

MAGAZINE

With today's struggling economy, magazine publishers are trying to do more with less while their businesses change dramatically—two facts that take their toll on those who work hard to keep these businesses running and thriving. But with these new frontiers that publishers are compelled to embark on come bright spots for those working in—or looking to enter—the industry. New jobs emerge, old jobs become fresh, and opportunities arise for individuals with unique talents and skills.

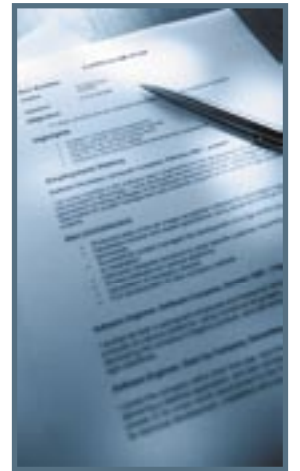
Here, Folio: takes a look at the current state of magazine-industry jobs—at hiring trends, compensation levels, new jobs emerging, the positions and skill sets in highest demand, the jobs becoming obsolete or changing most drastically, recruiting approaches, and everything related to the most vital resource a magazine business has—its staff. From hiring trends to salaries, and from advancement opportunities to the very real threat of outsourcing. ●●●

by Matt Kinsman and Joanna Pettas

JOB

REPORT

2008



HIRING FORECAST

Just as FOLIO: was putting its March issue to bed, Time Inc. announced that it will cut around 100 jobs in the first quarter, affecting positions "across a variety of functions and geographic areas," according to a Time Inc. spokesperson.

It was another stark reminder of the precarious nature of magazine industry employment. In January, McGraw-Hill cut 3 percent of its workforce, or 611 jobs (observers say that move was due more to a volatile subprime market hitting its financial services business and a declining stock price than the performance of its information and media division. However, that's small comfort if you were one of the 611).

Despite the gloomy scenarios, job security was just the third largest job-related concern for respondents to a recent survey of FOLIO: readers conducted last month (for the methodology, see page 34), after a desire for more pay and the number one concern, an ever-increasing workload. While 81 percent of the respondents said they do not fear losing their job within the next year, 31 percent of respondents said their company was downsized in the past year. With rising costs and the threat of recession looming, publishers want to stay as lean as possible. Hiring is likely to be very selective going forward, with some departments that affect the bottom line, like circulation and production, losing staff while others, like sales and online jobs that bring in revenue, gain.

In the survey of FOLIO: readers, 53 percent said their company was doing the majority of their hiring in the online department, compared to 24 percent who identified print as receiving the most hires. Similarly, 88 percent of the respondents say their company is emphasizing online for growth, as opposed to 34 percent who said print was the main growth vehicle.

Eliot Kaplan, editorial talent direc-

tor at Hearst, says it's a "great time to enter the industry," as job descriptions broaden and employees gain marketable experience well beyond the printed page. But the ability to do so may be getting tougher and tougher, as publishers look to spread the extra work around to current staff instead of new hires. "We're not adding a lot of bodies, we are doing all this with existing staff," says Kaplan. Even with print, "We try to get fewer people touching the page without affecting

In your opinion, what areas is your company emphasizing for growth?

PRINT34%
ONLINE88%
EVENTS37%

In your opinion, what areas of your company are doing the most hiring?

PRINT24%
ONLINE53%
EVENTS13%
DATA8%
OTHER25%

the quality and making it as good as or better than ever," Kaplan adds.

Hearst is not alone in this mentality. "It is more a matter of thinking about how to get things done versus bringing in more people," says Claudia Malley, publisher of *National Geographic*. However, this mindset affects some disciplines more than others.

"The jobs that are going away are in production," says Henry Donahue, Discover Media's CEO. "Now service providers are taking on services to differentiate themselves and you can shift lots of responsibilities from the production department to the vendor."

Donahue adds finance to the list of departments seeing contraction as companies look to cut overhead and cost. On the flip side, Donahue says he did a great deal of hiring in 2007 and expects it to continue in 2008—

mostly in online and editorial. "It is mostly an investment in content creation," he says.

Dick Ryan, president and CEO of ZweigWhite, has a similar perspective: "We can't have enough editors, analysts and research associates on staff because we generate all our own content." But ZweigWhite is somewhat unique in that 80 percent of its revenue comes from subscription and research report sales. Only two out of the company's 75 employees are in advertising sales—a burgeoning field for lots of companies today.

