

12-1-2009

Doing It Write: Professionalizing The Write Room

Joellen Kubiak-Woodall

Kennesaw State University, joellenwoodall@gmail.com

Follow this and additional works at: <http://digitalcommons.kennesaw.edu/etd>



Part of the [Entrepreneurial and Small Business Operations Commons](#)

Recommended Citation

Kubiak-Woodall, Joellen, "Doing It Write: Professionalizing The Write Room" (2009). *Dissertations, Theses and Capstone Projects*. Paper 55.

Doing It Write

Professionalizing The Write Room

CAPSTONE PROJECT

2009

Authored by: Joellen Kubiak Woodall

College of Humanities & Social Sciences
Kennesaw State University
Kennesaw, Georgia
Certificate of Approval

This is to certify that the Capstone Project of
Jocelyn Kubiak Woodall
Has been approved by the committee
For the capstone requirement for the Master of Arts in
Professional Writing in the Department of English
At the (month and year) graduation
December 2009

Capstone committee:

Linda Niemann

Member

Bob Battier

Member

DOING IT WRITE	6
CLIENT CONCERNS	11
SCOPE OF THE REPORT	11
REVIEW OF LAST YEAR: LEARNING FROM AN ETHNOGRAPHY	12
STANDARDIZING, PROFESSIONALIZING, AND STREAMLINING PROCESSES.....	27
THE STYLE GUIDE.....	27
STYLE GUIDE INTRODUCTION	28
PROFESSIONALIZING: JOB TILES, DESCRIPTIONS, AND HIERARCHY.....	29
STANDARDIZING: USING TEMPLATES.....	30
TEMPLATES FOR SUBMISSION CORRESPONDENCE.....	30
TEMPLATE COMPILING THE OPPORTUNITIES PAGE.....	32
RECOMMENDATIONS FOR SAVING TIME AND STREAMLINING PROCESSES.....	32
ANALYZING AUDIENCE UNDERSTANDING STATISTICS, DEVELOPING CONTENT:	33
AUDIENCE	33
WORDPRESS.COM STATISTICS EXPLAINED	33
POLLS AND SURVEYS.....	35
DEVELOPING CONTENT BASED ON READERSHIP	37
RECOMMENDATIONS FOR CONTENT.....	38
COMPARATIVE ANALYSIS	38
HOME PAGE AND IDENTITY	40
RECOMMENDATIONS FOR THE WRITE ROOM'S HOMEPAGE AND IDENTITY.....	49
DESIGN AND CONSISTENCY	49
RECOMMENDATIONS FOR DESIGN AND CONSISTENCY.....	51
NAVIGATION AND USABILITY	52
RECOMMENDATIONS FOR NAVIGATION AND USABILITY.....	53
VALUE ADDED FEATURES	54
RECOMMENDATIONS FOR VALUE ADDED FEATURES.....	56
META-TAGS ARE IMPORTANT.....	56
THE NUMBERS.....	57
GENERATING INCOME	58
AFFILIATE MARKETING.....	58
THE DONATE BUTTON	59
MARKETING AND PROMOTION.....	60
SOCIAL MEDIA	60
SEO SEARCH ENGINE OPTIMIZATION	62
LINKS POWER THE WEB.....	64
PRINT ADVERTISING	65
LOW COST MARKETING AND PROMOTIONAL OPTIONS.....	65
RECOMMENDATIONS FOR MARKETING AND PROMOTION.....	66
PROMOTIONAL RESOURCES	67
RECOMMENDATIONS	67
PROGRESS REPORT	69
IMPLEMENTATION CHECKLIST.....	72

GLOSSARY	74
REFERENCES	82
RESUME: JOELLEN KUBIAK - WOODALL.....	84
TABLE 1 THE WRITE ROOM'S PAGE VIEWS THROUGH AUGUST 2009.....	36
TABLE 2 THE WRITE ROOM'S TOP CATEGORIES JULY TO AUGUST 11, 2009	37
TABLE 3 HOMEPAGE AND IDENTITY	48
TABLE 4 DESIGN AND CONSISTENCY	50
TABLE 5 NAVIGATION AND USABILITY	52
TABLE 6 VALUE ADDED FEATURES.....	54
FIGURE 1 THE WRITE ROOM'S HOMEPAGE.....	42
FIGURE 2 NARRATIVE'S HOMEPAGE	43
FIGURE 3 MUDLARK'S HOMEPAGE	44
FIGURE 4 STIRRINGS HOMEPAGE.....	45
FIGURE 5 FLASHQUAKE'S HOMEPAGE.....	46
FIGURE 6 LA PETITE ZINE'S HOMEPAGE	47

