfect-bound magazine, published quarterly, for the “inquisitive, culturally aware, well-travelled urbanite” (*NUVO* 2012). *NUVO* is based in Vancouver, British Columbia, though its reach (in terms of readership, distribution, and content) is national and international. Sister publication *MONTECRISTO* magazine is produced in the same office; it has a similar mandate, with a local Vancouver distribution.

Published in March, May, August, and November, *NUVO* has a print run of 50,000 copies per quarter, and is delivered to its audience via several distribution methods: controlled circulation to affluent Canadian neighbourhoods and preferred client lists of advertisers, placement in prestigious hotels and airline lounges, paid subscriptions, and newsstand sales in Chapters Indigo stores across the country (with a newsstand price of \$15.00 Canadian). A subscription to *NUVO* magazine costs \$59.00 Canadian for one year, \$89.00 for two years, and \$99.00 for three years. An international one-year subscription costs \$75.00 US in the United States, and \$100.00 US in all other countries. Most of *NUVO*’s distribution is in Ontario (46.2%), followed by British Columbia (19%), Quebec (18%), and Alberta (14%). The magazine is also distributed to Manitoba, Saskatchewan, Atlantic Canada, and a variety of countries worldwide. *NUVO*’s quarterly readership is 305,000 (1,220,000 annually), and each issue averages 6.1 readers per copy (Ibid.)¹.

The majority of *NUVO*’s audience is between the ages of 25 and 54 (62.5%), and genders are evenly split with 50.9% male and 49.1% female (Ibid.). *NUVO*’s readership is affluent and well educated: a *NUVO* reader’s average household income is \$144,250.00, and 71.5% are university graduates while 21.2% hold post-graduate degrees (Ibid.). With its premier content, advertising model that targets consumers with the financial position to invest in quality products and experiences (a niche

¹ All figures have been compiled from *NUVO*’s 2012 profile. This is a document circulated in-house and available upon request. The statistics have been compiled with information provided by the Canadian Circulation Audit Board and Millward Brown.

attractive to luxury advertisers), and independent ownership, *NUVO* is a bit of an anomaly in the Canadian market at this time; nonetheless, its editorial practices are applicable to publishing formats and outlets much different from it, and will be analyzed as such.

CHAPTER 1

NUVO's Editorial Philosophy and Formula

NUVO magazine is for the discerning Canadian sophisticate, and as such the voice of the magazine is intelligent and thoughtful, without being overly critical. The magazine has a 60/40 editorial/advertising ratio (all ads are full-page only) and strives for high literacy, with the goal to “create an editorial environment that is stimulating, evocative, entertaining, informative, and relevant to both the amateur and the connoisseur.” Subjects covered are as varied as food and wine, travel, fashion, design, architecture, business, automobiles, and culture (*NUVO* 2012). Two defining factors of *NUVO*'s audience are their level of education and affluence, both of which are high; they are busy professionals who appreciate both classic, well-established brands and cutting-edge products. It should be understood that the editors tacitly approve everything that appears in *NUVO* magazine (and in all *NUVO* content, including the monthly e-newsletter, *NUVO* News, and the magazine's social media channels)—coverage is thus a form of recommendation. As a general rule, all illustrations are original and commissioned for the magazine, as well as all cover images and feature stories photography.

NUVO has several departments, plus small and large features. Following the Social Scene round-up—*NUVO*'s version of society pages that cover galas, charity and corporate events—each issue opens with the Inquiring Minds department. This comprises short pieces on a wide range of topics, chosen to be timely, useful, and engaging (the first story is always an illustrated piece of narrative non-fiction). For example, in the Autumn 2012 issue, the Inquiring Minds section includes a reflection on the art of bartering, pieces on Montreal's Big in Japan (a new speakeasy-inspired bar), L.A.-based Handsome Coffee Roasters, the Barnes Foundation in Philadelphia, the cave cities of Cappadocia, Turkey, and a look at innovative projects underway at BMW Group DesignworksUSA.

This leads to another department, titled Pettegolezzi (Italian for “gossip”), which offers small bites of cultural information, including product snapshots, upcoming exhibitions, and special announcements. Following this, readers find the FYI department, which includes Travel, Food, Drink, Style, Music, Design, Technology, and Talent—each one page long, featuring someone or something particularly notable or timely in each subject. In the Autumn 2012 issue, the *NUVO* editorial team selected stories on the quieter pace of Nantucket in the fall for FYI Travel; the classic fall comfort food, pie, for FYI Food; and Spanish crooner Julio Iglesias for FYI Music, as he recently released his eightieth album, a greatest hits compilation.

Other standing departments are as follows:

Sentimental Traveller showcases a “literary travel journey,” much less about where to stay and what to do, and more about the writer documenting his or her experience in the country. This includes major tourist draws as well as spots off the beaten

track, as *NUVO* readers can generally afford (and are interested in) more than the typical hotel, spa, and continental breakfast experience. The writer reflects on the locale's cuisine, culture, and attractions.

Finance Matters is penned by a financial connoisseur and looks at various aspects of the world of money, including investments (in everything from bonds to fine art), property, insurance, and banking.

Chef's Table is a conversation with notable chefs worldwide, and is usually written after an in-person interview and visit to the restaurant featured.

Designs for Living is a broad department that includes topics related to the world of design, architecture, and innovation. Previous subjects have been the Shobac Cottages in Nova Scotia and the Absolute World towers in Mississauga.

Into Wine is written by wine critic Rod Phillips with a thematic focus that considers everything "from the grapes to the glass."

Ticket to Ride is *NUVO*'s automotive story, providing readers with insight into the industry and exploring the whole world of automobiles, whether designer wheels, specialty parts, professional drivers, or antique autos.

Jim Christy's Scalawags is a profile of one of the world's most colourful historical figures, from Emma Hamilton to Harry "The Hipster" Gibson.

Off the Shelf looks at literary trends and relates them to recommended reads, both fiction and non-fiction.

Looking Good considers an aspect of the beauty and skin-care industry (male and/or female), accompanied by a commissioned photograph of the product or practice in focus.

Each issue has a fashion or still-life editorial that showcases the trends of the season. *NUVO*'s art director and editorial team set the tone and look, select the photographers, stylists, models, and locations, and direct the photo shoot.

Last Writes closes the magazine. It is a creative non-fiction essay in which the writer shares a personal experience that has some broader application. The subject matter is varied, though the work is always autobiographical and original. An original illustration is also commissioned to accompany the piece.

