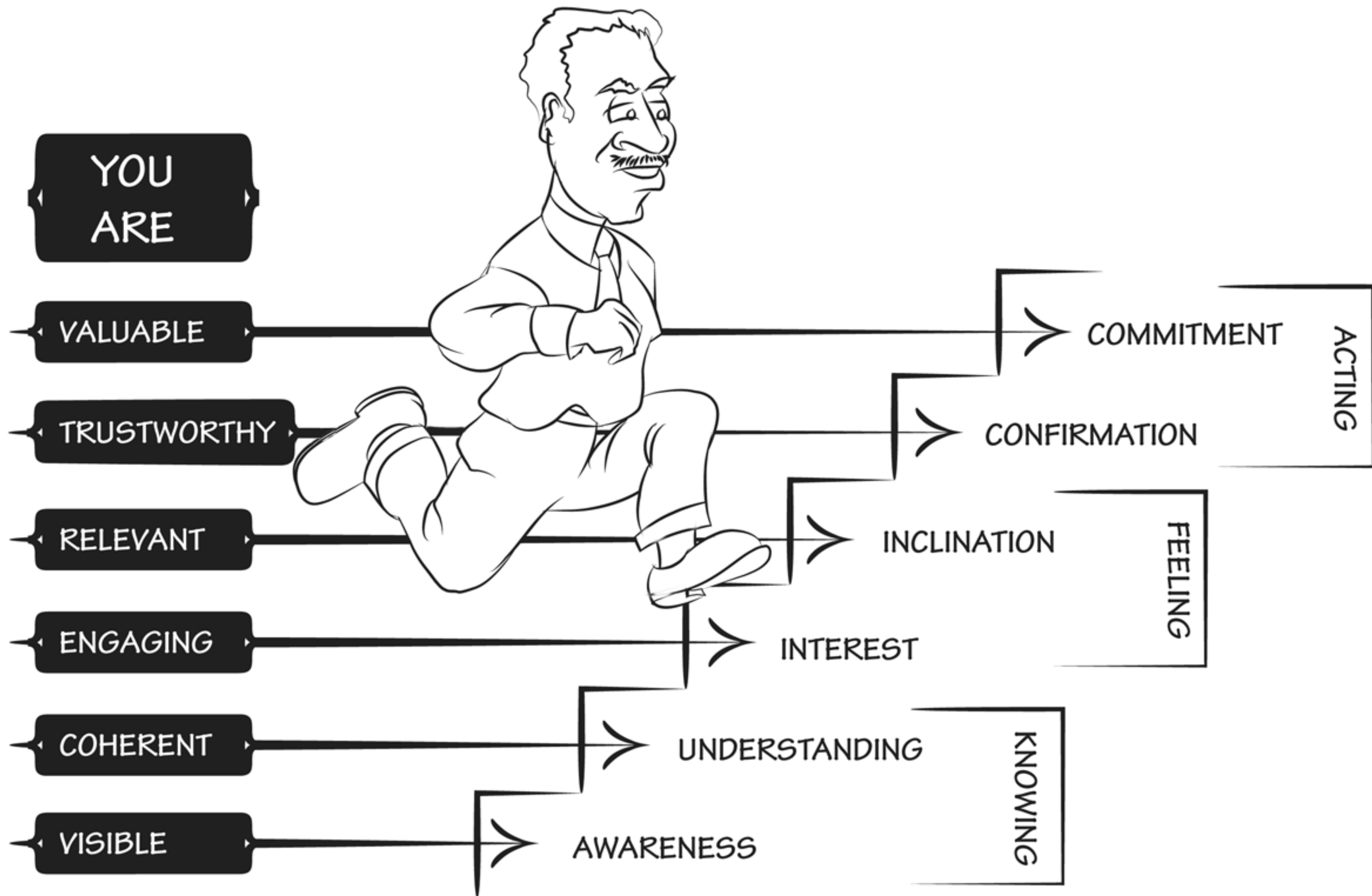


BUSINESS DEVELOPMENT BUILDING A ROBUST, REPEATABLE PROCESS

Part Two of Two



REVIEW



AWARENESS



What Limits?

