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THE NEWSLETTER OF THE MINNESOTA MAGAZINE & PUBLICATIONS ASSOCIATION
SEPTEMBER/OCTOBER 2006 VOLUME 6, ISSUE 5

MMPA Excellence Awards: How does your publication stack up?

by Bill Monn, MMPA Executive Director

MARK YOUR CALENDAR

September 13

Publishers Roundtable
MMPA Office, St. Paul

September 20

Circulation Roundtable
MMPA Office, St. Paul

October 12

Magazine Celebration
Open Book, Minneapolis

October 18

Editors Roundtable
MMPA Office, St. Paul

November 2

MMPA Excellence Awards
Metropolitan Ballroom, Minneapolis

November 15

Production Roundtable
MMPA Office, St. Paul



Magazine Celebration
October 12 · Open Book

Details on page 4



Mark this date on your calendar:
Thursday, November 2.
That's when the magazine stars will come out for the 10th Annual Minnesota Magazine & Publications Excellence Awards.

The stars of this show are you – professionals in the Minnesota magazine industry. This is your night to celebrate your profession with your peers, recognize effort and achievement, and have an overall great time at a fun place accompanied by good eats and drinks.

A couple of new twists developed this year by the excellent Excellence Awards Committee will add new fun to the evening. Have you ever wanted to see your face on the cover of your favorite magazine? This year we will let you do that – a “green screen” photographer will put your mug on your favorite Minnesota magazine. And that's free to all paid attendees, thanks to John Markovich photography.

Not free, but a whole bunch of fun, is a Silent Auction that will feature a ton of wonderful prizes such as a Joe Mauer bobblehead doll.



Above: Entries are sorted by category and boxed, awaiting review by the judges.

As this issue of the MMPA newsletter goes to press, 60-plus highly qualified volunteer judges were poised to pore through nearly 600 entries. We anticipate awarding more than 200 plaques to this year's winners.

Excellence Awards continued on page 3



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The Minnesota Magazine & Publications Association is dedicated to providing valuable opportunities for industry professionals. Call 651-290-6281 to discover the benefits of becoming a member.

MMPA is professionally managed by Ewald Consulting
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Call for Nominations: Innovator Award and Greg Carey Leadership Award

The Minnesota Magazine & Publications Association presents two prestigious awards each year at the annual Excellence Awards: the Innovator Award and the Greg Carey Leadership Award.

A company that successfully establishes and executes a new concept in the magazine publishing business is presented the Innovator Award. A new concept could range from a particularly successful publication (or launch) to a more-efficient production technique. The definition of "Innovation" purposely is broad.

The Greg Carey Leadership Award was created in 2001 and is presented annually to the individual who embodies the spirit of dedication and leadership exemplified by Greg Carey, who served on the MMPA board of directors from 1995 to 2000, and was president of the organization in 1998. His dedication and leadership were instrumental in helping the MMPA to grow in its early years. Carey also was one of the primary drivers behind the creation of the annual Publishing Excellence Awards.

Past winners of both the Innovator Award and the Greg Carey Leadership Award can be found on the website: www.mmpa.net under "about us."

Nominations for this year's awards are now open. Please send nominations and a one-page summary of why the company or person you are nominating for an award should win. E-mail nominations to billm@ewald.com or send it by U.S. mail to:

MMPA
1000 Westgate Drive, Suite 252
St. Paul, MN 55114

Nominations must be received by **September 15** for consideration. ■

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Also on the agenda are the prestigious Innovator Award and the Greg Carey Leadership Award. The Innovator Award recognizes companies that have successfully established and executed a new concept in the magazine publishing business. The Greg Carey Leadership Award is presented to the individual who embodies the spirit of dedication and leadership exemplified by Greg Carey, who served on the MMPA board of directors from 1995 to 2000, and was president of the organization in 1998.

Hot tip for this year's event: Come early. With all the activities and all the catching up to do with friends and peers, we've moved up the start time to 5:30 p.m. The party will start earlier and rock harder at this year's 10th Anniversary. See you there. (Check the website at www.mmpa.net for updates.)■