The "well" of the magazine is the real estate of the feature stories, which range from approximately 1,800 to 2,500 words. Subjects are selected based on exclusivity, relevance to *NUVO* readers, timeliness, opportunity for original photography, the editorial mix for that particular issue (features on competing figures or companies in the same issue are discouraged), and, of course, the celebrity factor. For a feature

on Elijah Wood, *NUVO* was given access to the star, an exclusive photo shoot directed by the *NUVO* team, as well as an in-depth, in-person interview. This access is an important factor when deciding features for the magazine: *NUVO*'s features are usually human-interest profiles, and interviewing subjects in their environments (whether at home, backstage, in the office) drives these stories.

Feature story topics span the gamut of luxury lifestyle themes, and the stories tend to be about prominent figures or companies at the top of their field. Past subjects include actors Ethan Hawke and Naomi Watts, fashion designers Jean Paul Gaultier and Michael Kors, and musicians Andrea Bocelli and Chris Botti. While it is important for *NUVO* to showcase Canadian talent, it is also critical that it posits itself as an internationally reputable and knowledgeable magazine, and as such, a balance of Canadian and international content is necessary. *NUVO* therefore might feature a notable Canadian brand, like Canada Goose, and an international icon, like Chanel.

NUVO's issues are not themed, though content is seasonally based and dictated, of course, by availability. Feature stories are assigned to established writers but are often written by the editors themselves, as it is important for the editors to build relationships with key contacts in the industries *NUVO* features. Furthermore, there is an aura of exclusive access with stories penned by the editors of *NUVO* that readers appreciate.

NUVO's Editorial Structure

The *NUVO* in-house editorial team comprises three people: the editor, the assistant editor, and an editorial intern. *NUVO* also employs a copy editor and a proofreader who work outside the office, as well as a host of freelance writers and contributing editors (several write for every issue).

With a small team, the *NUVO* editors work closely with all departments: sales and marketing, circulation, art and production, as well as administration and accounting, 12 people total. It is up to the editors to keep staff informed about editorial content; therefore an editorial meeting is held with the other departments once an editorial calendar and production schedule have been confirmed (though minor changes may still be made), particularly so that sales and marketing may begin selling ad space and promoting upcoming issues. The *NUVO* editors also have longstanding relationships with notable writers and public relations (PR) professionals in Canada and abroad.

I was the editorial intern at *NUVO* magazine from May 16, 2012 until August 31, 2012. I began right before the newsstand date for the summer issue, and worked with the editorial team from start to finish on the autumn issue, leaving shortly after its release. My vantage point for this project report is thus shaped by the experience of being involved in the full cycle of production. Certain things, like the major feature stories for the autumn issue, were decided before my arrival, but I was privy to the decision-making process for several lead stories in the winter issue.

CHAPTER 2

From Conception to Final Page Proofs—Editorial Workflow at *NUVO* Magazine

Pitch Meetings

Every piece starts as an idea and a discussion of whether or not it works for the magazine. These ideas may come through as queries from writers or pitches from PR companies, or may be generated by the *NUVO* editorial team and then offered to qualified writers. When suitable pitches are received (usually via email), the editor or assistant editor forwards them to the editorial intern. These pitches are then printed, and set aside for a pitch meeting.

At pitch meetings, which happen about once a month, the editorial team sits down in the boardroom and goes through selected pitches in more detail. The editors evaluate how timely each pitch is—some stories will make it into the upcoming editorial mix, others might be accepted but slated for a later issue. A submission might even be set aside until the following year, if the content is appropriate. This is especially necessary with a quarterly magazine, as seasonal pitches that have just missed that season's issue must be postponed (or alternatively published in a different format, such as a post on Twitter or Facebook, or a small article in the e-newsletter). It is also important for a quarterly magazine that these ideas remain relevant and/or newsworthy throughout the shelf life of the issue. Occasions and events therefore fit as feature stories if there is a larger backstory that can be explored in a timeless manner. The Pettegolezzi section often includes small pieces on exhibitions, which must run for the full newsstand life of the issue. There is no point in a reader picking up the autumn issue of *NUVO* in November, only to read about an exhibition that closed the previous week.

Of course, the relevancy of the idea to *NUVO*'s audience is also an important discussion. Beyond that, the more exclusive a story is to *NUVO*, the more likely it is to be chosen, particularly for longer features. As mentioned before, a primary deciding factor for the selection of feature stories is *NUVO*'s access to the featured person, company, or product. The editors commission original photography for features, so the opportunity for an exclusive photo shoot and in-person interview is critical.

It is not unusual to get enticing pitches that are too closely tied to past stories: with only four issues a year, real estate is limited and the editors must keep track of what content is covered in the regular departments (particularly the FYI sections, Into Wine, and Ticket to Ride) to avoid duplication or overlap. It is also important to balance countries and regions, both in the travel sections and in all content generally. The *NUVO* editors maintain a database that lists all stories published since the magazine's first issue, including the title of the piece, a brief description, the writer, the issue, and the page number. This way, a quick keyword search (“command-F”)

allows the editors to quickly check whether a subject has been covered and when the article was published.

Another vital consideration for the *NUVO* editors is who will write the piece. Sometimes a great idea comes from a writer who just doesn't have the expertise to pen the story. Other times an interview opportunity comes up abroad, and therefore it is important for the editors to develop and maintain relationships with writers internationally who comprise the *NUVO* writing team.

The ideas that make it through are slated for an issue, and then put through *NUVO*'s systematic editorial process, outlined here.

The First Draft

Once the draft of the story is received, it is prepared to go through the editing process. All text is saved in a "Working Text" sub-folder in the root folder for that particular issue. A copy of the writer's original document is stored for safekeeping and reference, then a duplicate document is created, saved as version 1.1, and prepared for edits: usually the assistant editor formats the font (12 pt Times New Roman), uses the "find/replace all" command to correct small details (for example, two spaces after a period are reduced to one), and puts the date the copy was received in the footer of the document. Then comes the initial reading of the draft, during which the editors insert their comments, flag any glaring fact-checking queries, and make notes for the writer. If necessary, the piece is sent back for structural revisions. For example, one author submitted a feature story with a Q&A-style component, something *NUVO* doesn't include in its editorial mix, so the editors requested that the writer rewrite this section.