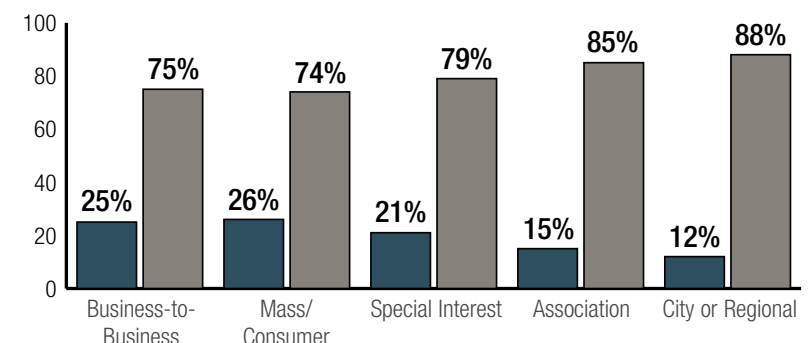
National Geographic's Malley expects sales to be a hiring hot spot this year. She says she'd also love to hire a strategic marketing director to focus on creative solutions for clients that move beyond advertorials to be more like "complex units," with several components like wall maps and pull-out inserts. Ideally, she'd like to see this develop into something like a small agency within the department, organized by categories such as technology, electronics, imaging, and so on.

Gary Rubin, chief publishing officer of the Society for Human Resource Management, says his organization has added approximately eight positions to its Web staff alone. "Web is where the future is," he says, "and we need to be sure we are staffed appropriately." He expects to do even more Web hiring in 2008.

Sales and online project management are the top jobs to be filled at Interweave, a division of Aspire Media, according to Aaron Wilmot, the company's HR director.

Still, some are holding back in 2008, especially in light of economic concerns. "There's been a downturn in the construction market," says Ryan. "We will be cautious with respect to hiring at the same pace as last year at this time. We got in front of the curve and had to react as the market turned."

Fear of losing a job is most pronounced at consumer magazines.



Source: FOLIO: Job Satisfaction Survey

Sylvia Lewis, director of publications at the American Planning Association, says, "Planning keeps on pumping out more pages, but only once in the past seven years have we added more staff." She says the magazine will soon need more editorial help but doesn't expect to get funding for a full-time staffer and will probably outsource.

NewBay Media is focused on revenue people. "We're looking for individuals who can generate revenue and have diverse experience in multimedia," says CEO Steve Palm. "The person who will have a difficult time moving forward is just a print-seller or someone who can't handle multiple offerings and closes simultaneously. Those times are gone, although there are a lot of people who still haven't embraced online or events."

Palm says he's satisfied with the current levels of edit and IT staffers at his company and has no plans to expand in 2008. "We're pretty lean, everyone has a role. I do think less about positions and more about individuals. We're looking for people with a multimedia focus, who are able to handle a lot of different closes, a lot of different media types. If we find those people, the good news is they are able to do a lot of heavy lifting for us."

Business-to-business publisher Vance Publishing is focused on a digital push. "We have been expanding our

hiring in the area of digital for the past 18 months and plan to continue," says president and COO Peggy Walker. "We are hiring Web developers, digital sales, e-product management and Web editors. Positions that are becoming obsolete are print-centric—whether in editorial, sales or audience development. The skills we are looking for include those inherent in the positions mentioned plus smart, agile, flexible, creative and entrepreneurial."

Enthusiast publisher Future US is adding to online and senior management. "We are actively recruiting. We're placing a job right now for an online person and we're looking outside the traditional circulation market for that role," says COO Tom Valentino. "The recent hiring we've done is in a senior capacity. We've hired an events director who in turn hired a couple more event people to extend that into a proper business. If you look through the list of jobs we're recruiting for, you're not seeing many in the traditional print area."

Hanley Wood is investing in digital, including \$2 million in personnel and an additional \$5 million in Cap Ex, even as CEO Frank Anton admits his company is getting "hammered" by the current downturn.

Endurance Business Media offers franchises—of its 360 magazines, 320 are franchises. As the franchises ex-

pand, the company is hiring several new people in each new market. But president and CEO F. Blair Schmidt-Fellner says he's expecting a challenging year with magazines in the real estate space, and is budgeting "just a couple hundred thousand dollars" for new hires in 2008.

"Like everyone else, we've grown a bunch with the Internet," says Schmidt-Fellner. "We have a full-blown consumer site, not just b-to-b. We focus on search engine optimization and things that may not be a b-to-b concern and that takes up some positions. We will hire fewer people in '08. We still have a couple Internet positions to fill, and we do a lot of it with consultants. We've been cutting way back on pre-press—we have close to 400 people at two printing plants, and we print millions and millions of these magazines, and every year there seems to be more systems that allow you to touch the paper less and be less involved in the actual production process."

Sales and marketing positions are the primary focus right now for consumer luxe publisher CurtCo. "We scaled up toward the end of last year," says group publisher David Arnold. "We're hopeful that if this year continues as it started, we'll be able to add a couple people, probably one on the marketing side and one in sales."

EUPHEMISMS OR NEW POSITIONS?

For the most part, no particular jobs are becoming obsolete—but dated job descriptions are.

During his keynote presentation at the FOLIO: Publishing Summit last month, Meredith Publishing's Jack Griffin said, "We don't hire editors anymore, we hire content strategists."