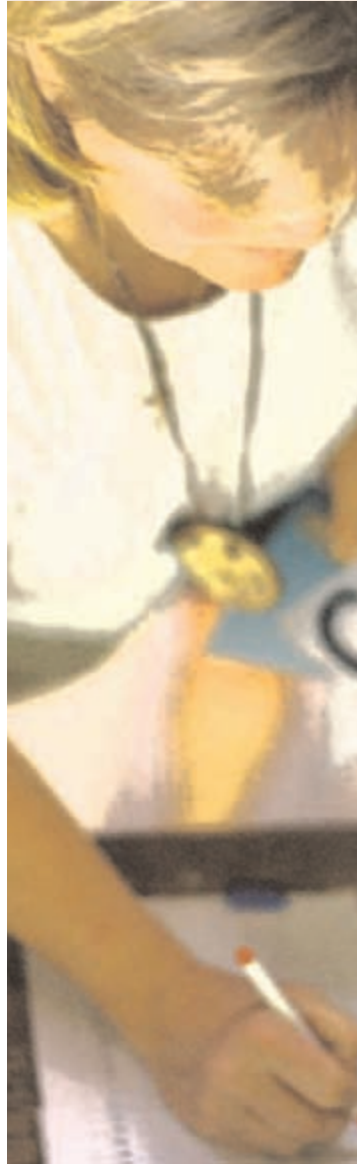
MMPA Annual Meeting

Members of the Minnesota Magazine & Publications Association are invited to attend an annual meeting at 8:00 a.m. on Thursday, October 12 at the MMPA offices, 1000 Westgate Drive, Suite 252, St. Paul, MN.

The Bylaws of the MMPA specify: "An annual meeting of Members shall be held in each calendar year. At that meeting, the President and Treasurer shall report on the activities and financial condition of the corporation and the members shall transact any other business properly coming before the meeting. The time and place for the annual meeting shall be established by the Board."

If there are specific items any member would like to have addressed at the annual meeting, please forward those items by October 1 to Bill Monn at billm@ewald.com.■

Silent Auction Committee SEEKS CONTRIBUTORS



Adding to the fun at this year's MMPA annual Excellence Awards event is a new feature – a Silent Auction. The Silent Auction will provide a great venue to showcase MMPA members and their products. Proceeds of the event will be used to enhance educational programs the MMPA offers throughout the year.

MMPA members are encouraged to donate items with a minimum value of \$50 to the Silent Auction. Members have many unique items to offer. For instance, a printer may be able to offer free color on a print order, an outstate publication may be able to offer a weekend getaway to its region, or a sporting magazine may have tickets to a sporting event it could offer.

If you need additional ideas contact Sara Soli directly at ssoli@mnmo.com, phone 612-371-5811. Silent auction donations can be sent to:

Sara Soli
Minnesota Monthly
600 US Trust Bldg.
730 S. Second Ave.
Minneapolis, MN 55402

The committee hopes MMPA members consider donating one or more items to the Silent Auction to help make the 10th Anniversary of the MMPA Excellence Awards a huge success.■



Graph showing excellence awards submissions from 1997 to present.

Publishers Roundtable Tackles Subject of Compensation

by Mary Jo Larson, Publisher, Franchise Times Corp.

It can be a touchy subject, but who doesn't want to talk about compensation? About 15 publishers and sales managers met to talk about just that July 26 at the Publisher's Roundtable. But, it wasn't their own compensation that was under the microscope. The group discussed compensation structures of advertising sales staff.

Publishers and sales managers find interest in this subject because there is no magic bullet; no "right way" to structure compensation for salespeople because there are so many differing variables each company has in front of it, from page rates to Web advertising sales. But still, roundtable attendees were there to find out "what everyone else does."

Some publishers offer a base salary with commission. In the group that attended the session, base salaries for sales staff ranged from \$20,000 to \$48,000, based on experience and longevity, with commissions from 8 percent to 22 percent.

Other observations:

- One sales manager said they pay commission on sales increases only.
- To build Web ad sales, one publication pays 2 percent more commission on Web ads versus print. That publisher has seen a drastic increase in Web ad sales.
- A trade publisher outsources his ad sales. His salespeople are commission only – but at a higher rate than sales staff, who are employees. Because they are independent contractors, their expenses come out of their own pockets, such as airfare to tradeshow and dinners out with clients.
- A consumer publication has a tiered system, starting with customer service representatives on up to ad sales reps. If a customer service rep shows promise, they can move up the ladder to ad sales, with pay rate moving up, as well.
- Total compensation for sales people ranged from \$65,000 to \$150,000.

One publisher, who says he has put together his share of compensation packages over the years, probably summed it up best:

"It doesn't matter what the compensation strategy is if you have the right person. Tailor it to existing goals, and keep it simple."

Watch for the next roundtable date and topic to be announced soon. ■

Magazine Celebration: A Great Get-together

by Mary Jo Larson, Publisher, Franchise Times Corp.

Mark your calendars for after work on Oct. 12 to meet up with friends and peers in the magazine business. Grab a glass of wine, have some appetizers and chat from 5-8 p.m. at the Open Book at 1011 Washington Ave. South on the fringe of downtown Minneapolis.