If a second draft is needed from the writer before the copy proceeds through subsequent edits, that draft is saved as version 2.1. *NUVO* has a numerical system for successive copies of drafts and proofs, which helps to identify where a certain piece is in the editorial process, keep track of who has made the latest changes, and ensure that all parties are using the current version of a document. The first number represents the number of drafts a writer has submitted. Usually this number remains "1," as many of *NUVO*'s writers are regular contributors and their first drafts are usually well written and suited to the magazine's readers without substantial revisions. Sometimes a writer needs to submit a second draft, and, rarely, a third draft (at this stage, a story would likely be killed or the editors would re-write as necessary). The second number represents consecutive edits done by the editorial team, and "FC" is added to the file path when that version has been fact-checked. For example, version 1.2 of a document includes revisions by the editors, and it is renamed 1.2_FC once fact-checked.

Substantive Editing

As with any standard editorial process, the first step is the structural edit, during which the content and organization are assessed and shaped. According to the Professional Editorial Standards guide (2009), the aim at this stage is to achieve “a logical progression of ideas, and a narrative or expository flow and shape appropriate to the audience, medium, and purpose, keeping in mind that the medium often determines organization” (p. 6). One of the most common practices at this stage is to flag fragments or paragraphs that the editors feel could be removed to make the piece stronger. Deletions and additions might be necessary to meet word-length requirements, and the editors will advise the writers accordingly. The editors might also rearrange the material to better guide the reader and improve the flow of the text.

In magazine editing, the type of piece also dictates what structure it should have—front-of-book pieces are informative and snappy; departments like Sentimental Traveller and Last Writes are longer, first-person narratives and thus have a story line. In other magazines, editors may pull out material from the story that would be better presented in another format: for example, a number-heavy section could be recast as a table; a long paragraph of service content, such as hotel recommendations, might be better presented as a sidebar (Ibid.). These formats are not published in *NUVO*, which focuses solely on long-form writing, so the editors refrain from this and rework the text in other ways. Lastly, the editorial team flags any questions of accuracy, making notes for the fact-checker.

Stylistic Editing

The *NUVO* editors also incorporate stylistic editing into their initial edit of any submitted text, reworking word choices to clarify meaning, improve flow, and smooth language. This might involve choosing the active voice over the passive voice (where appropriate), making unparallel constructions parallel, replacing general and abstract words or ideas with specific, concrete ones, and eliminating clichés and euphemisms (Ibid., 8). At this stage editors also remove superfluous words, unintended repetition, weak or misplaced modifiers (or unnecessary but overused modifiers, such as “past memory” or “personal belief”), the overuse of adverbs and adjectives, incorrect idioms, vague pronouns, and similar infelicities, and may tone down awe-inspired copy.

This is also the point at which the editors ensure that the copy matches *NUVO*'s overall tone, recognizing that there's a balance between fitting the voice of the magazine and respecting the writer's distinct writing style. It is important that the piece has the appropriate mood, rhythm, and pacing for its content, as well as its place in the magazine (a front-of-book article, a lengthy feature, or the final story in the magazine). Moreover, the function of the piece will shape any stylistic edits made—is it meant to be informative? Entertaining? Instructional?

The magazine's audience also affects stylistic editing decisions, particularly for Ticket to Ride, Finance Matters, Into Wine, and other thematic departments. The *NUVO* team assumes that its audience is informed in these areas, and the language used must be clear, informative, and engaging without talking down to readers and not too exclusive with industry-specific jargon to alienate them.

Fact-Checking

Once rewrites and edits are done, and the editors are satisfied with the structure and style of the piece, it is passed along to the fact-checker. As the editorial intern at *NUVO*, I was responsible for fact-checking.

It is important to check facts for several reasons: it helps publishers avoid legal trouble, it discourages errors from being published that compromise the credibility of the writer and the magazine, and it prevents mistakes from being added to the public record. Published material, particularly that published in print, has authority. Editors must therefore approach fact-checking with thorough care and caution. It doesn't take long for an error in one article to proliferate through databases, referrals, file-sharing, and social media; suddenly, the mistake is perceived as correct, or the line is blurred altogether.

Sara Lippincott, who worked in *The New Yorker's* fact-checking department from 1966 until 1982, once told journalism students, "once an error gets into print it 'will live on and on in libraries carefully catalogued, scrupulously indexed... deceiving researcher after researcher down through the ages'" (as cited in McPhee 2009, 59). Fact-checkers are the professional skeptics whose purpose is to prevent this from happening (Ibid.). According to Lippincott, "each word in the piece that has even a shred of fact clinging to it is scrutinized" (Ibid., 56). The fact-checker examines dates, historical occurrences, timelines, and the spelling of names. Fact-checkers should also watch for references to other works (whether or not the reference actually exists, and whether it is properly cited), and even more obscure considerations, such as seasonal ones. For example, does a certain flower actually bloom in a particular month? Is a writer's description of the weather in a certain place appropriate for that time of year? Fact-checkers also flag anything that could be libelous, watching for things like mentions of someone being fired, arrested, or convicted of a crime.

For the types of stories *NUVO* publishes, the editors consult PR contacts who check facts on behalf of the company, person, product, or place featured, and it is common practice to send them a list of compiled facts (though not the original text), asking them to confirm or correct each one. Nonetheless, PR people can get things wrong (understandable when confirming a list that can include thirty facts, if not more), particularly tiny details, and tiny details matter.

An integrated approach to fact-checking is therefore best—a combination of sourcing information in books, in encyclopedias, and on official or reputable websites

(like imdb.com for movies or amazon.ca for books), checking the product itself, if available (if a writer says a book is 216 pages, this can be verified by checking a hard copy of the book), contacting PR people (via phone or email, though email has the benefit of leaving a paper trail), and using Google's search tool. One of the best tactics is to copy every instance of a proper name in a Word document and paste it into Google's search bar. Your eyes will deceive you, especially with names or foreign words that repeat throughout a story. This quick copy/paste of each mention of the name in Google will confirm its spelling—Google's "Did you mean...?" will catch misplaced letters you might not see otherwise. Fact-checkers keep track of these sources and note which facts were verified where.

Making the ultimate decision when fact-checking can be daunting, particularly when equally reliable sources offer conflicting information. It is important to retrace your steps by as many alternative routes as possible in this case. This can be time-consuming, but when the magazine's credibility, reputation, and reliability are at stake, it's absolutely worth it. As McPhee notes, if an error gets into *The New Yorker*, "heat-seeking missiles rise off the earth and home in on the author, the fact-checker, the editor, and even the shade of the founder" (2009, 59). Not all reactions are this dire—most publications print a correction and apology in the subsequent issue—but no editorial team wants to be put in this position, and readers remember mistakes seemingly forever.