"We don't hire editors anymore, we hire content strategists"



Jack Griffin
President, Meredith
Publishing

That comment spawned a wave of vehement protests at Foliomag.com, as many editors expressed their objection to what they perceived as a cheapening of the editorial role with a euphemism. Others think the debate over job titles misses the point. "Perhaps everybody here should focus more on delivering content that's exactly what the consumer demands rather than worry about what astute title you're assigned for your work," wrote one reader.

However, the fact is, job descriptions are changing and they reflect a multimedia approach. Former *Time Out New York* editor Brian Farnham recently resurfaced on LinkedIn, looking for possible candidates for a "production manager" position at his online news and information startup Polar News. The position seems to combine editorial, marketing and circulation responsibilities and the job description says, "This person will OWN a specific vertical in a new online news and information site—conception, development, execution, reporting, and measurement."

Last year, *Government Computer News* editorial director Wyatt Kash gave FOLIO: his wish list for new positions he'd like to see to help accelerate online growth, including online graphic designer, multimedia asset manager, metrics analyst, and community editor. "My sense is we're leaving new products on the table because we aren't seeing how it can be used," said Kash.

The pure-play ad salesperson is one of the most obvious changes. "Salespeople need to be much more creative," says *National Geographic's* Malley. "They're not just selling pages but programs."

In April 2007, Entrepreneur Media eliminated its print publisher position, replacing it with two new vice presidents of integrated sales. "We

think the traditional publisher's role is kind of disappearing," president Neil Perlman said at the time.

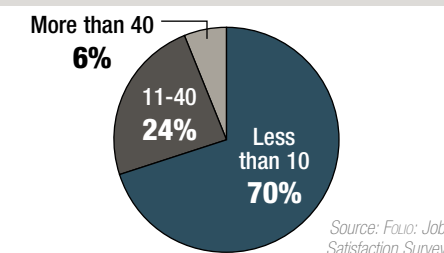
JOB'S AREN'T BECOMING OBSOLETE BUT SOME PEOPLE ARE

On the whole, employees are being asked to do much more than in the past. Sixty-four percent of respondents to FOLIO's survey say increased workload is the biggest change in their responsibilities, as opposed to 27 percent who cited more online/

Does your company provide you with opportunities for growth?



How many hours of job-related training have you had in the last 12 months?



new-media related tasks. "No jobs are becoming obsolete—just individuals that don't contribute at the level we need them to," says Rubin. He says editors need to be much more "platform agnostic," with a mindset focused on telling stories in multiple forms rather than just on editing or producing text.

"There's more of a melding of jobs," says Kaplan at Hearst. "There's a moving away from bifurcated, 'I just do this' or 'I just do that.' It's more hands-on across titles and multimedia platforms. The days of the pure editorial assistant who just Xeroxes and fetches coffee are gone."

For some publishers, online jobs

are experiencing an opposite trend. "We have been shifting our staffing strategy from hiring Web generalists to increasing levels of specialization," says Rubin.

Some of the new jobs emerging are for back-end technology creation and management. Many large publishers, including Hearst, have hired Flash developers. ZweigWhite hired Web designers for its online store and training seminars. At other companies, back-end support is outsourced, which means it's increasingly important for employees to understand how to work with technology-providing vendors.

Other jobs are related to content planning and creation. The Society for Human Resource Management hired a Web producer for audio and video. *Make* magazine even hired a Flickr photo pool curator to manage the frequency and quality of photos on its site. *Make* hired Collin Cunningham in January—described by senior editor Phillip Torrone as an "artist, musician and maker fascinated by the realms of sound and vision"—to sift through the astounding number of photos submitted to the *Make* Flickr photo pool and update the maga-

zine's Web site each day with the best ones. *Make* associate publisher Dan Woods says this position was created not to raise the frequency of photos submitted on the site but rather to raise the quality—another sign that it's not just about having multimedia features but having ones that truly enhance the value of your offerings.

Meanwhile, according to Kaplan,

METHODOLOGY

The survey sample of 12,270 was selected by FOLIO: from FOLIO's domestic circulation. Data was collected via an email survey from February 4 to February 7, 2008. The survey was closed for tabulation with 885 usable responses, a 7% response rate. Margin of error for percentages based on 885 usable responses is 3.2% at the 95% confidence level.

"We have been shifting our staffing strategy from hiring Web generalists to increasing levels of specialization."



Gary Rubin
Chief Publishing Officer,
Society for Human Resource Management

art and production jobs are merging—job responsibilities grow and overlap, requiring art and production staff to acquire new skills.

SHRM has created some unusual new Web positions, including Web metrics analysts, a Web communities manager, a multimedia producer for video and audio, and a person to manage e-commerce initiatives such as an online shopping cart that allows users to sign in and purchase multiple products, according to Rubin.

ZweigWhite hired a Web designer for a similar venture—an Amazon-inspired intuitive bookstore that suggests related products. "It requires a different type of Web designer than the typical role," says Ryan. His company also hired a designer for its online training platform, which consists of 60 to 70 seminars and 60 to 75 Webinars.

