

**SP
IPC**

**The
Future
of
Publishing
Is
Here**

The Stanford Professional Publishing Course



Every summer for the past 32 years,

SPPC classrooms are equipped for computer note-taking.



book, magazine and digital publishers, marketers, advertising and circulation executives, editors, designers, writers and people in search of their next career have gathered on the Stanford University campus in Palo Alto, California, to attend the **Stanford Professional Publishing Course** (SPPC). This weeklong, intensive course is the only one of its kind, where mid-career professionals from the U.S. and around the globe encounter the newest technologies, the smartest thinking and a community of their peers, taught by a world-class faculty.

**Students confer
on classes –
and jobs back
home.**

SPPC has a worldwide reputation

generated by the thousands of students whose lives and careers have been changed by their attendance. Men and women apply at the suggestion of enthusiastic former students, or their employers or through Internet announcements. SPPC, as an agent of change, has had a significant impact on magazine and book publishing. Yet the Course is one of the better-kept secrets in the industry.



The Course is divided into two segments. A three-day International Pre-Course is designed for students coming from abroad. The objective is to familiarize them with U.S. magazine and book publishing. Highlights of the Pre-Course are side trips to San Francisco and Silicon Valley to visit major innovators – companies such as Google, Adobe, IDEO, Wikipedia, Chronicle Books and WIRED magazine.

The main seven-day Course begins immediately after the International Pre-Course. Classes start early, and discussions often run into the evening. During and after mealtimes, students have an opportunity to meet with the faculty for one-on-one conversations about

In the 2009 Course, these NEW AREAS of TECHNOLOGY were covered...



All corners
of the globe are
represented
at SPPC.

their own special challenges. In 2009, the faculty of the famed Stanford Design School met with student teams to work on methods of idea innovation.

There are normally six classes a day, with breaks for networking and refreshments. All classes are participatory, allowing for dialogue with the faculty and an exchange of experiences among students.

The Course continues to provide a strong emphasis on the best practices in today's magazine and book publishing. Even in an age of emerging technology, those needs remain – editorial judgment, production and distribution, advertising and circulation and managing the internal core of the business.

- 👉 **Writing and editing for the Web**
- 👉 **Marketing via Web video on YouTube**
- 👉 **Legal issues in digital publishing**
- 👉 **Search engine optimization**
- 👉 **The power of print-on-demand**
- 👉 **Mobile platforms for books and magazines**
- 👉 **Using social networks to promote books and magazines**
- 👉 **Understanding Web analytics**
- 👉 **Working with Amazon and Google**
- 👉 **Mastering Twitter**

There has never been a better or more crucial time for SPPC to make sure the book and magazine industries understand and appreciate the power of its reach. Now more than ever, it is time for the world publishing community to

become a full partner in SPPC

Christian Schmidt-Hamkens, a recent student, is Publishing Director of VERLAGSLEITUNG, the leading special interest magazine publisher, with 40 magazines in 9 European countries, based in Hamburg, Germany. "When I returned from SPPC, I invited all our employees and partners (more than 350 people) to a three-hour information seminar on what I heard at SPPC. That speech gave the start to the biggest investment the company had ever made. This would not have been possible without the information, learning and experiences from SPPC."

The files of SPPC are filled with success stories like this – encouragement for industry leaders who are now calling for management training programs to meet the challenges of the recession and new digital and technical capabilities.



Gail Rebeck, Chairman and CEO of Random House Group, said:

“The impact of the recession, coupled with the phenomenal pace of technological change, is having a profound impact on the publishing sector. To take advantage of the great opportunities to create and deliver compelling content to educate, engage and entertain readers, the industry needs a workforce capable of combining traditional skills with a new digital and technical capability underpinned by a renewed emphasis on creativity. It is important that the industry understands and moves with the market so the skills gap... does not grow.”



Dorothy Kalins in her opening address: “Publishers cannot tolerate knee-jerk reactions to bad times.”

Traditional SKILLS meet digital REALITIES

When students have questions, they interrupt and ask.



Dorothy Kalins, a member of the core faculty, voiced these sentiments in the keynote speech at SPPC's 2009 Opening Night:

“Make books and magazines readers value, with content they are passionate about and cannot find elsewhere. Invigorate the publishing formula with inventive products – books, magazines, special issues, Websites, interactive forums, events – all targeting those same readers. Publish to their passions, and readers will reward you with their loyalty.”