Copy Editing

Once the piece has been fact-checked and the editors have made any necessary corrections, it is passed along to the copy editor for a line edit. Sometimes this order will be reversed, and the piece will be copy edited first in case any inadvertent errors are introduced during copy editing (as even comma placement can alter a fact). At *NUVO*, though, copy editing usually follows fact-checking.

Magazines generally follow an established style guide and *NUVO* is no exception: the editorial team uses *The Globe and Mail Style Book*, the *Canadian Oxford Dictionary*, and their own in-house style sheet (which lists the editorial preferences of the *NUVO* team, such as the use of the serial comma) to inform any copy editing choices.

Copy editing is carried out to ensure correctness, consistency, accuracy, and completeness (PES 2009, 10). *NUVO*'s copy editor works remotely, which keeps the in-house staff smaller. According to Amy Einsohn in *The Copyeditor's Handbook* (2006), copy editors serve the needs of the author, the publisher, and the readers, who all share the same basic desire: an error-free publication (Ibid.). A copy editor must understand the rules of grammar and the principles of punctuation, and should correct any mistakes he or she finds.

A copy editor works on an author's manuscript before the piece enters the production stage. Depending on the nature of the text and the expectations of the

publisher and editorial team, a copy editor will choose how light or heavy a hand to apply. This is partially based on how egregious the errors are, how much time the editor has, what the budget will bear, and the editor's own instinct about how much intervention is needed (Ibid., 4).

When doing a mechanical line edit, copy editors watch for errors in such matters as spelling, hyphenation, capitalization, punctuation, quotations, cross-references, the treatment of numbers, the use of abbreviations or acronyms, the use of italics and bold type, the treatment of special elements (headings, lists, tables, charts, and graphs), and the formatting of footnotes or other documentation (Ibid., 5). While this mechanical editing is critical, there is also an important distinction between the rules of grammar and actual usage. Copy editors watch for words and passages that are incorrect, confusing, or inappropriate, knowing that sometimes writers or stylistic editors use unconventional spelling, diction, and usage on purpose for reasons of voice or style. A good copy editor can tell the difference, and knows when to leave the copy alone without imposing his or her own preferences on the writing. Choices about "correct usage" are informed by the audience (their expectations and level of knowledge on a given subject), the conventions in the field (wine terminology, for example), and the publisher's house style (*NUVO* avoids use of the word "perfect").

Some copy editors still work on hard copies of manuscripts with pens or pencils, using traditional markings for changes and questions. More commonly though, copy editors work on screen using the "Track Changes" tool in Microsoft Word, or the equivalent in other word processors, making traceable corrections directly in the manuscript and adding queries or recommendations using the "Comments" function. This is the case at *NUVO*—it streamlines the editing process and allows the copy to be exchanged easily by editors via email. Regardless of the approach, a copy editor must read the piece in excruciating detail—checking every letter, space, and piece of punctuation with care.

Approval of Copy and Page Elements

After the copy edit is complete, the text is sent back to the fact-checker with any remaining queries the copy editor has identified. Sometimes these may be details overlooked by the fact-checker; other times the copy editor will want to confirm that a change he has made has not altered a fact incorrectly. It is also good practice for the fact-checker to reread the document with the copy editor's tracked changes included to ensure he has not inadvertently made any factual changes (as mentioned before, even details as small as commas can alter a sentence's meaning).

Once these queries are addressed, the copy is approved and the editors decide on titles and other display copy. The aim is to give information about the article's topic and content in a clever way to entice the reader. The "hed" is an industry term for the title of the piece, and the *NUVO* editors will either choose one the writer has submitted or write their own. In cases when the name of a person or place will

but is an entire package, including headlines, other display copy, images, captions, and other design elements on the page (running heads, etc.). These all draw readers into and anchor them in a story. The visual integration of words and pictures is what gives a magazine its visual impact—there has to be a “synergistic relationship of titles to stories, subtitles and pull-quotes to body copy, and cutlines to photos” (Johnson & Prijatel 2007, 271). While some readers sit down with a magazine and read it from cover to cover, many are more selective, flipping through a magazine until an article catches their eye—it is this combination of design and text that entices them in. As evident in Image 1 (above), the order of stories and imagery is not random; it is strategically chosen, based on both the flow of content in the magazine and the visual progression of each story.

There are various types of images the editorial and art teams might select to accompany a story—*NUVO* includes photographs along with the majority of stories published, as well as commissioned illustrations for the first Inquiring Minds story, Finance Matters, and Last Writes in each issue. Original artwork is more suited to these stories: Inquiring Minds and Last Writes are pieces of narrative non-fiction that lend themselves well to illustrations; Finance Matters, with its focus on all things monetary, often explores intangible concepts so this approach is appropriate. Once a story requiring an illustration is submitted, the art director will select a suitable artist to create the illustration and provide thumbnail sketches for approval. He and the editors will then select the direction they like best. The *NUVO* team aims to select an image that isn’t a literal interpretation of the text, but is an intelligent, visual representation of the article’s theme. This can be seen in Image 2, the illustration for the Autumn 2012 Finance Matters story “Bonds Go Bust” by James Dolan, which discusses the risks of investing in bonds.



Image 2: “Bonds Go Bust” illustration by David Foldvari.

The *NUVO* team has four main sources of imagery: original photography commissioned by the magazine, photos supplied by PR reps or companies, stock photos, and archival images. Features in *NUVO* typically use original photography—this is important as it conveys *NUVO*'s exclusive access to these important figures and companies. *NUVO* does not accept pre-shot fashion editorial content either; each issue's concept and shoot is entirely created by the *NUVO* team, targeted to the tastes and affluence of its readers.

For other regular departments, *NUVO* sources images from the person, company, or PR rep directly. For example, Porsche might supply images of its latest Boxster for a story on the new model, or the PR rep responsible for a city's tourism marketing may send photos of attractions from that locale for a travel story. At times, the art director will use stock photography, typically for food stories when a general image will suffice.

Lastly, the Scalawags department requires the use of archival photos, when available, for its profiles of historical figures. Sometimes this means requesting the rights to publish artwork of people profiled before photography existed. For example, the Autumn 2012 Scalawags story is on Lady Hamilton, so the art director purchased the rights to reproduce an oil portrait of her from the Tate Collection (*Lady Hamilton as Circe*, 1782, by George Romney).

NUVO's production manager prepares all photos for printing (retouching, resizing, ensuring the photograph is of acceptable quality), and once images and copy are ready, it's time to develop the layout.