A relatively new position at Tech-Target is vice president of social media, a post held by Sean Brooks. Creating such a high level position focused on social media indicates that the company is taking social media seriously.

Future US recently named Richard McCarthy as director of consumer marketing, a position the company says "redefines the role of the traditional magazine circulation director." "With my role, we expand beyond the traditional subscription and newsstand-only model to new products that leverage the existing audience but outside traditional functions of the circulation department," says McCar-

thy, who formerly served as director of business development with direct marketing services company ParadyszMatera. "In traditional circulation marketing, there are still a lot of areas where specialized skills are necessary to expand. One is search engine marketing. It's very easy to get started with something like Google but to really optimize your pay-per-click campaigns you either need somebody internally who can dedicate a lot of time to that or outsource to an agency that can really monitor this. It's beyond the scope of traditional circulation roles but at same time it's a direct response tool to drive individual subscriptions and sales. It requires some skills that aren't inherent in more traditional circulation jobs."

Michael Sheehy, director of circulation at Wenner Media, says, "Jobs in circulation are more focused on creating sales now. New circulation jobs emphasize creating new programs, new strategic partnerships, figuring out how to fulfill, renew and bill these new kinds of orders and how to compare P and Ls." According to Sheehy, everyone in the department needs to understand the fulfillment, finances, billing and renewals, ABC compliance, and legal implications of the programs they work on.

While for some, like William Pecover, CEO of Haymarket Media, "increasing online skills sets across all functions is such an obvious requirement it barely merits mentioning," others have some distance to go to catch up to the curve.

Robert Fromberg, editor-in-chief at the Healthcare Financial Management Association (HFMA), says the most important new employee for a lot of associations is someone who can bring editing and writing expertise usually associated with print to electronic channels, someone who make a content plan for online and knows the "e-versions of features, front of book, and back of book" items. Fromberg

Which most closely describes your view of the future of print magazines?

Corporate Management

As useful as ever	41%
Nichified	58%
Cease to exist	1%

Sales

As useful as ever	32%
Nichified	67%
Cease to exist	1%

Design

As useful as ever	30%
Nichified	66%
Cease to exist	4%

Editorial

As useful as ever	39%
Nichified	59%
Cease to exist	3%

Production

As useful as ever	29%
Nichified	62%
Cease to Exist	10%

Circulation

As useful as ever	27%
Nichified	68%
Cease to exist	5%

Events

As useful as ever	18%
Nichified	82%
Cease to exist	NA

Finance

As useful as ever	10%
Nichified	70%
Cease to exist	20%

E-media

As useful as ever	7%
Nichified	73%
Cease to exist	20%

sees this position as a Web-focused managing editor or editor-in-chief.

Another increasingly valuable position he sees in the association world—which is seemingly true across the board—is someone to write sponsor-supported content.

At Hearst, several new jobs—including photographers, managers and assistants, according to Kaplan—emerged when the company created an in-house digital photography studio in 2007, an idea picked up from the company's Australian magazine counterpart. Hearst also transitioned to doing its own prepress color work—each magazine now has one dedicated color person, which expedites the process considerably. The company is now considering an as-yet undefined position—inspired by the “sub-editor” positions at their magazine counterparts in the U.K. and Australia—whose responsibilities would include line editing, copy editing and cutting, fact checking, caption writing, and so on.

TRAINING EXISTING STAFF OR HIRING NEW SKILL SETS?

Employees are taking on new responsibilities but where do these new skills come from—new people or old dogs learning new tricks? Publishers seem split on making the investment in training or simply hiring new people who already have the skill set they're looking for. In response to FOLIO's reader survey, one respondent said, “My biggest concern is if I'll be replaced by a digital media specialist.”

And with good reason, especially on the editorial side. While publishers used to say they were interested in someone who could tell a story, now they're looking for some pre-defined skill sets. Some observers say editors are either part of Web culture or they're not, and if they need to be trained, forget them (see the sidebar Digital Skills: Don't Expect Your Employer to Get You Up to Speed, page 38).

The recent acquisition of new media publisher FierceMarkets by Questex Media was cited as a way to gain faster digital revenue for Questex and international expansion for FierceMarkets. However, some observers think the real reason behind the move was to add online expertise into the mix. “My dislike of e-mail newsletters doesn't change the fact that I like the Questex/FierceMarkets deal,” wrote media consultant Paul Conley on his blog at paulconley.blogspot.com. “I have a feeling (and it's really just a feeling, I don't have much hard information), that the deal isn't really about newsletters. Nor, for that matter, did Questex buy the company because FierceMarkets also distributes news via RSS. Nor is the deal about FierceMarkets' cash flow or profits. I think Questex decided to buy a staff that understands the Web.”

In the next year, do you expect your salary to...