Doing It Write

Professionalizing The Write Room

The Romance

[*The Write Room*](#) is my online literary magazine and my baby. I fell in love with an idea and *The Write Room* is the product of that relationship. I was sitting in my college writing classes, listening to my classmates read the stories they had written. I thought, wow some of my classmates are very talented. They should be published. Later, I read an article by Jason Sanford in *Story South*. In the piece, Sanford explained the benefits of publishing online versus print for the new writer. He went on to say that the prejudices against publishing online were unfounded, based on old models, and fear. I had been blogging since 2005 so naturally I agreed with him. This was when the idea of a literary magazine first came to me. I thought I was familiar enough with online publishing to start my own magazine and publish these talented new writers. It was romantic idealism to say the least. In hindsight, I may have done things differently but like most people in love, I was not thinking clearly. In late July of 2008, I went online, opened a free account on Wordpress.com, and created *The Write Room*.

The Parent

Ask any first time parents if they were fully prepared for the responsibility of raising a child and they will invariably say no. Then, ask those same parents if they would prefer a world without their child in it. A horrified expression followed by a resounding *no* is the reply you are most likely to receive. This analogy best describes my relationship with *The Write Room*. It is my greatest source of worry and joy.

I regard *The Write Room* as a living thing. It is out there on the web, mostly unsupervised, twenty-four hours a day seven days a week. The only social skills it possesses are the ones I have programmed into it. *The Write Room* jabbers away at strangers all day. Sometimes these strangers leave comments for me, telling me what is right and what is wrong with my child, offering suggestions, help, or asking questions. I began to notice that *The Write Room* made many more friends than anticipated and those friends came from all over the globe. Some of these friends were in the publishing industry and well connected, for example, Andrew Sherman, the public relations person for the 92 Y Reading Series in New York. The attention *The Write Room* received was unexpected. I was pleased with my progeny's reception.

The ability to create a website that is both beautiful and functional is one of the most exciting things about online publishing. On the web, anyone can be the great and powerful Oz; your only limitations are bandwidth and web design skills. Additional bandwidth is available for purchase and design skills are a matter research, education, and experimentation. What I created was a magazine that looked, on the surface, as good as any of its competitors but looks can only go so far.

The House, the Mailbox and the Report Card

The website Administration page is the magazine's home, the place where the magic happens. It includes the Settings and Appearance, Posts and Pages, Referrals, and the Stats sections. The Settings and Appearance sections control how the site looks and behaves. Posts and Pages are what I have programmed the website to say and the Comments section contains cards from those thoughtful enough to write. The Referrals section displays the [URL](#)'s of other websites who are linked to *The Write Room*. Presumably, these other websites feel that the magazine has

something relevant or useful to offer. The Stats section includes a statistical (?) analysis of the website's traffic. The Stats is like the website's report card. Stats are detached, unbiased, and brutally honest. They report how often the site was visited, at what times, and what was read. In some instances, the Stats can reveal the route the reader adopted to find the website. I watched these numbers rise and fall in direct proportion to how much time was spent working on the site, loading content, thanking referrers, posting or answering comments and interacting with the online community. I refer to this process as socialization and community involvement.

The more involved a publisher/parent is in the community, the more visible and popular they become, which results in better opportunities for your website/offspring. Those opportunities manifest themselves in increased readership, a readership that will generate submissions and supply content. This cycle of visibility, readership, and content is not a perpetual motion machine.

A website does not care if its publisher has other obligations; it cannot reason with and does not accept excuses. What a website *can* do is show signs of neglect. My website's report card told me I was a neglectful parent. I had to do something. Visits to the site were down, submissions had dwindled, and the few readers who still dropped by were searching for content that was not there.

The Write Room celebrated its first birthday in August of 2009. It was not thriving and in desperate need of nurturing. I feared it might die in front of the whole world bearing my name. I have family and friends who help and support the magazine; however, it is not their priority, nor should it be. The ultimate responsibility falls squarely upon my shoulders. Therefore, I became my own client and took on the job of professionalizing *The Write Room*.