As you stroll through the Open Book's Performance Hall – talking to friends old and new – take a look at 100+ magazine covers lining the walls. You will get a feel for what magazines are publishing in Minnesota, their design and which new publications have recently launched. And, you get to catch up with others in your industry.

Produced in conjunction with The Loft Literary Center, the MMPA Magazine Celebration expects to draw up to 200 people to chat, sip wine, enjoy appetizers and peruse the magazines of Minnesota. And don't forget the door prizes – from restaurant gift certificates to spa treatments. Be a part of this festive, relaxed evening with your friends.

Complete details coming soon. Visit www.mmpa.net in September for complete registrations details – but mark the date on your calendar now. ■

welcome newmembers

Bock & Associates, Inc.

EAB Press Ltd.- www.dancedirectory.com

ECN Publisher- www.ecnpublisher.com

Fame Digest- www.famedigest.com

Health Care Compliance Association- www.hcca-info.org

& renewing organizations

Exhibitor Magazine Group - www.exhibitoronline.com

Minnesota Golf Association - www.mngolf.org

The Coughlan Group - www.thecoughlangroup.com

IT IS MEMBER RENEWAL TIME!

You will receive your first member renewal mid-September. Our goal is to have all members renewed by December 1. Please watch your mail or contact the MMPA with any questions at 651.290.6281.

How Much Camera Do I Need?

by Dennis Wolf, Photographer, Nokomis Images

The variety of digital cameras available to consumers, “prosumers” and professionals has achieved staggering proportions. Wading through the claims, counterclaims and sales talk has become a full-time job for anyone in the market for a digital camera that can produce photography for publication. For the consumer the task is easy: get a 3.2 megapixel point-and-shoot and have your kid download the pictures for you. But what of the editor or photographer who needs to control, organize, store, transmit and publish both to electronic and print media? How much digital camera does the publishing professional need?

The answer lies in the standoff between the DSLR (digital single lens reflex) camera and the so-called EVF (electronic viewfinder) camera. The DSLR has great quality at a premium cost. The EVF has great prices, but lacks the panache (and the quality) of the DSLR.

The digital single-lens reflex camera should be familiar to those of us who came of age photographically in the '60s, '70s and later when the single-lens reflex film camera replaced most other formats as the camera of choice for publications. Features like flexibility, portability, clear view, interchangeable lenses and quality 35-mm film made the SLR the ubiquitous press camera of the late 20th century.

Modern DSLRs are the happy beneficiaries of countless improvements to this technology. All the features mentioned (except the 35-mm film part) are available on the DSLR along with its primary unspoken legacy: ease and familiarity of use. If you are currently familiar with an SLR film camera, the transition to DSLR is mostly seamless. These are complex cameras with a dazzling array of photographic features but complexity is frequently trumped by ease of use. Automatic features practically guarantee good pictures for those of us too busy to read the manual cover to cover.

And the quality of current DSLRs is unmatched for the price. Large pixel size and high-pixel resolution yield superb photographs. I routinely enlarge DSLR files to 13 x 19 inches with no loss in image quality.

But quality and ease of use comes at a price: DSLRs tend to be more expensive than their EVF counterparts, sometimes much more expensive, although this is beginning to change. And the EVF has features and advantages of its own. The electronic viewfinder camera is the Swiss Army knife of digital cameras and a bargain to boot.

The contemporary EVF has developed as a hybrid of digital point-and-shoot technology, the DSLR, digital movie cameras, sound recorders and MP3 players. It is really more of a digital recording device than the staid, traditional picture-taking DSLR. But such features make for complex use. In order to take advantage of these features you are going to have to read your manual.

The EVF – like the DSLR – derives its name from its viewing technology. Unlike DSLR’s optical viewfinder, the EVF features totally electronic viewing. The eyepiece reveals a tiny liquid crystal display (LCD) screen like that of a laptop computer. There is also a large, tilting LCD on the back of the camera that allows for framing your picture. Handy – very handy – but not as clear as the DSLR.

The EVF is silent. Although most feature a shutter-like sound, this effect can be turned off. If you are taking pictures in a quiet theater, a quiet meeting, a church or some other venue where the loud shutter of the DSLR would intrude, the EVF can be a lifesaver.

And because of the fixed-lens construction and small sensor size, EVF zoom lenses are a real bargain. Sharp and compact with tremendous range (usually 28-200 mm, 35 mm equivalent) an equivalent zoom lens alone for a DSLR might easily cost more than an entire EVF camera.

Bottom line? DSLRs offer high quality, ease of use and flexibility. Downside? DSLRs are larger, heavier and more expensive... sometimes very much more expensive.