**Education
in action: an
SPPC class in
a Law School
lecture hall.**

The Students From its inception in 1978, more than 3,000 students from all over the world have attended, coming from profit and non-profit publishing houses throughout the U.S., North and South America, Western and Eastern Europe, Africa and the Far East. Almost every continent is represented.

American students are still in the majority, but this rich mix of cultures provides an opportunity to share experiences and competence that cannot be found in any other publishing course.

Most students are in their mid-30s, some on a fast track are in their 20s, and others are over 50 and seeking a second career. They are all professionals, holding positions as editors, marketers, writers, advertising, promotion and circulation managers, designers, IT experts, etc. What they all have in common is a passion for book and magazine publishing and a keen desire to learn what is best and new. The students themselves are one of the richest educational resources of the Course.

**They ARRIVE
as STRANGERS,
TEACH one another
and LEAVE as COMRADES**

Some remain friends for years. As a result of their time spent at SPPC, they represent the hope of the future in publishing.



**Dress at
SPPC is as
informal
as the
classes.**

Meet the FACULTY

The Course faculty numbers about 60 and are carefully selected for their command of content and their teaching skills. Each lecturer is outstanding in his or her field. They are major executives in magazine, book and on-line publishing. They are Silicon Valley entrepreneurs. They are also Stanford tenured faculty, leading independent designers and electronic specialists. For all, this is a labor of love, not money. The entire faculty is evaluated by the students, and each year new teachers are added to meet the needs of an ever-changing industry.



Michela O'Connor Abrams, President & Publisher of DWELL magazine; she has more than 17 years of experience in publishing and Internet strategies, including serving as CEO of COMPUTERWORLD.



Robert E. Baensch, President of Baensch International Group Ltd., a consulting firm specializing in international, professional, trade and electronic publishing and professional training of publishers throughout the world.



Mary K. Baumann, Partner, Hopkins/Baumann, a firm specializing in editorial design; she has worked for major publishers such as Time Inc., Editora Abril, American Express, HarperCollins, Duncan Baird and Viking.



Walter Bernard, Principal, Walter Bernard Design, an editorial design and development company, whose credits include the redesign of magazines such as TIME, THE ATLANTIC MONTHLY, FORTUNE, BARRONS and ADWEEK.



Bob Ciano, Creative Director, Saint Mary's College of California, following a long career as Art Director/Creative Director at WIRED magazine, ENCYCLOPAEDIA BRITANNICA, LIFE magazine, TRAVEL & LEISURE and ESQUIRE, among others.



Keith Clinkscapes, Senior VP/Content Development & Enterprises, ESPN, where he launched a new ESPN incubator media lab to develop new sports-driven content for all media platforms; he also oversees Publishing, responsible for ESPN THE MAGAZINE and ESPN Books.



Michael Gold, Principal, West Gold Editorial Consulting, who develops launch and repositioning plans for magazines, newsletters and books through his (and partner Susan West's) consulting firm; he also co-founded HIPPOCRATES magazine, now called HEALTH.



Jeff Gomez, Senior Director/Online Consumer Sales & Marketing, Penguin Group USA, who has been involved in electronic books and digital reading since the industry's beginning in 1999; he is also the author of four published novels and one nonfiction book.



Rob Gursha, Executive Vice President, Chief Marketing Officer, Time/Warner Retail Sales & Marketing, which distributes more than 600 Time Inc. and client publications; before that he was President of Time Inc. Home Entertainment and Vice President of Sunset Publishing.



Bruce Harris, Consultant to major publishers; previously he had management positions at Crown Publishing, where he founded Harmony Books, Random House, and was CEO of the U.S. publisher Workman.



Caroline Herter, President, Herter Studio, which offers consultation, literary representation and packaging and design services to clients such as Simon & Schuster, Random House, Abrams, National Geographic and MIT.



Nigel Holmes, Owner, Explanation Graphics, which, as he says, "explains things to and for a wide variety of clients;" with pictorial explanations of complex subjects; he was Graphics Director of TIME magazine for 16 years.