↑ INCREASE: 93%
↓ DECREASE: 7%

Not all publishers are against training, though. Rubin says, for editorial, “It makes more sense to take fine journalists and expand their ability to tell stories than to look for new people. Any publisher not providing professional development to broaden employees' skills is not being responsible and ripping people off of their future of being able to work in a changed world.”

Employees at his association adapt with a combination of organized training and learn-as-you-go. Rubin's editors received formal training to use newly-purchased cameras but he then asked each one to bring the cameras home and practice using them on the weekend, not just to learn how to

use them but to use them well.

Some departments like circulation, he says, get less formal training because things have evolved more slowly, and also because the organization's printer is held accountable to help educate staff.

At *Texas Monthly*, bringing on a new Web editor helped transition the rest of the team to an online mentality. “This person brought a wealth of experience. That's what made him such a good candidate,” says Elynn Russell, senior vice president of operations.

PROMOTING OR HIRING?

The majority of respondents to the FOLIO: reader survey, 71 percent, say their company does offer them opportunities for growth. However, some observers say the path of advancement within an organization is becoming more difficult. “I do support that associations are a very stable environment for magazine jobs,” says Fromberg. “People in the higher positions stay there. But if someone takes the path through the traditional hierarchy, upward mobility can be tough. The true opportunity for some of the newer people is new media positions. People who carve that niche for themselves will absolutely find opportunity.”

Typically with senior management, when somebody has a medium level job in one market, they move to a publisher job in another market. What's less successful is hiring someone for expertise they just don't have and magazine industry employees could soon find themselves competing not just with each other, but experts from other arenas. “If you want somebody to do business development online and get listings in other places, we don't have that expertise in-house,” says Schmidt-Fellner. “Most of the Internet positions we've hired are from outside. The downturn of the real estate market has made those people available. Real estate is a pretty mature industry with the Web. There are

Has your company been downsized during the past year?

YES 31% NO 69%

Do you fear losing your job within the next year?

YES 19% NO 81%

plenty of people who've been on the Web in real estate for five or 10 years, it's not a new business for them.”

However, on the sales side, many publishers are sticking with veteran salespeople who know how to sell the brand and are willing to learn digital skills, rather than the hotshot techie who can explain the applications but doesn't have the client relationships, or even an understanding of the rest of the product mix. “We still love print, we do a lot of magazines, we plan on doing them for a long time, and print continues to be the core of our business,” says Palm. “When we look for people to hire, we primarily look to hire from other publishers. People who are Web-only don't understand the print perspective.”

That's true of publishers ranging from *Technology Review* to *Sports Illustrated*. “We had digital salespeople who hadn't landed this one account in three years of trying,” says Dick Raskopf, publishing director of *Sports Illustrated*. “We trained a print salesperson on digital and they landed the account in three months.”

CurtCo is looking for salespeople with more specific category experience, such as hiring a salesperson from the jewelry category, another with extensive travel and hotel experience, and another with extensive fashion experience. “I would say that with some exceptions, all the really good people are snapped up very quickly,” says Arnold. “There is some

pressure on salaries but nothing close to the kind of inflationary situation we saw three or five years ago. It's challenging to find people with multiplatform experience. On the event side it's a little easier, it's just a question of whether those people want to bring their skill set to the magazine world. With a choice of hiring a Web skill set or luxury experience, we go with the Web experience and feel we can bring them up to speed on the luxury part of things.”

DIGITAL AGE RECRUITING

Hiring the right people is a perennial challenge that's getting even more difficult. Some of the hardest jobs to fill now are the same ones that are highly in demand. “Mid-level sales people with the ability to sell across multiple platforms are still hard to find,” says Pecover of Haymarket Media, though he says, “There seems to have been a minor glut of more experienced individuals coming onto the market in the past year, as other publishers—especially the venture capital and private equity-backed companies—scaled back their operations.”

Rubin says finding good online talent, particularly for specialized jobs, is not easy—there's a lot of competition. Kaplan at Hearst agrees: “We're looking for people with three to five years of Web experience, people who stuck with the Internet through the bust. Strategic Web people are hard to find. They suffered back then but are in demand now.”

To find new talent, publishers use conventional methods like job boards, though many seem to stay away from general search engines like Monster, opting for industry-specific resources like Mediabistro (and foliomag.com, of course). They also use their own companies' job listings. Russell at *Texas Monthly* says this is a particular benefit for the Emmis Communications-owned publication because it attracts a national audience through Emmis.

Craig's List is a deplorable resource, according to ZweigWhite's Ryan. “Resumes from Craig's List make my skin crawl. Some have worked out but many have been unmitigated disasters,” he says. For entry level positions, however, he admits it can be useful, as people under the age of 30 are relying on social sites such as Craig's List and even Facebook and MySpace.

Many publishers continue to use recruiting resources at local universities to fill entry-level jobs. Twenty percent of *Texas Monthly*'s staff consists of former interns, says Russell. “We use and train these interns and they move up the ranks.” Another method Russell swears by is a hefty pool of applicants on file. “We actually keep them,” she says of unsolicited or previously-rejected resumes.