EVFs offer terrific features and performance for the money. And the new ones are starting to produce very good resolution while their prices continue to fall. Downside? Lower quality and complexity of use make the EVFs a second choice at the moment.

People ask me all the time about which camera they should buy. Of the last five people who asked my opinion and then actually bought a camera, four bought DSLRs. I spot a trend. Need a good camera on the job most of the time? Get a DSLR and don't leave home without it. But for the occasional photographer on a budget who still needs publication-quality photography without investing a fortune, the EVF is a great deal. I still use mine. Just be sure to read your manual. ■

Proofing, Commenting & Reviewing: How to Use Adobe Acrobat to Streamline Your Workflow

by Voncille Meyer, Principal, Capstone Marketing Group, Inc.

Adobe Acrobat 7 Professional has a powerful, little-used commenting and reviewing feature that allows a work group to proof, comment and review a PDF document. Used properly, this feature can reduce the time required to move documents through proofing to the final stage.

With Acrobat 7, there are three ways to implement a PDF review: the manual method, email-based or browser-based. With the first two methods, a user can enable a PDF for review. This step allows a reviewer with Adobe Reader to review the document and comment.

The manual method, best for small groups, allows reviewers to exchange PDF files via email or a file server using specific, predefined commands to share and manage comments.

An email-based review requires someone to initiate it. Because this option uses behind-the-scenes technology that passes only the comments back and forth, not the PDF, it requires that all reviewers follow a simple, yet specific, process instead of the usual steps to attach a document.

With the browser-based review process, the initiator uploads a PDF to a server. Using their browsers, reviewers can access and review the document simultaneously. A comment or change made by one is visible to others immediately. Described as “slick when it works,” this process takes more effort and time to implement because it requires a specific kind of server that IT staff must identify, set up and support.

While Adobe Acrobat includes several useful tools, the main one is the Text Edits tool. With it, reviewers can make a com-

ment or ask a question; indicate a deletion, insertion or replacement; specify a page break, and highlight or underline text. Using the Text Edits tool is imperative because it ensures that comments are attached to the text they refer to.

Other useful features include a comprehensive Comments list that shows who made a comment, and the date and time it was made; the ability to check off comments as they're reviewed; the capacity to add an attachment (such as replacement graphics or text); and the ability to summarize the comments and create a separate PDF of them.

The commenting and reviewing feature can reduce cycle time considerably. But to get the full benefit of its capability requires buy-in from all reviewers on the team and training. ■

Products Review Magazine Wins Tabbie Awards

The Industrial Fabrics Association International (IFAI) was honored with an Honorable Mention in the 2006 Tabbie Awards, an international excellence awards program open to English-language trade, association and business magazines.

Presented by Trade, Association and Business Publications International (TABPI), this editorial and design competition is organized for English-language publications around the world.

The Industrial Fabric Products Review October 2005 issue received the award in the “Front Cover, Photograph” category. In this highly competitive category judges look for clarity, balance,

appeal, proper headline lengths, suitable font choices, photo context and how well the cover “sells” the issue. This issue annually serves as the “IFAI Expo Show Issue” for the Industrial Fabrics Association International trade show.

“We take pride in every element of our magazines and strive to create provocative, relevant covers for our readers. This image, featuring the cutline, ‘Wired, with a twist: Innovations with stretchable electronics,’ is visually interesting and portrays a cutting-edge area of our specialty fabrics industry,” said Mary Hennessy, Vice President of Communications, IFAI. ■

10

things I've learned as a freelancer

by Chris Kelsey, Freelancer

When life got at fictional Ishmael, he went to sea and was nearly killed by a whale and captain, both of whom had significant problems with just letting go. When life got at young Christopher McCandless, a real person, he gave away all his money and went into the Alaskan wilderness. He died four months later of starvation in an abandoned bus. Feeling a little less adventurous than those gents but more than a little burnt out after five years in the same brown cubicle, I simply decided to stay home and make a go of it.

I'm cheating, though. I have dependable retainer work, at least for a little bit longer, with a few companies of friends in multiple cities, so I don't have to scrap nearly as much as normal freelancers. I work from home. I travel a bit. It's nice.

Though my situation is a little different, I think I've learned some important things about freelancing worth sharing with those who might ever entertain cutting loose.

1. It's incredibly easy to rack up \$150 per month just in communications costs. Landline phone, cell phone, high-speed Internet: the necessities. The additional business costs exceed – in some months greatly exceed – anything I ever paid in gas while commuting.

2. A fast laptop computer is one's lifeblood. It allows you to work outside the home when you start feeling a little stir crazy. You felt that way before; you certainly will now.