The Production Stage

At this point, the editors begin working in Adobe InCopy, a writing and editing software application that allows streamlined, uninterrupted collaboration between the editorial and art departments. InCopy enables a parallel workflow with InDesign “to enable writers, editors, and designers to simultaneously work on a single document without overwriting each other's contributions” (Adobe 2012). This allows members of each department to work with and alter the part(s) they are concerned with, and for editors this means making editorial changes and corrections directly in the layout. InCopy assigns each person his or her own coloured icon, so all parties can keep track of who has done what in the document. They can also leave notes for each other, reducing the number of emails sent back and forth by keeping all communication about a story in one central location.

Once copy has been placed in the layout, the editorial team is able to see if text needs to be trimmed to fit the story to the pages allotted for it (once all tracking and leading has been set).

The art director defines the grid and content placement, and specifies character and paragraph styles for bylines, department titles, credits, footers, folios, and running

heads so all that is required of the editorial team is to input the correct copy—it will be properly formatted and in the right place.

The use of InCopy has created a much more efficient editorial/art workflow than was previously possible. *NUVO*'s editor Claudia Cusano described pointing with a drumstick prior to having Adobe InDesign (pers. comm., July 20, 2012). In the past, once copy edits or proofs had been returned with corrections marked on paper, she would sit with the art director and point out on screen the various small details that needed correction (the use of the drumstick was to avoid leaving fingerprints on the screen). Now, she can simply input them herself.

Proofreading

Once the layout has been finalized, page proofs are printed and sent to the proofreader, who also works off-site. The proofreader looks for errors introduced during typesetting, formatting, or file conversion, as well as any mistakes overlooked in the copy-editing stage. The proofs are printed on tabloid paper, ensuring that all page elements are easily readable and that there is plenty of white space for corrections. It is also important to see how the design decisions made on screen translate on a printed page: often content looks much different than it does on screen.

Along with errors in copy, proofreaders look for infelicities such as end-of-line hyphen stacks and bad word breaks (such as breaks in short words, proper nouns, or words already hyphenated). Consistency in fonts, spacing, leading, alignment, and treatment of page elements such as titles, subtitles, author names, and captions, is also noted. Proofreaders watch for the proper use of punctuation and text treatment: for example, that quotation marks have been used when they should be (not primes), that em dashes and ellipsis points are spaced as per house style, that no widows or orphans have been left hanging, and that certain text formatting hasn't been missed, such as italicizing a book title (Schendlinger 2012).

All elements on a page, not just body copy, must be checked. This includes headers, footers, folios, and captions. Proofreaders check spelling and punctuation in pull quotes, and confirm that the pull quote corresponds with the text in the piece (Ibid.). The quality and resolution of images should also be inspected, and all should be cross-referenced with their captions and credits to ensure they are correct. Information on the table of contents should be checked against copy on the pages, and vice versa, and all elements on the cover (sell lines, issue number, and so on) should be verified as well. At times, the editors will read over certain advertisements to ensure they're also error-free—a bonus for the clients, but it also serves the magazine as any error on its pages, whether in editorial copy or in an ad, reflects poorly on the magazine as a whole.

Final Steps

Following the approval of all proofs, complete digital files of the cover and interior are prepared for printing. Preliminary and supplementary files (such as images) are uploaded to a shared FTP server. Since files are often quite large, these are often uploaded on a story-by-story basis throughout the editorial process. On the day the magazine is “shipped to the printer,” the editors FedEx a hard copy binder with all stories properly paginated for the printer’s reference, as well as all completed files copied to a CD. Once ready, the printer then sends back the blueline, which consists of 16-page signatures that the editorial team reads and approves. The *NUVO* team also receives a coil-bound digital proof of the magazine, which the art team reviews for images, trims, and bleeds, among other items.

This is a chance for the editors and art director to check the pages once more and catch any last-minute mistakes. At this point, modifications are costly so only necessary errors will be changed (a misspelled name rather than a word preference, for example). While this allows the editors to make additional smaller changes on a page with an important error to fix, the cost to fix multiple pages adds up quickly—it is important that most errors are therefore caught during the copy editing and proofreading stages. Once the final approval is made, it’s time to print. *NUVO*’s production manager flies out to the printer in Toronto for the press check. The perfect-bound magazine that arrives a few weeks later is the product of three months of careful editorial work (more, if you count the planning stage)—there is no feeling quite like flipping through the pages in their final form.

C H A P T E R 3

Putting the Magazine Together as a Package

The word magazine comes from the Arabic word *makhazin*, meaning warehouse or storehouse—fitting, as today the word has evolved to mean a publication that houses ideas, opinions, and information (Johnson & Prijatelj 2007, 3). Magazines are characterized by a focused editorial mission, specialized content, targeted audience, and consistent format and frequency. Together, these elements create the magazine as a package, unique to each specific title.

For quarterly magazines there are special editorial considerations, particularly the timeliness, and the timelessness, of a story—it will remain on shelves for three months, online even longer, and people often collect issues of non-ephemeral magazines. Thus the issue must be attractive to readers and buyers at the beginning of this three-month period and at the end of it. A feature on Tom Sachs in the Autumn 2012 issue of *NUVO* looks at Sachs's recent exhibition *Space Program: Mars*. It was important to avoid publishing something one might find in *The Globe and Mail's* Arts section when the exhibition first opened as by the time the piece went to print the exhibition was closed. The editors therefore encouraged the writer to go deeper into the backstory about Sachs as an artist: who he is, where he grew up, the messages behind his art, and his unique work process. Future projects were also of interest—anything to keep the story interesting and relevant beyond the expiry date of the exhibition.

Magazine editors are always looking forward and thinking ahead to future issues. As soon as the Autumn 2012 issue of *NUVO* wrapped, the editorial team was back in the boardroom discussing the Winter 2012 issue—many of the stories had already been confirmed, particularly the larger features. Editors of quarterly publications also have to keep in mind the seasonal constraints of their format, as they only publish one issue per season per year as opposed to three issues per season as a monthly magazine does. This means editorial decision making has to be highly selective to produce the best mix of Canadian and international content on a well-rounded range of engaging subjects that are timely and seasonal, yet enduring.

When producing an issue every three months, deadlines can seem luxuriously distant—when sitting down in August to discuss an issue that goes to press in late October, it feels as if there's still plenty of time, particularly during slower periods when the editors are waiting for copy to be submitted. But with a small editorial team, three months are fully needed to produce a publication of *NUVO's* calibre. Scheduling is thus highly important to the magazine's success.