Our conversation with a creative director who sees resource constraints as entertaining obstacles to overcome

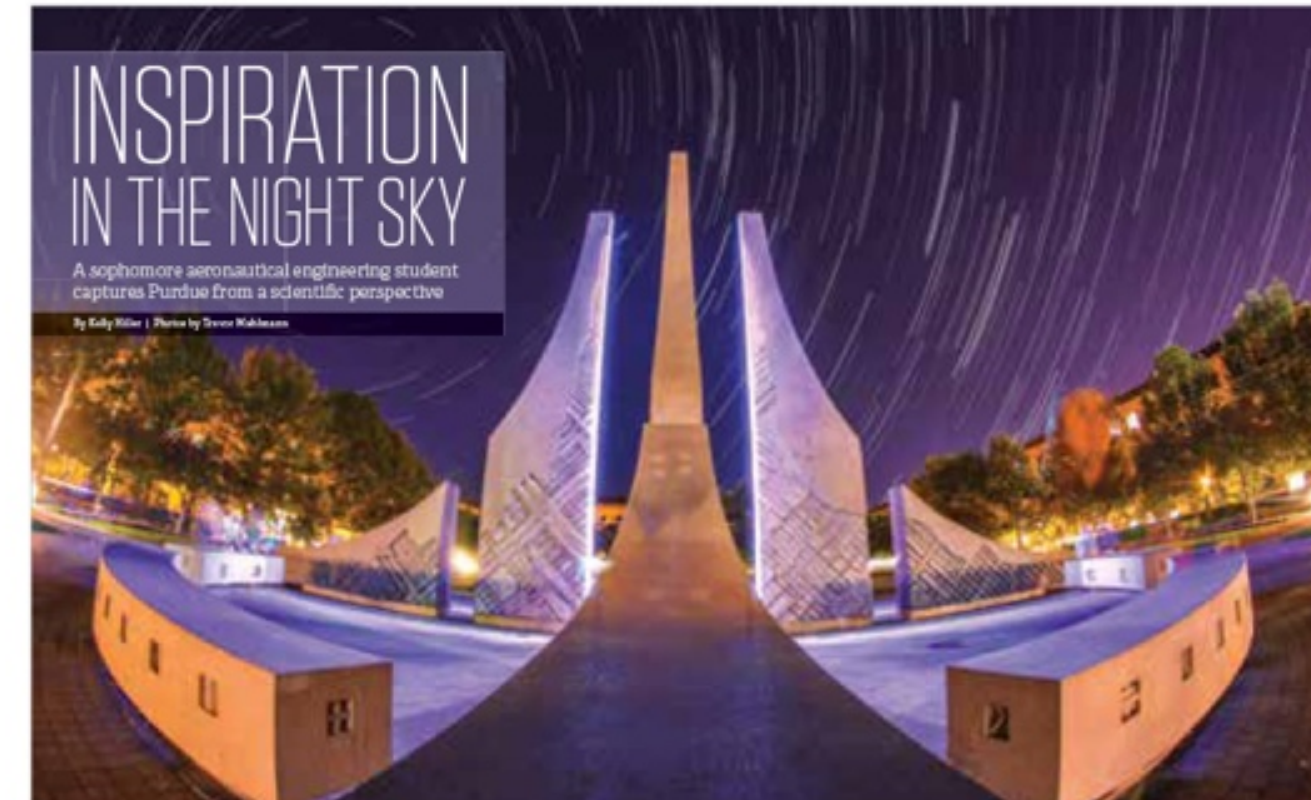
Kat Braz, the senior director of creative communications at the Purdue Alumni Association, has learned — through trial, error, and necessity — to stretch precious resources.

A team of four (herself included) produce *Purdue Alumnus* while also working with her slightly larger team to generate everything for this office (read: the magazine takes up no more than one-quarter of each person's time). For her first five years in the job, the magazine team was a mere two people.