The Client

I am the client, not as much fun as it sounds. Drawing the line between the founder-publisher of *The Write Room* and the consultant attempting to educate and guide that publisher is almost impossible. So why am I trying? Because no one is more passionate about the magazine or more vested in its future, attempting to educate myself while becoming my own consultant and maintaining enough distance to make the hard choices. Writing this consulting report is challenging. I abhor technical language and mind-numbing reports. If someone presented me with a consulting report, I would consider paying someone else to read the damn thing. At heart, I am a creative writer, not a technical writer.

I am equally unsure if I would trust a paid consultant to understand *The Write Room* and its particular challenges. Time spent explaining those challenges to an outsider seems counterproductive and I lack the funds to pay a consultant, which is potentially humiliating. On the upside, I do not have to suffer smug looks from someone judging my business decisions. In the interest of time, money, and self-esteem I will rise to the challenge.

Money is principally the concern. Since there is no money, whatever improvements come to *The Write Room* must come at minimal to no cost. Therefore, I must make the magazine successful on a shoestring budget. Time is another major issue. I am everything to *The Write Room* and it consumes time in ways I never dreamt possible. If previously armed with my current expertise in launching a magazine, and I were to advise someone, my advice would be *not* to attempt this project until finished with education and independently wealthy.

Fortunately, or not, ignorance and enthusiasm prevailed in 2008 when I created *The Write Room*. The proverbial genie being out of the bottle, I am committed to making the best of my poor judgment. When I say I have no one else to blame, I mean it with all sincerity. My appreciation of gallows humor and sarcasm has kept me cheerful and focused during this ordeal; I mean process. I would not have appreciated it in someone else.

I recently attended a workshop led by three successful print and online writers, Hollis Gillespie of *Atlanta* magazine, Mike Alver of *The Huffington Post*, and Tessa Horehled of *Driveafastecar.com*. All agreed that the market had changed, that print publications are challenged by something they did not see coming, new media. They said that online is the new frontier and writers with a future must venture forth and stake their claims. The Internet has cut out the intermediary; the writer/publisher is now responsible for his or her own success or failure. I heard this call to adventure in 2005, so the message was not new. I already had taken it to heart.

To summarize, I have little money, less time, and a fledgling yet functioning literary magazine. More has possibly been accomplished with less, but I am unaware of what or when. Perhaps this will be a first and others will find my story inspirational.

What follows is more than a consulting, research, recommendation, or feasibility report. It is a hybrid, a personal and professional journey whose success is measured in the experience. With the project I want to accomplish the following, to produce a quality magazine that supports new writers, a magazine I am proud of, one that captures my voice and possesses a future. Equally important, I want to educate anyone who wants to start an online magazine and provide them with some useful resources.

Client Concerns

In August of 2009, *The Write Room*, an online literary magazine, celebrated its one-year anniversary. Although the magazine received over 11,000 views and generated some interest, these numbers were not enough to propel TWR to the top tier of its market or attract the advertisers that generate income. Submissions had dwindled and readership was flat. The magazine's founder realized that in order to successfully compete and reach its full potential the magazine must change. Her chief concerns for the publication were as follows:

- How to build a unique presence in the marketplace
- How to increase submissions and readership
- How to generate income
- How to save time
- How to promote and professionalize the magazine with little to no funding

Scope of the Report

Revisiting a previously conducted ethnography of *The Write Room*, I observed the magazine's current practices, and identified many opportunities for improvement that remained unfulfilled. Citing those prospects, I designed a set of best practices to streamline *The Write Room's* processes and save time. I performed extensive research in website design, usability, and marketing and used this research as the basis for a comparative analysis between *The Write Room* and other highly rated online literary magazines. The results of this comparative analysis along with my research formed the recommendations for improving market share, increasing visibility, and generating revenue. The conclusion of this report documents which recommendations were implemented and the results.