Status Meetings

At *NUVO*, the editorial and art teams have weekly status meetings. Each person is given an editorial status spreadsheet, and the teams systematically go through

every department and piece in the issue: what the topic of a particular story for a department is, who is writing the story, how many words and pages it is expected to be, when the text is due, who is responsible for acquiring photos, and any additional comments (such as who might be featured on that issue's Contributors page, and if there are any glaring to-do items left, such as confirming a model for a fashion photo shoot).

Once far enough along in the editorial process, both departments go over the status of their content. Editorial is marked with the writer's deadline, marked "IN" if it has been received, or marked "FC" if it has been fact-checked; the art department marks items as "IP" (in progress), "DC" (design complete), or "A" (approved). There are also columns headed "T to A.D." and "P to A.D." to record dates when text and photos are passed from the editors to the art department, and another to record the date the copy was sent to the copy editor, marked "X" when the copy-edited text has been sent back.

Having these meetings keeps everyone on the same page, gives each person small tasks to complete before the next week's meeting to ensure things keep moving forward, and allows the editors to intervene if anything appears to be going off course (if writers are late submitting work, if someone forgets to request images). At meetings the team also looks at the number of pages allotted to certain stories and the overall mix of the issue. For instance, it was noted at one point that the feature subjects for a particular issue were all male, and thus adjustments were made to balance the content. The meetings also help editors keep track of the total editorial pages—a number that fluctuates for various reasons. It is important to keep the sales team informed of this so they can sell ad space accordingly. Lastly, bringing the art and editorial teams together allows for important conversations to evolve each week about critical publishing decisions, such as choosing the cover story and image.

Content in Other Formats

The magazine as a package also includes all marketing and audience development material—it is important that these documents (such as subscription cards) maintain the magazine's tone and voice. In addition, in today's competitive media landscape content is not limited by the printed page, and editors can choose to tell stories in a variety of different formats (one of several reasons magazines are often seen as "brands" today, rather than just publications). Magazine readers in households with an income of \$100,000 or higher, an important part of *NUVO*'s target audience, actually still prefer print editions over their digital counterparts viewed on various platforms and devices (Magazines Canada 2012, 71). Print thus remains *NUVO*'s backbone, but content in digital formats is also important as it opens doors to new audiences that the print magazine might not reach.

NUVO's website was built in 2007. When it was created, its mandate was to offer a limited experience of the brand. As such, as of April 2013, *NUVO*'s website features

either excerpts or the full text of all stories published in the current issue. At the end of an excerpt, readers will come to this message: “This excerpt is from the autumn 2012 issue of *NUVO*. To purchase the issue, call 1.877.205.6886 or contact subscriptions@nuvomagazine.com”. These excerpts were meant to be accompanied by company information and additional marketing insights, such as details on *NUVO*’s events and hotel partners. As it was not meant to be a comprehensive publishing medium, *NUVO*’s website is intentionally simple, though with the evolution of the industry since its creation in 2007—both in technology and in reader habits, needs, and demands—the website no longer serves the needs of its audience, and is therefore being redesigned.

There are numerous limitations that will be addressed during the redesign. In its current incarnation, *NUVO*’s website doesn’t scroll, so readers must click through several pages to read a story (until they reach the end of the story or excerpt). The text and images are placed beside each other, so as readers click through, depending on the story, they’ll either see a new image, or the same image(s) repeating beside the text. They’ll also notice a “Read more...” button, but no option to go back to the previous page (unless they use their browser’s back button).

There are further navigational challenges with *NUVO*’s website: it lacks a search function, so readers are unable to find articles based on keywords, nor are they able to search through back issues on the website. Only the content of the current issue is easily accessible, and it is organized into general themes like “people,” “culture,” and “food,” which are consistent with the sections of the print magazine, but are not especially user friendly.

Because the content lives on the website for three months with no changes, the *NUVO* editorial team must supplement it in other ways to maintain touch points with their readers in between issues and give them reasons to return to the website. One strategy is the monthly e-newsletter, *NUVO* News, which includes short newsworthy stories and product snapshots, much like the magazine’s *Pettegolezzi* section. This allows the editorial team to generate new content for the site (the *NUVO* News page on the website is the one page that is currently updated between issues), and publish time-sensitive content that doesn’t fit in the magazine’s quarterly editorial mix.

To supplement both the website and the e-newsletter, the *NUVO* editorial team has a consistent social media presence and makes posting daily a priority. Social media is increasingly being seen as the new “search”—it is important to be liked by an audience who will share a story across their network, therefore expanding the magazine’s reach.

Because social media is based on two-way communication, not unidirectional broadcasting, the editors share both *NUVO*’s own content as well as stories and announcements from other people and companies that might be of interest to *NUVO* readers. *NUVO*’s Facebook and Twitter pages thus feature a highly selective

collection of products, exhibitions, hotels, events, and people that the *NUVO* editorial team thinks will inspire and interest their readers. With the number of press releases the editors get on a daily basis, they are privy to information that they can then choose to share—another avenue for content that doesn't suit a quarterly print format. In a sense then, the editors' digital strategy for *NUVO* has been to posit the magazine as a tastemaker, setting a standard for what is interesting, fashionable, and noteworthy. By following *NUVO* on Facebook and Twitter, readers are kept abreast of the best in new luxury products and services worldwide, as well as anything newsworthy about notable Canadian and foreign figures. All back issue covers have also been added to *NUVO*'s social media via Facebook's Timeline, along with a description of the issue. As of April 2013, this hasn't even been done on *NUVO*'s own website yet, so social media has proven to be an efficient tool to expand the brand's public presence.

C H A P T E R 4

Looking Ahead—Digital Considerations for *NUVO*

More than ever, both readers and advertisers have come to expect a strong digital presence from the magazines they support, a move that is in *NUVO*'s near future. As this report was being completed, a digital editor was appointed to oversee the websites and social media presence for both *NUVO* and *MONTECRISTO* magazines (as well as tablet editions and apps, if created). He will lead a team to redesign and rebuild the websites, revive past stories, create a digital archive, commission new, online-only content, oversee social media, and shape both magazines' online strategies.