Ryan says the tried-and-true method of employee and client networking and word of mouth bring in the company's best people. “If we have a job to fill and someone comes from our very large network, we're happy about that,” he says.

“Employees are encouraged to actively network with others in the markets we serve,” says Cindy Gorman, vice president, director of human resources at Meister Media.

At Discover, media recruiters are used only in very select cases, says Donahue, and mostly for ad sales. Rubin at SHRM says his association uses recruiters in very difficult cases or for senior-level positions.

Others cite more aggressive strategies, particularly for editorial. “We scan through our competition and read articles and if we think it's our style, we reach out to that person, even if we don't have anything. It's about fostering and building relationships. We don't give expectations we can't fulfill,” says Wilmot of Interweave.

This type of poaching is common—startup Southern luxury magazine *Garden and Gun* was able to lure

its editor-in-chief Sid Evans away from more than one century-old *Field and Stream* late last year through this type of gradual relationship building.

Ryan also suggests looking for talent in other industries, which can widen a company's knowledge base. His company recently hired a designer for its online training seminars who came from the academic world, where she was a director of instructional design for distance learning and online education, bringing valuable expertise with her.

Then, of course, there is internal movement, which works best in an environment that fosters development and recognizes talents. At *Texas Monthly*, an accounts payable employee became the magazine's copy chief when her strong language skills were noticed.

OUTSOURCING IS NOW REALITY

Publishers are often divided on the benefits and drawbacks of outsourcing. While it's common for magazines to employ freelance writers or designers, some do so much more than others. Some see outsourcing as a way to experiment, while others see it as an alternative to hiring.

The threat of outsourcing has lin-

gered over certain publishing disciplines such as production and IT for a while now but it's been treated as a dirty little secret. Now publishers are openly admitting they're looking to outsource jobs abroad, and not offering any excuses for it.

Tom Fox, vice president of manufacturing and technology at American Express Publishing, says costs for Web development and technical staffing have been going up 15 to 17 percent a year. He also says there is a talent shortage in the U.S. "We're looking for people overseas because people with these capabilities are just not available," he adds. "The inability to offer these skills is a huge problem for our industry."

There are some strong indications that outsourcing is now being considered for some of the "talent" positions, including editorial. In last month's FOLIO:, Hanley Wood Business Media president Hanley Wood predicted at least one major b-to-b publisher will ship editorial overseas this year. "The most likely scenario is that one of the dozens of magazines that have launched overseas editions in Vietnam, China, India and elsewhere will ask their overseas staff to take over U.S.-focused beats," says

Goldstone. "Once a publisher comes to understand that the work being done overseas is as good as what's done in the home office, it's inevitable that he'll move more work offshore." [FOLIO: February 2008]

In February, McGraw-Hill flagship magazine *BusinessWeek* farmed out its contract workers by reassigning them to a contract with Kelly Services. The move covered both editorial and production and rattled a staff already shaken by massive lay-offs. Meanwhile, many *BusinessWeek* online staffers who were under contract were converted into full-time employees.

Pink is planning to do more hiring in 2008 but also more outsourcing, especially as it explores new projects. "It's a way to eliminate risk and be conservative with new ventures," says Good. *Pink* currently employs freelance help mostly for writing and for the magazine's event series.

Fromberg of HFMA also says his association draws on freelance help for writing and special projects. "No matter how large a staff is, it's always stretched too thin. If you want to try something for the first time and see if it's worth pursuing, you need to face the reality that you may need to outsource."

networking and collaboration tools online as well as the ability to get answers to frank questions in person from the right sources in the market."

But as publishing becomes more about the engineer than the edit, you need some core digital skills, and it's up to you to figure them out. "I think there's a lot of confusion on this issue," says Jim Spanfeller, CEO of Forbes.com. "Most people are getting trained on their jobs every day that they do them. There's constant feedback and that feedback is certainly tantamount to on-the-job training."

Recently, media consultant Paul Conley went so far as to advise publishers to not offer any training in Web journalism. "You cannot train someone to be part of a culture," wrote Conley. "And there's no need to teach skills and technology to the journalists who are already part of the Web culture because the culture requires participation in skills and technology. The difficult truth is that people who can't insert a hyperlink, who don't read a blog, who don't know how to work with Photoshop and can't upload a video file just aren't worth having around anymore." ■