Her philosophy? If you're a magazine publisher lucky enough to have three things in ample supply — money, time, and talent — your

magazine is guaranteed to be all-great, all-the-time. But if you're most publishers, you make do with varying amounts of these key resources. And if you still want your magazine to be awesome? Well then, you have to get really creative.

With a background in art direction, Kat is adept at doing this with the visual side of a magazine. So we asked her to share her strategies for laughing in the face of constraints and making your art amazing despite them.



Photos by Trevor Mahlman

#1 Money For Nothing? Get Your Pics For Free

“Any day you can get quality art for free is a good day. I’ve found there are a few ways to do this with photography. Find an alumnus who’s a professional photographer — a documentarian, a travel or nature photographer — and pick a discrete project to profile that says something about that person. Maybe you have a staffer who’s a solid hobby photographer and can shoot a project for you. Probably my favorite resource, though, is students. Look at their study abroad photos; check out their photography class projects and exhibits. They produce some great work and are excited just to get published.

“I troll the Purdue community on Reddit for story ideas and came across a student from our aeronautical engineering program who takes photos of the night sky from around campus. They’re amazing, artistic photographs. I was able to make an entire photo story out of stuff that was already shot. ... The thing about students is you can’t plan ahead for them to provide photos for a specific story; they just kind of come to you like stray cats.”

What Limits?

Our conversation with a creative director who sees resource constraints as entertaining obstacles to overcome



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INSPIRATION IN THE NIGHT SKY

A student's creative photography project

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Photos by Trevor Mathison

pages themagazine.com 25

PRESENTING THE COOL COURSE CATALOG

We profiled 14 amazing courses that'll make you wish you were a student again. Best of all? You can experience them without a single test, paper, or problem set.

By Dave Peterson and Maria Hall
Illustration by John S. Dylis

#2 Mix It Up

"It's OK to break rules — or what we perceive to be the rules. There's no tintet that requires you to open a story with a photo and then use only photos throughout the rest of the piece — or to open with an illustration and then use only illustrations. This is especially true with illustrations because they're so expensive. Maybe you invest in one for your opening spread and then use photos — even stock photos — for the rest of the piece."

#3 Dress It Up

"Designers can have a defeatist attitude when you give them art that's poor or just boring; they'll say, 'There's nothing I can do with this.' I say, challenge yourself to take it and make something more of it. You can do wonders with just toning. Especially if you're trying to pull together images from several sources, maybe taken in different time periods or with different technologies, the pieces can have a very different look that would be inconsistent in your story. Take them all, make them black and white, and then tone them all funky colors. It's an easy way to unify everything.

"This is another one of those rules where you think, 'Oh, I can't make somebody's skin orange, or blue.' Why can't you? Who's standing there telling you you're not allowed to do that? You're allowed to make things interesting, and you should push yourself to do just that."

pages themagazine.com 26

W&M

ALUMNI MAGAZINE • FALL 2016

JILL ELLIS '88 >> BRINGS THE WORLD CUP HOME TO THE U.S.A.

ARE WE ALONE IN THE UNIVERSE?

EDUCATION REBOOT

FIVE FINE FACULTY

Illustration by Marco Wagner

pages themagazine.com 27

IN NO TIME FLAT

More months after a break injury over his, the crew of the Big Red Senior Station Lane never showed. BRET SUMMITT has moved from the pitch to the track, where he's finding his way back to the game.

Torchbearer

The Magazine of Pat Summitt's Purdue University

#4 Crop It Like It's Hot

"Any photo — literally, any photo — can be way more interesting with cropping. This is what separates strong editorial designers and art directors — how they're cropping that image. When you go in there really tight, you end up with a whole new image. That's why I think *Torchbearer's* cover with the posthumous tribute to legendary coach Pat Summitt is so great. Summitt was a coach there for decades. Think of the hundreds and hundreds of photos they would have had to choose from, and they could have gone with the usual: her yelling from the sidelines, her standing with an arm around a player, or hanging a championship flag. Instead they hoisted it down to her single eye. The cover is so bare, but with that crop, it's so evocative. You feel like you're looking into her life. When you're cropping to this level, you allow the art to sing."