3. The soap *Passions* is just awesome right now: a mermaid, a Da Vinci Code-like subplot involving an Omega Monk, numerous witches, a child character who speaks in thought bubbles. This is the sort of white noise I hunger for.

4. Free wi-fi is a gift from the coffeehouse gods. A fantastic way to begin the day is to work in public for one hour. Get up at a normal work time. Shower. Dress (in different clothes each day, hello). Be among the people, but work. Remember: Although coffeehouse people are creepier than bar people, do not make the bar your office.

5. Working as a freelancer for your former employer is akin to trying to “just be friends” with an ex after a bad breakup. Oh, so many hurt feelings.

6. Trips to Kinko's to photocopy checks (a lovely part of my invoice/payment “scrapbook”) make me feel like a character in an espionage film. I walk in fast, look at no one, mark a robotic path to the copiers, and pop in my copy card. Like that, the checks and copies are back in my secret agent's satchel. I leave, the Bourne Freelancer.

7. Reading your drafts aloud in what you consider an Irish or Scottish accent is entertaining (unless you're Irish or Scottish, I suppose) and makes one realize how pets don't necessarily get bored when left home alone all day. Also, that same accent is a remarkably effective tool for getting patched through to top company people when calling potential article sources. I'm being serious. Try it.

8. The Media Bistro collective (www.mediabistro.com) offers a pretty good health plan for freelancers, affordable...though initially one might be tempted to go it without insurance. But you're smarter than that, right?

9. Keep a well of cash for taxes. If you can swing it, get an accountant to direct your compliance. You learn quickly just how much your previous employer did for you. Also, you have to file taxes four times per year. It's awful. And I don't mean paying taxes. I mean the basic forms if you're actually paying attention to all of them and using them correctly. Kafka was right.

10. I'm much happier.

That last one is a guilty pleasure. It isn't to suggest that going independent is a better go for everyone. It's really about as advisable as starting a magazine. You'll love it, most likely, but you're probably nuts. For me, being independent suits me well, at least right now. I keep a busy-enough life in the evening, so the quiet hours during the day don't starve me. I'm all right in the books; I know that I'm good for another four or five months – I think – but I'm foggy about how finances will look in, say, November. And I know that feeling may soon revise itself after second quarter taxes. I may get foggy on October, even August.

Being independent isn't a choice to make rashly, though most of us happen into it to our own surprise. The risk feels great, it's something of a high (so long as you have genuine ambition), but you must always keep in mind that you have just now made yourself a business. Repeat: You are a business. You have to operate your life as such. Now, really, do the dishes already. You're not that busy. ■

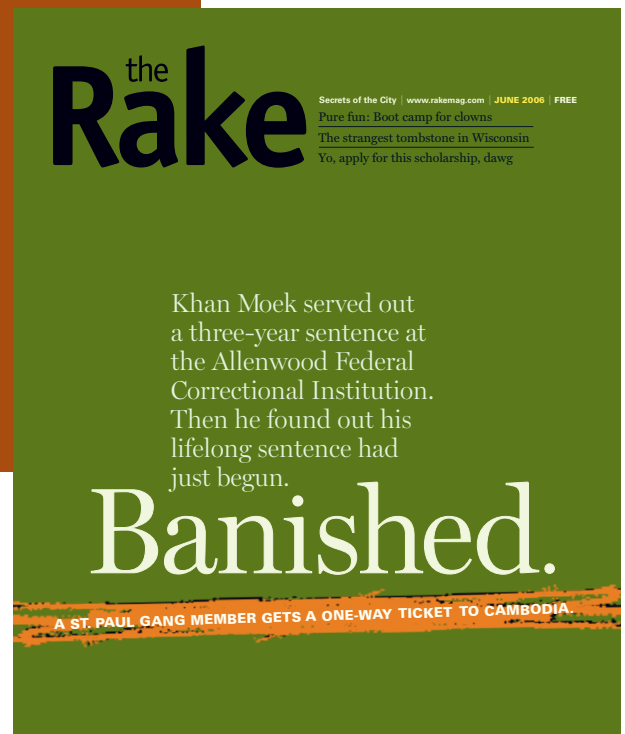
Top Blog: Discussing Blogs with Brad Zellar

Brad Zellar's blog, "Yo, Ivanhoe!" on *The Rake* Web site, is big in Ireland and Australia. A reputable publisher in Australia wants to publish a book of his blogs. And he often gets asked to talk to groups about blogs. It's a mystery to him why this is happening. He claims to be uncertain about whether he can even define what blogs are, "I still don't even understand what they are exactly. I mean, it's such a catch-all term, some of them are just 'dear diaries,' some are music related, some are political, some of them are news links... A blog can be anything; there are video blogs now, and there's music [audio] blogs...Blogs are just like browsing in a gigantic library or bookstore, where everything you could conceivably want is there."