Digital publishing comprises everything from a magazine's website to blogs, social media, apps, digital editions of a print magazine (perhaps published with *Issuu* or *Zinio*), tablet editions, and e-newsletters—all connected under the same brand. A magazine might offer original stories online that can't be found in the print issue, or may republish the content of its print issue (or excerpts of it) online. Editors must remember that while the magazine is a meditative experience, the Web is a distracted experience so readers have different needs and expectations online (Eskin as cited in Levy 2010, para 9). Editors also need to consider the possibilities for an article's digital afterlife; with images, videos, and words, there are more ways than ever to tell stories online and engage with readers in two-way dialogue. Furthermore, readers evolve into users in a digital context. They want to engage with content online: share it, click through it, search within it. "One of the great advantages of digital magazine content is its infinite flexibility; articles can be hyperlinked, repurposed, combined with related content, broken into pieces, and myriad other tactics to increase their visibility, promote the brand, and take advantage of the digital medium" (Hilderman 2011, 41).

Of course, there are both challenges and opportunities that come with these needs and new formats. Incorporating a digital component into an editorial strategy adds even more to an editor's multiple roles. Editors now have to consider search engine optimization (SEO), cross-platform storytelling, online interactivity, and analytics (with tools like Google Analytics and Facebook Insights, editors can track who is reading their content, and where, when, how, and how often more easily than ever before). They also have to be thinking constantly of monetization and the advertising-editorial relationship, as they do with print.

There are various ways magazines can supplement or complement print stories with online content, but ultimately a magazine's digital strategy will be shaped by the business goal of its digital presence. Is it to create demand for and generate print subscriptions? Offer online-only content to attract new readers? Supplement the print magazine and reach a new audience that has more fragmented media consumption habits? Questions of when to put content online and at what cost are closely related to these overall objectives. For example, if the goal is to generate print

subscriptions, perhaps subscribers receive exclusive access to certain content online, while non-subscribers can view only part of it.

A magazine's website is really another publication with its own audience and usability content, and is both an extension of the editorial content and a marketing tool. The rest of this chapter will focus on the implications for the editorial team, and the impact on editorial workflow that incorporating digital strategies might have as *NUVO* makes this transition.

Threats and Opportunities for NUVO in a Digital Editorial Environment

One of the biggest challenges for the *NUVO* editorial team is that many online “best practices” are not necessarily applicable to its content or audience. Online contests, Q&As, service content, recommendations, and how-to's largely diverge from its editorial philosophy and mix. It will also be tricky to maintain the magazine's identity—high-quality long-form journalism, thorough fact-checking, polish, and depth—when these characteristics are not typical of online content like blogs and tweets. Furthermore, readers online typically scan on-screen copy, have short attention spans, and choose not to click through multiple pages. Drawing readers into 2,000-word feature stories online may prove to be an ineffective (or at least challenging) use of *NUVO*'s digital space.

With new technology and digital publishing capabilities, many publishers are tempted to add bells and whistles both because they're possible and because they may supplement print stories in innovative and exciting ways. A website's pages are not limited as pages in a print magazine are, and the opportunities are therefore endless (or limited only by the amount of time, energy, and skill the team has). While tablet editions are restricted by file sizes and a reader's bandwidth limits, they also increase the temptation to add creative extras. But readers of magazines are much like movie watchers, engaging with the medium for a few hours. Some viewers may want to watch the movie with the director's commentary and will take the time to watch every special feature included; more will likely want to see the deleted clips or behind-the-scenes footage, but won't be interested in the rest. For *NUVO*, a magazine for the discerning reader, added bells and whistles may be even less attractive. It comes down to reading in the end.

To further complicate this, how do publishers charge for content “in a world where information is no longer scarce and consumers have moved from passive readers and listeners to users and creators of content”? (Campbell 2010, 5). We live in a culture of free on the Web: we've become accustomed to reading the news and using services like Google's roster of products (such as Google Search and Gmail), all for free (Ibid.). On the other hand, advertisers are used to a model where paying readers are worth more than non-paying readers. As Chris Anderson says in *Free: The Future of a Radical Price* (2009), “writing a check or entering a credit card number, regardless of the amount, is an act of consumer volition that completely changes how an advertiser sees a reader” (p. 58). The challenge for publishers and editors lies

in finding a happy medium to satisfy the needs of both stakeholders when it comes to charging for content online. There is also new competition for *NUVO* as it enters the digital realm: more than ever, the line between what constitutes a blog and what constitutes a digital magazine is becoming blurry. Readers follow prominent bloggers online who discuss many of the same topics that *NUVO* covers (and usually for free, compounding questions about charging for content), and they can go to the websites of the brands *NUVO* features to get news right from the source.

Additions and Modifications to NUVO's Editorial Workflow

Kevin Kelly, the founding editor of *Wired* magazine, argues that the key to monetizing content online is selling things that cannot be copied, since the internet is a “copy machine”—trust, immediacy, accessibility, personalization, and findability are what digital editors should focus on, as they have the best chance of being monetized (Campbell 2010, 5). Internet browsers are faced with an overwhelming abundance of information online that is irrelevant to their needs, requiring time to sift through to find content that is of interest. *NUVO* filters it for them. With the departments the magazine features, there are themes that *NUVO* has posited itself as an expert on. Having an archive of all past stories would be beneficial, highly marketable, and an efficient use of past editorial content (perhaps stories could even be combined into an app or a keyword-driven special interest publication). A collection of *NUVO*'s well-written and researched pieces on autos, finance, or wine, for example, would be of interest to connoisseurs. Travel is also extensively featured in the magazine, and *NUVO*'s coverage of upscale locales worldwide could be a powerful seller or draw to the website.

While the scope of this report is not broad enough to examine in detail the advantages and disadvantages of the variety of digital editorial strategies the *NUVO* team might employ, there are some clear modifications that will be made to the editorial workflow, regardless of the approach taken.

When conceptualizing new stories, the editorial team must consider that readers online often want to see extra content that expands the content in the print edition—when doing photo shoots or interviews for feature stories, then, the team must take into account the need for additional media to be recorded and edited. Behind-the-scenes access and interviews with people featured in the magazine are a huge (albeit predictable) draw. The benefit of content like this is that it's already being produced, and thus while it does add to the work load, it's not creating a new workflow altogether.