Will Hopkins, Partner, Hopkins/Baumann, a firm specializing in editorial design; he has worked for major publishers such as Hearst, L'EXRESS, American Express, Duncan Baird, Abrams, HarperCollins, Viking and Rizzoli.



Dorothy Kalins, Director of Dorothy Kalins, Ink., is former Executive Editor of NEWSWEEK and Founding Editor of SAVEUR and METROPOLITAN HOME; she currently consults on magazines and produces best-selling food books.



Guy Kawasaki, Managing Director, Garage Technology Ventures, an early-stage venture capital firm, and columnist for Forbes.com; previously, he was an Apple Fellow at Apple Computer, where he helped make the Macintosh such a success; he has written eight books, including *THE ART OF THE START*.



John Kilcullen, former Publisher, *THE HOLLYWOOD REPORTER/Billboard/...for Dummies* and Founder/CEO of Brand Revolution, LLC, a media consulting boutique; his immensely popular "...for Dummies" series has sold over 150 million copies in 29 languages.



Peter Kreisky, Chairman/Founder, The Kreisky Media Consultancy, LLC/Boston Consulting Group, a management consulting boutique that focuses exclusively on strategy and business transformation issues for top management in media and entertainment.



Jeremy LaCroix, Creative Director, Lifestyles & Entertainment, CBS Interactive, who made the leap from print to Web, where he now works on such editorial Websites as CHOW.com, after serving as the multiple-award-winning art director of *WIRED* magazine.



Cynthia Leive, Editor-in-Chief, *GLAMOUR* magazine, since May 2001, where she won National Magazine Awards for General Excellence and Personal Service; she is a former President of ASME.



Jeremy Leven, Novelist, Screenwriter, Film Director, distinguished in all three disciplines; director of *MY SISTER'S KEEPER* (2009), screenwriter of *THE LEGEND OF BAGGER VANCE* (2000) and author of such novels as *CREATOR*.



Martin Levin, Counsel, Cowan, Liebowitz & Latman, PC, a New York City law firm specializing in intellectual property, international co-ventures, mergers and acquisitions and editorial rights and development; previously he was CEO of Times-Mirror Book Company.



Kevin McKean, Vice President/Editorial Director, Consumers Union, who oversees the editorial content and design for all of CU's publications, including *CONSUMER REPORTS* magazine and ConsumerReports.org.



Robert Miller, President, Harper Studio, HarperCollins Publishers, a new corporate division geared to exploring new business models for book publishers; previous President of Hyperion, a company he founded for Disney.



Terry Newell, President & CEO, Weldon Owen Publishing, the premier packager of branded books in the U.S., whose current projects include books for Williams-Sonoma, The Body Shop, Pottery Barn, Gymboree and Hallmark.



John Owen, Chairman & Group Publisher, Bonnier Publishing; Founder and Chairman of Weldon Owen Publishing, a leading packager and co-edition publisher; his company creates some 200 new titles each year.



Amy Rennert, Founder & President, The Amy Rennert Agency, a literary agency that specializes in quality fiction and non-fiction writers – many of them award-winners; her authors include singer Jimmy Buffett.



Alan Rinzler, Executive Editor, Jossey-Bass Publishers/John Wiley & Sons; a book editor since 1962, beginning at Simon & Schuster; before books, he was Vice President and Associate Publisher of *ROLLING STONE* magazine.



Paul Saffo, Technology Forecaster & Consulting Associate Professor, Mechanical Engineering, Stanford University; a forecaster who for two decades has explored long-term technological change and its impact on business and society; he advises private and governmental clients worldwide.



Ina Saltz, Principal, Saltz Design, and Professor of Electronic Design and Multimedia at the City College of New York; consults, lectures and writes frequently on magazine design and typography-related topics.