MEAN SALARY BY JOB TITLE, 2005-2007

	2005	2006	2007
Circulation Director/B-to-B	\$69,000	\$76,500	\$79,000
Circulation Director/Consumer	\$75,000	\$95,400	\$93,400
Association Circulation Director	\$85,500	\$67,200	\$74,200
Circulation Manager/B-to-B	\$50,100	\$49,600	\$55,200
Circulation Manager/Consumer	\$50,400	\$54,700	\$64,200
Association Circulation Manager	\$62,000	\$45,900	\$66,600
Editorial Director/B-to-B	\$85,900	\$89,000	\$90,600
Editorial Director/Consumer	\$97,000	\$87,800	\$83,300
Editorial Director/Association	\$81,200	\$74,300	\$80,600
Editor/Executive/B-to-B	\$67,500	\$66,000	\$67,800
Editor/Executive/Consumer	\$65,600	\$71,400	\$67,100
Editor/Executive Association	\$73,400	\$64,800	\$63,700
Managing/Senior Editor B-to-B	\$48,700	\$52,800	\$54,500
Managing/Senior Editor Consumer	\$48,500	\$52,400	\$58,700
Managing/Senior Editor Association	\$53,600	\$58,000	\$56,600
Production Director/Consumer	\$73,100	\$83,400	\$89,600
Production Director/B-to-B	\$66,700	\$80,300	\$86,200
Production Director/Association	\$68,600	\$71,900	\$72,100
Production Manager/Consumer	\$50,000	\$54,200	\$60,700
Production Manager/B-to-B	\$48,000	\$52,000	\$55,900
ProductionManager/Association	\$45,100	\$52,700	\$52,900
Art Director/Consumer	\$57,500	\$58,300	\$61,600
Art Director/B-to-B	\$46,700	\$62,500	\$61,500
Art Director/Association	\$61,300	\$60,600	\$55,200

Source: Folio: Magazine Salary Surveys 2005-2007, conducted by Folio: Magazine and Readex Research.

One of the benefits of outsourcing online work, according to Howard Sholkin, director of communications and marketing at IDG, is that "once you get that knowledge from outside you can bring it in house."

Discover Media outsources most of its back-end technology for online, says Donahue. "For technology, you can partner, especially if you're a small publisher. If you're very large, it may make sense to invest in proprietary technology."

Rubin at SHRM says his association uses freelance help for specialized and short-term Web projects, like programming or collecting video. "If we are hiring someone to do a job, we are confident that the position will be around for a long time," he says.

But when short-term projects begin recurring, *Texas Monthly's* Russell says it's time to consider hiring: "If you work with a designer on several marketing projects, for example, and those projects repeat themselves, you

may get a better ROI by hiring that person as an employee."

Marketing is an area where *National Geographic's* Malley says it's often better to use in-house resources—"to get a consistent look and feel," she says. But, as the volume of work increases, Malley expects to have to outsource more of the work until a hire is possible.

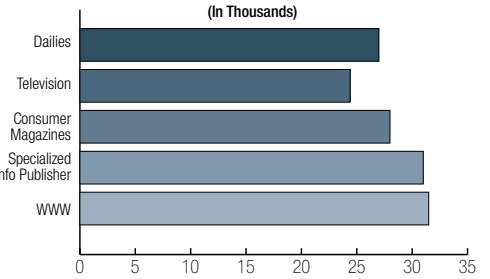
ZweigWhite doesn't outsource much other than its tech help desk, according to Ryan. "It's hard to convince freelancers they have as much at stake," he says. With respect to digital technology, he says, "Publishers who think it's better to outsource all Web stuff may be making a big mistake in the long run."

SALARY TRENDS

When it comes to compensation, the most in-demand jobs naturally seem to pay the most. According to the 2006 Annual Survey of Journalism and Mass Communications Gradu-

SALARIES COMPARED

Median yearly salaries for 2006 Bachelor's degree recipients with full-time media jobs.



Source: Annual Survey of Journalism & Mass Communication Graduates

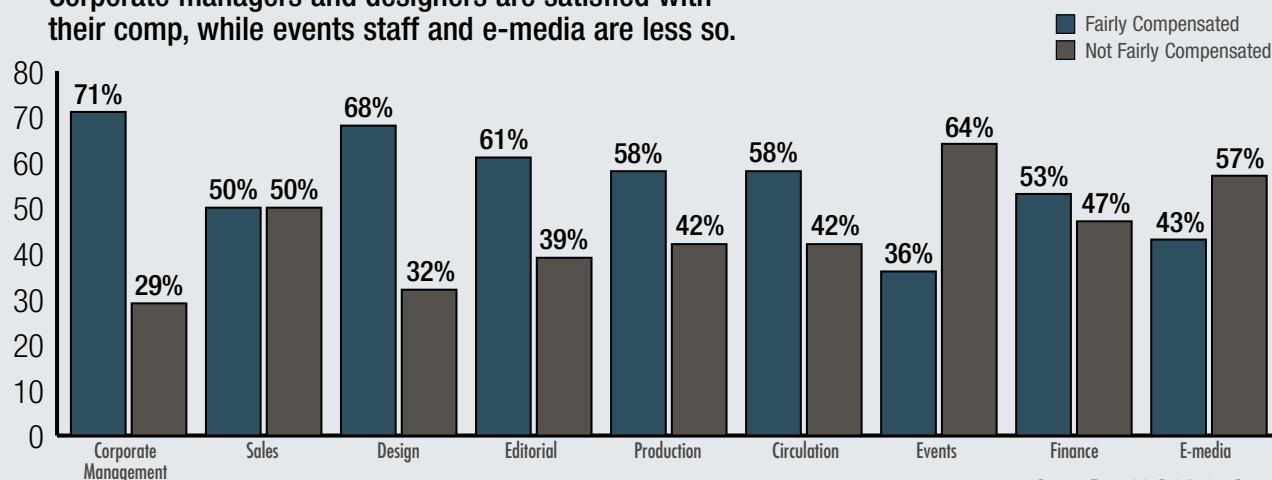
ates conducted by the University of Georgia's James M. Cox Jr. Center, online media paid higher salaries than any other media, at an average of \$31,500. Specialized information providers were close behind with an average of \$31,000, while consumer magazines averaged \$28,000.