Although Zellar, or anyone for that matter, might have difficulty defining blogs, he certainly knows how blogs are used. "The interests for individuals and businesses are strictly for promotion, it's easy to promote. Once you have the software it's easy to use and it's cheap, there's no editing involved...I don't consider myself as an effective self-promoter, but you just throw it [a blog] out there and someone just stumbles on to it...It's hugely effective. I know people who are writers that have blogs and they have links in there to where their books can be bought, to Amazon or whatever and they actually sell...I know people who have gotten jobs off blogs, I've gotten work off of my blog...It's a brave new world."

Zellar has been blogging since his days at *City Pages*, when they started the practice of writer-created blogs. But his blogs have always been different. His passion is writing fiction.

While other writers at *The Rake* write about food, films and an events calendar, Zellar writes whatever comes to him in his insomnia-filled nights. After 11 or 12 years of this writing habit, Zellar points out the blog's best benefit: "It's something that I do because it's fun and I get feedback and interaction and it's someplace to put the words rather than shoveling them in a hole, which is ordinarily what I'd be doing."



Quirky, colorful pictures accent his blogs. Most are Zellar's own photographic work. There is a definite sense of play in the subjects he chooses to photograph. Subjects are often toys, "I have a lot of miniature things I find at garage sales, that I will just put up on my wooden floors, turn off the lights and create long shadows with the flash." Flashes of color, high contrast and shadow, and off-center composition are hallmarks of his work. "They never have anything to do with whatever I'm writing about. I just post random photos and random rambling."

In blog etiquette, when another blogger links to your blog, it's expected that you will link to his or her blog, good or bad. "It's like networking out there where one person links to you and somebody hears about you on that blog and they link to you and pretty soon you're getting these links to all over the place...I probably have 75 people all over the world who have blogs that have linked to my blog."


Zellar's goal of cleaning up his links is perpetually on his "to-do" list. He is amazed at the rapid responses he gets from his blog; sometimes he gets to the office and has a dozen e-mails and has forgotten what he had posted the night before. His subhead, "Open all night," is truer than he anticipated.

Some of the links Zellar uses most often are written by people who, he says, "are compilers of good stuff. They're like librarians. Then there are a couple, three, or four that I look at because the people are just fabulous writers."

Yeah, that's why I read "Yo Ivanhoe!" ■

What's Up with the Postal Service?

by Drew Sigveland, Editor-in-Chief, Llewellyn Worldwide



Once again, some significant changes could be taking place in United States Postal Service classification, with rates anticipated to go up an average of 8.5 percent under the proposed plan. The USPS filed the R2006-1 Rate Case on May 3, 2006, with the Postal Rate Commission. The PRC will have 10 months to consider the plan and to make revisions, propose changes, or amend the filing. Essentially, this means that the plan could see developmental changes before it takes effect. The action is slated to be tested, with the 2008 fiscal year as the proposed test period. Even under this proposal, projected revenue for the year would still end with a deficiency, albeit one significantly less than under current rates.

The last increase in postage took effect on January 8, 2006, with an increase on First Class one-ounce mail from 37¢ to 39¢. Under the current proposal, this would increase to 42¢ – an increase of 52 percent since 1986. However, the rates would decrease 4¢ for each subsequent added ounce, up to 13 ounces. This marks a return to traditional postal rate-making from the across-the-board percentage increase that has been in used in recent years.

The most important changes are those of mail classification and stratification, however. Size and shape both play crucial roles in the way mail will be sorted under the new format, while the role of weight becomes less important. In First Class mail, flats or parcels would be more expensive than letters. Advancements in sorting equipment have led to the proposed elimination of Automation Carrier Route categories for First Class, and the introduction of the Forever Stamp would mean a First Class letter under one ounce could still be sent after a postage increase, disposing of the need for smaller stamps to make up the difference in postage.

An additional dimensional-weight classification will be instituted that puts more importance on cubic volume, and a new flat rate for Express Mail will apply to anything under one pound. New categories have been created for Standard Mail that does not meet flat or parcel rates, but Standard Mail will have greater discounts for BMC and SCF and the DDU discount for Standard Enhanced Carrier Route letters has been eliminated. The DDU discount for ECR flats has increased for Standard Mail, with size and shape playing a more important role than weight.