Photos by Steve Boyle, Charles Juchka, Patrick Murphy, Barry (clockwise from top)

PAT SUMMITT
1952–2016

University of Richmond Magazine

#5 AYKM? I Did Not Expect That

"One way to devote your art is to push yourself to be bolder. Do something that doesn't make sense — that will have your readers saying, 'What the heck's going on here?' The University of Richmond Spring/Summer '2016 cover story is a great example. Immediately, I'm intrigued by the cover — the dancer looks like she's levitating. And then you open up to the inside spread, and there are dancers in the pouring rain? In the middle of the street? With a traffic light that's turned green? I'm thinking, aren't there cars coming? It's completely unexpected — and totally exciting. And it's much more riveting than showing the dancers on stage."

"This was Richmond's cover story, but it's not a feature article — just a four-page photo story right in the front of the book. Are you allowed to do that? Richmond says so."

EYE

Photos by Jordan Matter

pages themagazine.com 29

#6 Get Crafty

"When we have time and talent, but not so much budget, we look for ways to stage and shoot our own covers or feature openers. For our latest cover, we created the scene of a home on Mars. No problem. The cover teases a story about our faculty's research-based reasons for hope about the future — one of which asserts that colonizing Mars might be possible in our lifetime. So we bought (and later returned, good as new) a model train house, a clear dome, two colors of sand (didn't return the sand), I poked holes in a black sweep with my husband's awl to make stars. Our multimedia designer, who usually doesn't work on magazine photo shoots, painted a matchbox car to look like a space rover. Our graphic designer made the Martian landscape with rows of red construction paper. Our back-of-book designer assembled the model train fence on turf. We shot the whole thing in our reception area.

"Don't be intimidated by other titles that appear to have an entire prop budget or a videographer they can send to another country. Do what you can with what you have — and don't be afraid to dig your hands in and create something."

Kat Braz, for left, The Purdue Alumni Association communications team gets crafty to produce *W&M* cover in-house. On press, it was finished with a retouched UV coating for a textured look and feel.

Cover photo by Charles Juchka

30 Pages • Fall 2017

PURDUE ALUMNUS

FALL • AUGUST 2016

SOCIAL POWER

#7 Beg, Borrow, Steal

"Some things just can't be made. So you borrow them.

"My favorite example of this is when we borrowed 40 cell phones for our Social Power cover. Let me tell you, people do not want to part with their cell phones!

"This cover story explored what activism on campus looks like today — in particular, that students organize largely through social media, where ideas take shape and spread very quickly. We decided to use the raised fist because it's such a universally recognized symbol of protest. We set up shop in a storage closet in our union building and, as people passed by, I asked if they'd sit for quick photos of their fists. Then we sent out an SOS to staff to borrow smart phones, texted an image to each one, and set the phones up on a spice rack for the shoot. Incidentally, this cover landed me in some hot water. We received some letters and a few calls to the president's office from people who thought the cover and the use of that sign was abusive. And that's OK. 'Cause here's the thing: Before we started trying to think about our art differently, we didn't get a whole lot of letters. Our readers are engaging with our publication. They're noticing."

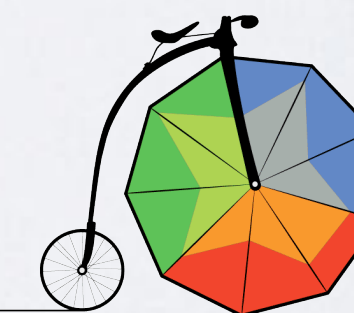
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TRANSFORMATION

WHAT ELSE?

- E-Newsletter
- Video Training: Advertising Sales
- Video Training: Content Development
- Sponsorship Concentration

UNDERSTANDING

INTEREST

INCLINATION

CONFIRMATION

COMMITMENT

VALUE PROPOSITION

You will be able to: [describe the effect]

by: [dollars or percentage]

through the ability to: [describe the situation].