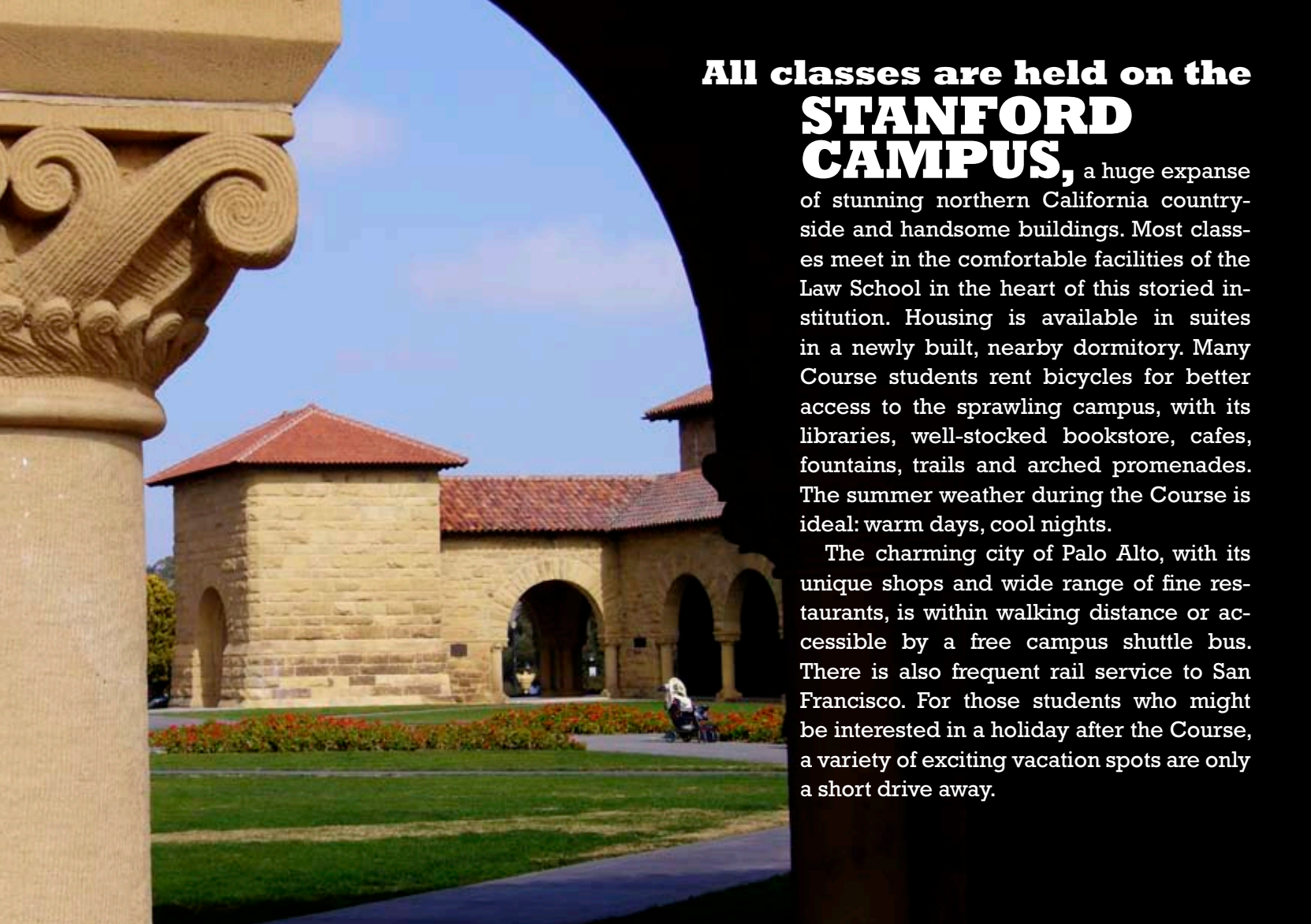
Richard Stolley, Senior Editorial Adviser, Time Inc.; Reporter and Editor for the weekly *LIFE*, Founding Editor of *PEOPLE*, Editor of the monthly *LIFE*, Editorial Director of Time Inc. and Editor of three best-selling photographic histories of the 20th century.



Art Streiber, Cover Photographer, WAS Photos; a freelance photographer since 1993, specializing in reportage, travel, portrait and entertainment photography, whose clients include leading American magazines and many Hollywood studios.



Scenes around the campus; at left, designer Ina Saltz critiques a student's publication.

A photograph of a Stanford University building, likely the Hoover Tower, viewed through a large stone archway. The building is constructed of light-colored stone with a red-tiled roof and several arched openings. In the foreground, a person is pushing a stroller on a paved path. The sky is clear and blue. The archway through which the building is seen is part of a larger structure, with a decorative capital visible on the left side.