The rates for mailing periodicals depend upon their subcategory classifications as Outside County or Within County. The former will have an 11.7 percent increase, and an 85¢ container charge will replace current discounts for both pallets and sacks, with a variable edit rate for drop

entry DDU, DSCF and DADC. Within County periodicals will see a 24.4 percent increase, but since they are not entered locally, drop entry discounts and container charges to not apply to this subcategory.

Letters will see separate rates for automation letters, machineable and nonmachineable letters. Mixed ADC and ADC categories will be replaced by basic presort, and the 3/5-digit presort will no longer exist. For flats, the 3/5 category will be split into two separate categories for three-digit and five-digit specifications. Similar to other categories, weight will play a decreasing role in flat classification, and rates changes will reflect that.

Some pieces will be assigned new categorical designations, such as CDs and DVDs mailed in jewel cases. Rather than classify them as parcels, it has been proposed that the new category be labeled Not Flat-Machineable. Parcel Post will rise 13.7 percent, Bound Printed Matter will rise 11.9 percent, Media Mail will increase 18 percent and Library Mail will increase 18.4 percent. The rate structure for Bound Printed Matter will not undergo any changes, but the destination rates will decrease in some cases to encourage more drop shipping. In other instances, there will be an increase, but it will be less than the overall average percent.

Visit www.usps.com for information about current postal rates. A more detailed outline of the Postal Rate Commission proposal can be found at prc.gov, as well as any information on the revision process. ■

Benedict Named Publisher of **Minnesota Monthly**

Greenspring Media Group announced Nancy Benedict has been promoted to publisher of *Minnesota Monthly* magazine after serving as associate publisher/advertising director for the last five years. She becomes the fifth publisher of the magazine since it was launched in 1967. The magazine will mark its 40th anniversary this December with a special commemorative edition.

As publisher of *Minnesota Monthly*, Benedict will have primary responsibility for advertising sales and circulation along with management oversight of editorial operations. "My vision for the magazine is to ensure it remains the best-read magazine in the market with the highest quality design and editorial content," says Benedict, noting that *Minnesota Monthly* has been the top award winner in the Minnesota Magazine Publishers Association's annual awards contest for the past 10 years.

Minnesota Women's Press Hires Michele St. Martin as Editor

The Minnesota Women's Press, based in St. Paul, Minn., announced that Michele St. Martin has joined its staff as editor. "We are delighted to have Michele join us," said co-publisher Kathy Magnuson. "She has a strong history with the Minnesota Women's Press, having contributed to the paper on a freelance basis for a number of years. Additionally, she has a real commitment to community journalism and a broad writing and editing background. Look for her to steer us to a fresh

approach, focusing even more on the power of women's stories and more reader-generated content."

St. Martin has 10 years' experience as a freelance writer and editor, working in the areas of women's issues, health care, parenting, politics, health care, features, geriatric issues and technology. In addition to writing and editing, St. Martin has a strong background in public relations, public policy and non-profit and for-profit management.

The Minnesota Women's Press, Inc., offers a fresh perspective on women's words and ideas. The Minnesota Women's Press was founded in 1984 by Glenda Martin and Mollie Hoben. Current publishers are Norma Smith Olson and Kathy Magnuson.

Big Changes Ahead for Midwest Meetings

Midwest Meetings magazine, the premiere meetings and conventions industry magazine based in Brookings, S.D., is gearing up for big changes in 2007.

New on the web site, www.midwestmeetings.com, will be an area for meeting planners to post their services and find colleagues by region. Focused on facilitating networking for meeting planners, this online feature will also offer planners a new, free form of promoting their visibility within the industry.

Also new for 2007, *Midwest Meetings* will put out a monthly print newsletter for the Midwestern hospitality industry, serving as a compliment to the monthly planners' e-newsletter that has been in circulation since January 2006. This newsletter will serve as a helpful source for hotels, resorts and conference centers as *Midwest Meetings* continues to explore "what planners want"

when considering these properties as meeting venues.

Beginning in January 2007, *Midwest Meetings* will offer banner ads on its website for the first time, in a continuing effort to provide the best exposure for Midwestern destinations. For more information, visit www.midwestmeetings.com.