This will require a commitment of: [resource /
dollars]

which will be returned within: [timeframe].

Recently, we implemented a similar solution for:
[name of customer].

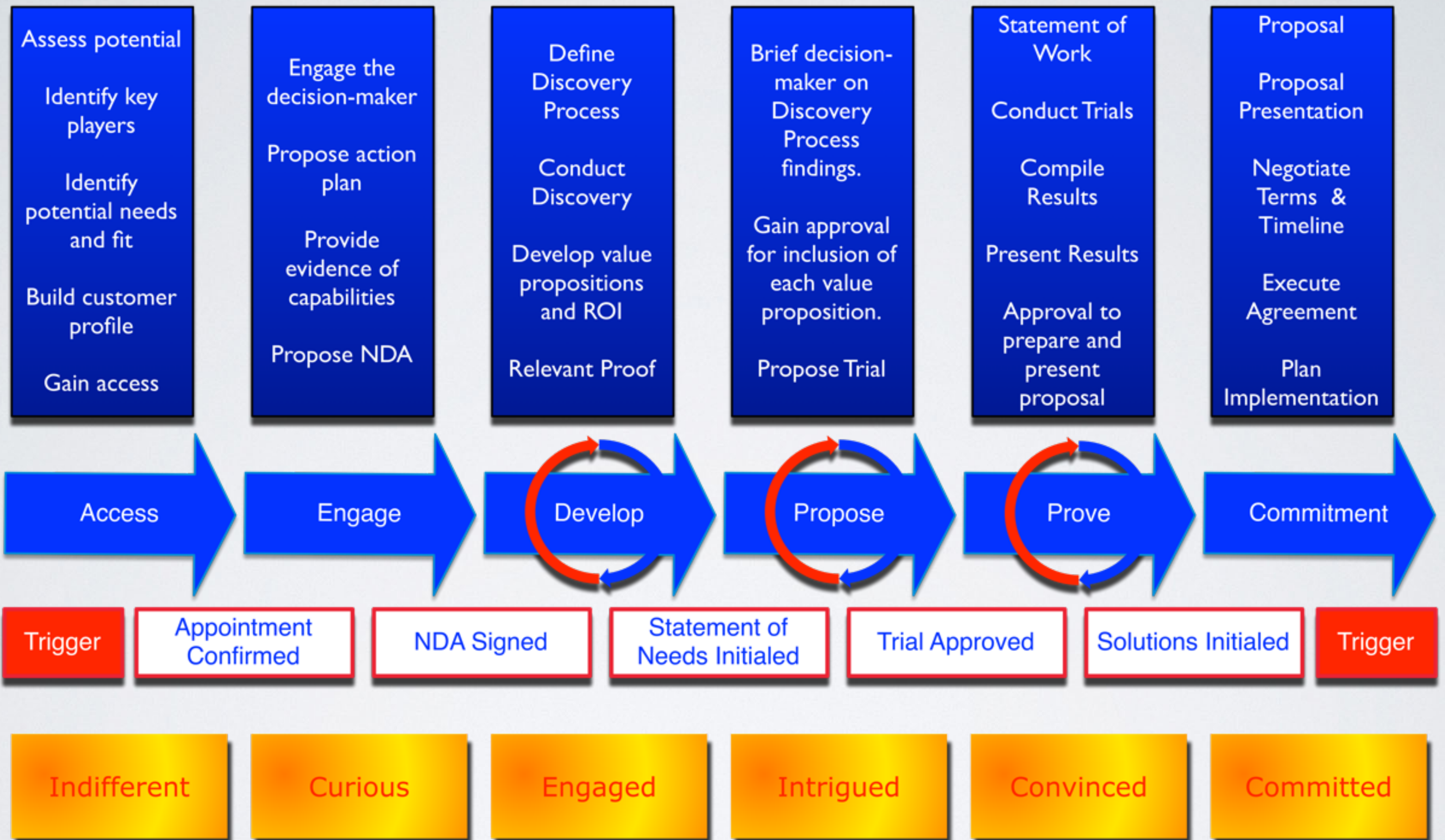
That customer achieved: [specific, measured results.]