All classes are held on the
STANFORD
CAMPUS,

a huge expanse of stunning northern California countryside and handsome buildings. Most classes meet in the comfortable facilities of the Law School in the heart of this storied institution. Housing is available in suites in a newly built, nearby dormitory. Many Course students rent bicycles for better access to the sprawling campus, with its libraries, well-stocked bookstore, cafes, fountains, trails and arched promenades. The summer weather during the Course is ideal: warm days, cool nights.

The charming city of Palo Alto, with its unique shops and wide range of fine restaurants, is within walking distance or accessible by a free campus shuttle bus. There is also frequent rail service to San Francisco. For those students who might be interested in a holiday after the Course, a variety of exciting vacation spots are only a short drive away.

Rob Gursha explains the ins and outs of magazine circulation.



Resources

Podcasts: Ideas that transform: short videos featuring key media experts.
publishingcourses.stanford.edu/blog

Stanford E-Newsletter: News for publishing professionals: upcoming programs and events, industry notes, scholarships and hot jobs. To subscribe:
publishingcourses.stanford.edu/keepintouch

Alumni Directory: A networking guide for Stanford Publishing Course alumni.
publishingcourses.stanford.edu/alumni

Job Board: Current career opportunities for media professionals.
stanfordpublishing.jobamatic.com/a/jbb/find-jobs

YouTube Channel:
The Stanford Publishing Course channel: a way to keep in touch.
www.youtube.com/user/SPPC1

Virtual Seminars: Learning at your desktop: one-hour presentations by top publishing experts.
publishingcourses.stanford.edu

Social Networks: Check out our new communities:
stanfordpubcourse.ning.com
stanfordwebworkshop.ning.com
www.linkedin.com
(in the upper right-hand corner, choose Groups and input Stanford Publishing Courses)

Tuition and Housing

Main Course

Main Course tuition includes Course materials, breakfast and lunch daily, Opening Reception and Dinner and closing Western Barbecue. Because of the intensive nature of the Course and valuable interaction with on-campus speakers and peers, participants are encouraged to stay in the on-campus student residence reserved for the Course. Tuition \$3,950, plus \$623 for seven-night, single-room housing package.

International Pre-Course (optional)

Tuition for the International Pre-Course covers Course materials, breakfast and lunch daily, Pre-Course Opening Reception and Dinner and several field trips. Tuition \$1,330, plus \$267 for three-night, single-room housing package.

Discounts and Scholarships

There are discounts for early reservations and for groups. There are a limited number of scholarships available.

How to Sign Up

Tell us about yourself...

- Your name
- Your e-mail
- Your present position and bio
- Your career goals

...and we will tell you more about the Course.

We would be happy to hold a place for you in the Class of 2010.

Email us at stanford.publishing.courses@gmail.com

If you wish to contact someone personally, Martin Levin can be reached at MLevin7276@aol.com.

Coffee breaks
help everybody's
concentration.



The Future of Publishing Is Here

“The best professional workshop I’ve ever attended. Like a mini-MBA for anyone working in the print media field.”

**Cyndi Schoenbrun, Senior Research Analyst,
Consumer Reports, USA**

“I returned to the office with nearly 40 pages of notes, a hard drive full of handouts, a bag full of inspirational books, a Rolodex full of new associates, and a head packed with new ideas and strategies.”

**Laura Cerruti, Director of Digital Content Development,
University of California Press, USA**

“Inspiring and informative. Great preparation for positioning your brand for the future.”

**Storm Mascall, Business Development Manager,
O The Oprah Magazine, South Africa**

“Living on the Stanford campus and getting to know publishing people from all over the world was an amazing experience.”

Edward Pimenta, Training Director, Editora Abril, Brazil

“The tours – such as the visit to IDEO – were especially interesting. Overall, the course was an out-of-the-box experience.”

Min Liao, Editor-in-Chief, Trends Traveler/National Geographic, China

“We really explored the impact of the digital transformation. And the faculty spent time helping develop our individual publications – a valuable tool as we enter the next stage in the evolution of publishing.”

**Paul Kent, Advertising Director,
Fairfax Integrated Solutions, Australia**



The Stanford Professional Publishing Course

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