Koski Launches New Venture

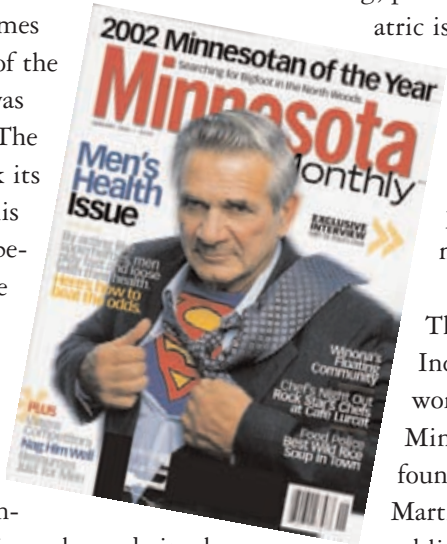
Jennifer Koski has launched Over Dinner Media, Inc., a company providing writing, editing and project management services for both corporate and non-profit clients. The company's publishing division recently released its first book, *50 Ways to Calm Your Fussy Baby*. The 32-page book features more than 50 tips, tactics and pieces of advice for calming fussy babies, 15 tactics for calming oneself during baby's fussy periods, how to tell if a baby has colic, and much more. *How to Calm Your Fussy Baby* is being distributed through hospital birth centers, and online at www.MyFussyBaby.com. To contact Jennifer Koski at Over Dinner Media, Inc., e-mail jlkconsulting@charter.net or call 507-529-0781.

FenderBender Featured in Folio: Magazine

FenderBender, the leading publication for complete collision coverage, was one of four magazines featured in the July 2006 issue of *Folio: Magazine* for its successful recent redesign.

The "Redesigns with Results" story chronicles *FenderBender's* start in 1999 by accountant Jay DeWitt, the publication's growth and its transformation in 2005 from a newsprint tabloid to a four-color glossy magazine, which helped create a platform for a national rollout.

Before its makeover, DeWitt enlisted the help of Brady and Paul Communications



to help take the publication to the next level. With the new look and fresh editorial, *FenderBender* expanded into new markets with successful results.

While Brady and Paul Communications led the conversion of the publication, the *FenderBender* staff and many others in the Minnesota publishing community helped make the full-scale redesign and relaunch a success.

"*FenderBender* is honored to be mentioned with the likes of *TV Guide* and *Golf* magazine in the industry's most respected magazine for magazine management," said Publisher Jay DeWitt. "However, the efforts of many right here in Minnesota shouldn't go unnoticed, as many people were instrumental in making our relaunch a success. Our production, editorial and support staff worked tirelessly to convert to an entirely different publication type with full color and a clear and original editorial mission. Their efforts made it all possible and they did a tremendous job.

Other key players include Mike Joseph and his team at Diversified Graphics Inc. (DGI). Their help with one-of-a-kind variable data printing marketing programs allowed us break into two new markets and transition our current editions without advertiser attrition. Keith Oelke of Quebecor World and his St. Cloud team helped us make the right format and paper choices to raise the standards of the publication. It was a total team effort from all parties."

New Moon Magazine Wins Top Honor in Educational Publishing

New Moon: The Magazine for Girls and Their Dreams, a Minnesota-based magazine edited by and for girls ages 8-14, was awarded academic publishing's highest honor from the Association of Educational Publishers (AEP) in 2006.



New Moon Founder and Publisher Nancy Gruver (left) and Managing Editor Kate Freeborn accept the AEP award.

New Moon received a Golden Lamp Award during the AEP's Annual Awards Banquet and Gala on June 9, 2006, in Washington, D.C. For the past four decades, the AEP Awards have recognized significant and excellent achievement in supplemental educational products and education marketing. Known throughout the industry as the "Oscars" of educational publishing, the Golden Lamp Award recognizes superior use of content, design and fulfillment of educational mission.

Chosen over 34 other candidates, *New Moon* was lauded for understanding its target audience.

"Edited and written by girls, for girls, it is no wonder [*New Moon*] is extremely effective at reaching its audience," the AEP judges said. "From the coverage of topics, to the language and the tone, to the overall design, this magazine hit the target every time. It tackles tough issues in an appropriate and engaging way."

Other finalists for the Golden Lamp Periodicals Award were *Teaching Tolerance*, *National Geographic Kids*, and *Edutopia Magazine*.

David Schimke Named Editor in Chief at Utne Magazine

With the sale of *Utne* magazine to Ogden Publications, Inc. in June, David Schimke, *Utne's* executive editor, was named editor in chief. Former editor in chief and owner Nina Rothschild Utne will assume the title editor at large.

"Dave is a gifted journalist, editor and manager," said Nina Utne. "His contributions to *Utne* have been exceptional. I thoroughly enjoy working with Dave and am delighted that our relationship will continue."

"We look forward to the continued excellent journalistic experience he brings to the magazine and the leadership he provides to the editorial team," said Bryan Welch, publisher and editorial director of Ogden Publications, Inc.

"*Utne* has long been known for celebrating independent journalists, writers and thinkers," said Schimke. "I'm excited to have a chance to continue that tradition, and proud to count myself among the talented staff who collaborate to deliver a trend spotting publication that challenges, delights, and encourages dialogue."



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