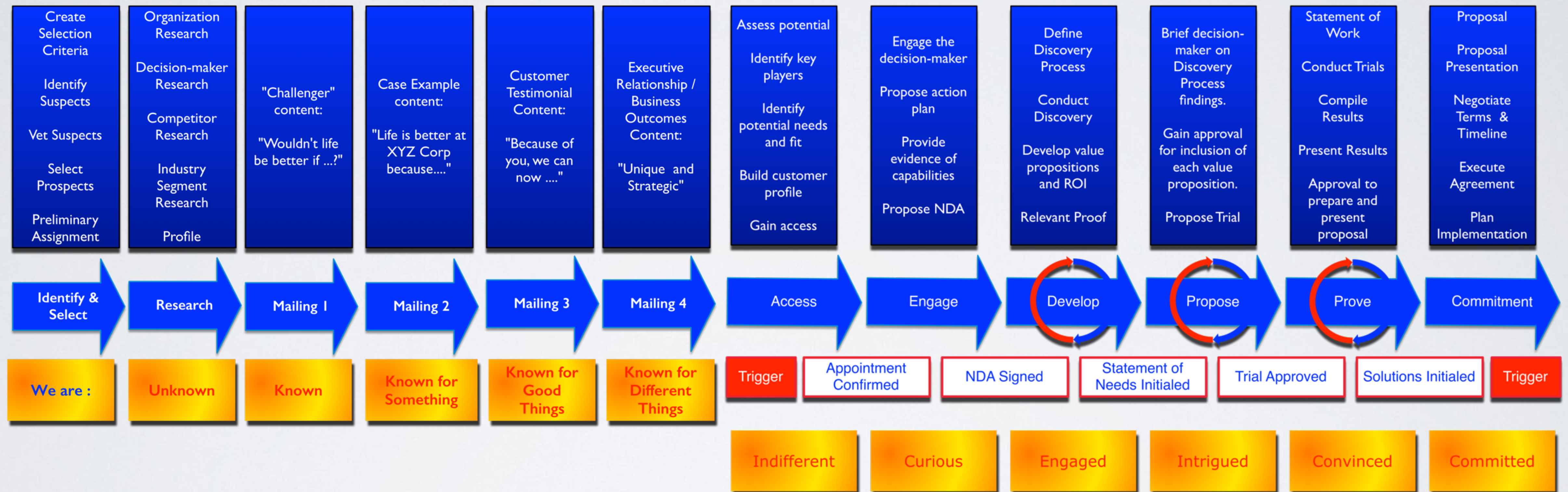
RELEVANT PROOF

- “What would need to be true ...?”
- Claims and assertions aren’t reinforced by using more and louder claims and assertions.
- Business results v. “The fastest, stainless steel Henway in the industry, coupled to an unbreakable snavitz, inline with two redundant reltniks.”





NEWSFLASH: IT'S REALLY ONLY ONE PROCESS



A SINGLE, CONNECTED PROCESS
WELDS MARKETING TO SELLING,
AND CREATES
“BUSINESS DEVELOPMENT.”



ELEMENTS OF YOUR PROCESS

- Selection criteria
- Research / information gathering
- Challenger content: “Wouldn’t life be better if ...?”
- Case examples: “Life for XYZ is better because”
- Testimonial / endorsement content: “Because of YOU we can now”
- Identify decision makers.
- Customer profile
- Gain access
- Define discovery process.
- Value propositions & ROI
- Brief the decision maker.
- Buy-in on the value propositions.
- Propose trial / demonstration.
- Compile results.
- Present results.
- Pre-approve proposal
- Proposal
- Presentation
- Negotiate terms and timeline.
- Execute agreement

WHY IS IT WORTH THE EFFORT?