Many publishers are paying online staffers more money than their print staffers with similar job titles. "If you compare it to a more senior level print editor, the salaries are comparable," says George Fox, president of Advantage Business Media. "But a lot of these folks tend to be younger than print editors and they're coming in at a point where if you consider a normal starting salary for a print editor, it's 40 percent to 50 percent higher."

Rubin also says he's seeing inflation in Web and IT jobs, due to the age-old rule of supply and demand. "Over time, I would expect more people will be qualified. I don't think there will be a bubble burst with lots of technology people without jobs, there won't necessarily be wage deflation, but the curve of increase will decline." He says outside of these areas, most salaries are generally going up at a normal rate of two to five percent a year.

Debbie Winders, vice president of circulation at *Computerworld*, is also seeing higher salaries for online-related jobs but at a less steep curve.

Corporate managers and designers are satisfied with their comp, while events staff and e-media are less so.



Source: Folio: Job Satisfaction Survey

She says somewhat different skills are required for e-media and publishers are willing to pay "a little more" for those skills.

However, according to the FOLIO: Job Satisfaction Survey published last fall, events staff and e-media—two of the hottest growth areas in publishing—are the least pleased with their level of compensation.

According to Discover Media's Donahue, demand also outstrips supply in integrated marketing and ad sales, where he says salaries are going up. That's not the case with other categories, however. In editorial, he says, "There are still so many

people who want those jobs, there's not much of an increase."

Ryan sees an opposite trend at ZweigWhite. "If an editor has good business acumen, he can do well. Anyone producing proprietary content is making more," he says, because many editors at his company work on projects that aren't ad-supported. "They are our revenue generators."

This seems to be atypical for most magazines. "The reality is that people in our industry in editorial and art tend to be paid less. I'm frustrated that I can't give bigger raises," says Good, who also cites another trend she sees—that new hires are expected

to take on more responsibilities than their predecessors for little difference in compensation.

Kaplan has a slightly different perspective. "In the six to eight years since I've been here, visual jobs have gone up. Salaries have gone up at a considerably faster rate for art directors, photography directors, stylists—the ones who make the page look good—than with text-driven positions."

While many publishers are dangling incentives to get salespeople to pay more attention to pushing digital products (a lingering problem, especially for small and mid-sized publishers since commissions from print still remain much larger), some publishers are wondering why there isn't any additional compensation for editors juggling print and online (and events) as well. "I don't understand how you can pay salespeople more to work in multimedia but not editors," says Teri Mollison, manufacturing group publisher at Penton Media.

At Wenner Media, circulation director Michael Sheehy says salaries are skyrocketing in his department. "Everyone knows recruiting and retaining people is elemental to success. Guess what—so is getting rid of people that don't make the grade. The result is higher payroll. I hate spending more money, but it's one of the best investments we make." ■

AD SALES SALARIES & COMMISSION, 2005-2007

	2005	2006	2007
SALES			
Ad Director Consumer	\$68,200	\$68,000	\$82,000
Ad Director B-to-B	\$72,500	\$73,000	\$81,000
Association Ad Director	\$57,100	\$57,000	\$79,000
Ad Manager Consumer	\$86,400	\$86,000	\$69,000
Ad Manager B-to-B	\$55,500	\$55,500	\$63,000
Salesperson Consumer	\$51,200	\$51,000	\$47,000
Salesperson B-to-B	\$52,800	\$53,500	\$47,000
COMMISSION AVERAGE COMMISSION TOTAL COMPENSATION			
Consumer Sales Director	NA	\$32,000	\$122,000
B-to-B Sales Director	NA	\$41,000	\$130,000
Association Sales	NA	\$17,000	\$105,000
Consumer Sales Manager	NA	\$47,000	\$118,000
B-to-B Sales Manager	NA	\$59,000	\$126,000
Salesperson Consumer	NA	\$20,000	\$71,000
Salesperson B-to-B	NA	\$34,000	\$83,000

Source: Folio: Magazine Salary Surveys 2005-2007, conducted by Folio: Magazine and Readex Research.