If *NUVO* continues to post its stories online (whether excerpts or in their entirety), certain modifications must be made to them. “Although the reader is still the number one priority, the editor has a fussy new audience member to contend with—Google” (Hilderman 2011, 42). One of the most important considerations is creating SEO-friendly headlines with purposeful keywords that will help *NUVO*'s content show up at the top of Google search results. Creative headlines in the print

issue may be clever touches that readers appreciate, but they will not impress search engines. A headline like “To the Max” is not a clear indicator for Google’s PageRank system, whereas tweaking the headline to become “Maria Giulia Maramotti: Max Mara’s Next Generation” adds specificity by including keywords that readers might search for. As titles should not be too long (and Google discourages “keyword stuffing”), deks, display copy, and story teasers must also be optimized (thus perhaps rewritten) for an online context because they can include additional information and important keywords, such as the word “fashion” for this example (Google, 5). Headings throughout the story (if appropriate) are also prime opportunities for optimization: there are six heading tag sizes, beginning with <h1>, the most important and ending with <h6> (Ibid., 20). While not currently used in *NUVO*’s online stories, subheads should be considered since they indicate to Google that something is important about the content that follows them, optimizing the page even more. (They also make onscreen content more readable.) Even images have SEO considerations—all images have a distinct filename, or “alt” attribute (this text is shown if the image cannot be displayed) (Ibid., 19). This provides another place for important keywords, and increases the chances of the image being displayed in Google Image search results.

Staff can track the success of various keywords using Google Analytics, along with other measurements such as unique visitors, direct traffic, referral traffic, search traffic, site visits, page views, number of shares, average time spent on site, bounce rate, and exit pages. It is important for the *NUVO* editors to establish a baseline and monitor fluctuations over time—the ability to so closely monitor the success of certain online tactics, as well as certain characteristics of *NUVO*’s online audience, is a major benefit of an online presence.

Creating a searchable archive is also necessary, so the addition of metadata is essential. The *NUVO* team must generate a system to tag content online, including what the keywords will be for each tag, how many tags each story will be given, and how the content will be organized. In-house knowledge of XML and HTML (at least the basics) is therefore necessary. The editors need to understand how to create clear URLs that include keywords, and make them more easily sharable (for example: instead of www.nuvomagazine.com/Article.aspx?aid=1510, creating a URL that says www.nuvomagazine.com/JohnKrasinski) (Ibid., 9).

Beyond these micro considerations, there are macro additions to the editorial workflow in a digital environment. Online content needs to be refreshed often; therefore, scheduling is important. A digital editor might choose to create a weekly editorial calendar to organize content and regulate updates to the website and social media channels. This benefits readers too, as they come to know what kind of new content will be posted when, and will therefore more likely return to the site more often. For example, every Tuesday the editors could post a story from the archive of Pettegolezzi pieces that are particularly relevant at the time. The editors might also create a mix of free and paid-for content. For example, archived stories may be free, while only excerpts from the current issue are posted until the following issue

comes out to encourage people to purchase the print magazine. In addition, weekly editorial and production status meetings may begin to include conversations about what content to post that week, or where the development of subsidiary content for a particular story stands at that time.

Liaising within departments about digital considerations will certainly be an important part of the *NUVO* editorial and production workflows. Developing the layout of the websites (and uniting the branding with the print magazine) is a subject for conversation to be had both with the art director and the marketing team. Social media strategies should be developed in collaboration with the marketing team as well. *NUVO*'s website should be promoted in the print issue (perhaps by including a note in the Table of Contents of each issue or at the end of feature stories about additional content online). "Looking at print and digital as disparate entities creates a fracture in a magazine's brand and ignores the opportunity to build ideas across multiple platforms" (Hilderman 2011, 70). Initially most content will be print-first, adapted and optimized for the Web, but once blogs and other web-only content are established on *NUVO*'s website, these digital-first stories can be expanded in the print magazine for longer, more in-depth features. In addition, as digital strategies are developed, the *NUVO* team may start to have platform-inclusive pitch meetings, during which they'll generate new story ideas first and then discuss the various possible channels and formats for this content.

Social media can also be used to generate excitement for forthcoming items, both in print and online. It will also be important for the *NUVO* editors to develop relationships with brands online—their customers, and the people who work for the brand, are often *NUVO* readers too. More than ever, companies want creative online marketing campaigns designed in conjunction with the editorial department. Whether or not *NUVO* chooses this route remains to be seen; it certainly will be (and already is) requested and is a potentially viable revenue opportunity.

C O N C L U S I O N

To edit a magazine is to be a tastemaker—to choose and present a mix of content that is interesting and valuable to a community of readers, both online and offline. Being an editor also means guiding this content through the editorial process to ensure polish, depth, accuracy, and quality. This necessitates a strong, efficient editorial workflow.

Looking ahead, there are many who question what the role of magazine editors will be and many who suggest that certain stages of the editorial process will be eliminated or streamlined with the development of technology. There is widespread evidence to fuel these uncertainties: last year, for example, *Good* magazine laid off its entire editorial team in favour of a crowdsourcing model (Beaujon 2012, para 3). Potential contributors are also self-publishing more than ever, skipping magazine submissions and taking control of the publishing process by using readily available programs to share content themselves. While it remains to be seen whether these strategies and tools are indicators of future publishing norms or are merely today's trends, editorial standards, particularly for a magazine like *NUVO*, should (and will) not be compromised. While the workflow may evolve digitally (as *NUVO*'s did with the addition of InCopy), the systematic process that all content is put through should remain unchanged. Readers today are busy and inundated with media, so the appeal of a well-written collection of carefully selected content, whether in print or online, remains high.

An increased digital presence will certainly modify *NUVO*'s editorial mix and process. The Web is characterized by interconnectivity—between those who create content and those who use or consume it, between creators themselves, and within the content itself as embedded links in current stories can direct readers back to relevant archived material. This interconnectivity is critical for the content *NUVO* will produce moving forward and within the workflow for both print and digital editors. The editorial team has refined its workflow to maximize the time and resources the editors have to produce the quarterly publication and content for its other channels. By integrating the digital additions suggested in this project report, the life of the high-quality content the *NUVO* team produces will now have an extended life online, and likely a more multi-faceted one as well. As important, though, is the need to develop the workflow between the digital and print teams for creating new, regularly-posted content on *NUVO*'s website that extends the brand and keeps readers coming back to *NUVO* for its discerning taste and authority.

With *NUVO*'s 15th anniversary this year (2013), the *NUVO* team, particularly with the addition of the digital editorial department, has added cause to celebrate its content in creative ways: commemorating past stories, honouring past and present writers, and compiling the best of its content from the last 15 years, connecting ideas, brands, and people from the magazine's conception in 1998 until today. While these past stories evolved and progressed through the workflow from preliminary

concepts to final page proofs, they'll now extend to published webpages, tweets, and posts. The former start-to-finish workflow that ended in bound pages is now unbounded online—a reality that will certainly shape *NUVO*'s editorial content in the years to come.

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