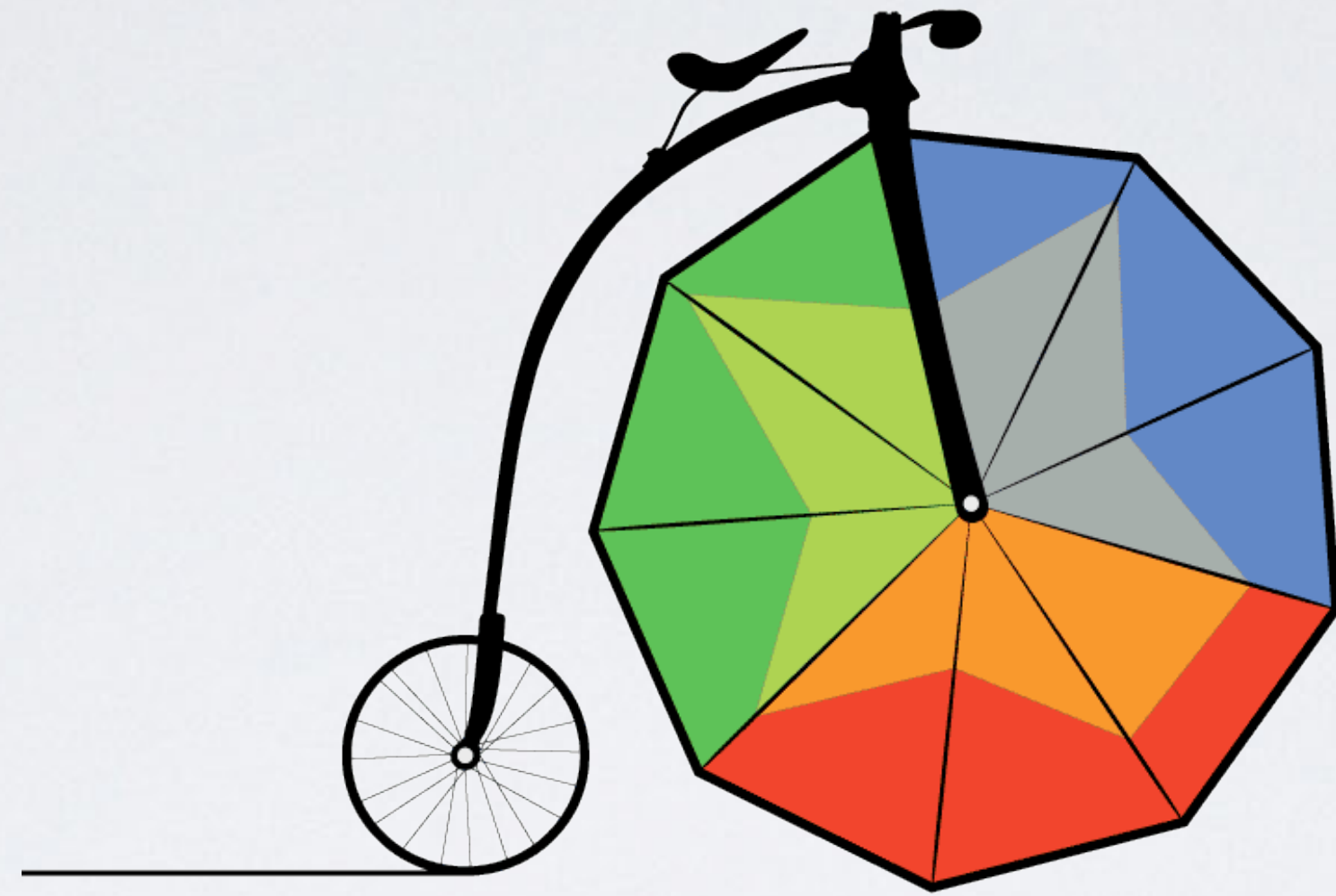
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95%

ONE PER WEEK V. ONE PER QUARTER

EXERCISE THREE:
STARTING TO DESIGN
A BUSINESS DEVELOPMENT PROCESS



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TRANSFORMATION

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