I recommend the following:

- Standardize and streamline processes
- Professionalize and standardize communication
- Research audience
- Develop content (based on audience)
- Utilize print advertising
- Promote the site with professional and social media
- Plan and execute a public event
- Redesign the website based existing successful models while fulfilling the client's requirements for establishing a unique web presence.
- Select and purchase a domain name
- Move the site to independent hosting
- Monetize the website
- Create a logo or distinctive trademark
- Discover TWR's niche market

Review of Last Year: Learning From an Ethnography

In order to move forward it is advisable to look back. I conducted an ethnographic study on *The Write Room* in December of 2008. Improvements suggested by that ethnography were not implemented, and as a result, many issues plaguing the magazine in 2008 persist. The italicized text is my 2009 perspective on those continuing issues. Reexamining this ethnography shaped my first recommendations.

The Write Room: A Reflexive Ethnography Then & Now

Introduction:

The Write Room is an online magazine that I created in August of 2008. My goal was to present a less intimidating space for the work of the very talented writers in the MAPW classes at Kennesaw State University. Additionally, I wanted a platform for my own work. Gina Gareri-Watkins, my partner and the site's administrator, was on board

from the beginning. Soon other colleagues joined the magazine as contributors and advisory board members. We work in a virtual environment. Sometimes we meet and socialize together, but the majority of the magazine work occurs via email. At the time, I took the job as editor I thought I understood an editor's job.

The Editor's job description, despite what it says in my online style guide, should read, as editor you are responsible for everything and more. It is a thankless job and the pay is worse. Additionally, I learned that virtual environments do not work. To build a cohesive working unit you must have your partner and staff in the same room to resolve problems or questions quickly, or simply to put the feet to the fire. Personal contact aides accountability and inspires camaraderie. At The Write Room, our work sessions often include food and wine after the work is completed. Amazing, everyone shows up, is enthusiastic, does their job, and has a good time and the editor can put her issue to bed. At minimum, I recommend following this practice once a month.

The purpose in this ethnography was to examine the process of running the magazine and gain insights into improving that process. I decided to document everything I did concerning the magazine. I documented the emails, the conversations, the problems and the resolutions as well as the people involved in these interactions. Over the course of the study, I made some surprising discoveries. I formatted this ethnography like diary entries. As I documented my process I began drawing conclusions, noting my feelings and changes in perspective along the way. The atmosphere within *The Write Room* is very casual. Nevertheless, we are all very serious about the quality of the magazine, and still manage to have fun with the work and with each other.

Monday, Monday

Mondays are incredibly busy for the editor of *the Write Room*, me. On Mondays I update the magazine's opportunities section. I subscribe to numerous newsletters geared toward writers. Included in these publications are contest, grants, and employment opportunities. Most of this information is free to subscribers, but spread across cyberspace. Combining and condensing these materials with my magazine's target audience in mind may seem like straightforward process, but it is complicated because *The Write Room* is a new publication and its audience is evolving. Additionally, the anonymity of cyberspace makes discovering and refining the audience difficult. Just seeing how many hits (visitors) the site receives is uninformative unless those visitors comment on what they are reading. Otherwise, they remain mystery guests.

Later, I glean additional databases containing opportunities. The end product is divided into sections, *Awards/Contest and Competitions*, *Grants, Fellowships and Scholarships*, *Freelance Markets*, *Job Opportunities*, *Emergency Funds for Writers*, *Professional Development*, and *Agents and Publishers*. Because of the differing type, sizes of type, style and formatting it is time consuming to make the necessary changes for continuity. Then there are the mistakes. The amount of typos, misspellings, and bad grammar is always surprising. Contest announcements, grants, awards, employment opportunities, and calls for submissions originate from literary magazines, foundations, government agencies, and business. I can only assume that the announcements from these sources are a low priority and there is not a great deal of editorial oversight. Recently, I went through thirteen pages of these announcements correcting all the red underlined problems. I do not have the time to correct everything. I do fix the obvious and let the rest slide. Still this is very frustrating.

In order to save time I created a database of funding organizations gleaned from past notices. Most funding organizations repeat their requests for submissions or proposals monthly, quarterly, or yearly. Now that The Write Room has its own source of these organizations, time spent collecting the notices is significantly minimized. Additionally I created a template, which allows for the cutting and pasting of the pertinent information into a consistent format despite having originated from various sources. The utilization of these templates enables me to delegate the gathering and compiling of the notices to other personnel, which frees me to perform other duties.

Unfortunately, I am the only person who uploads content, checks for formatting and addresses technology problems such as broken links. I am considering making the knowledge of basic HTML code a requirement for future internships

Once a working copy is complete, it is uploaded to the site, the sections previewed, reformat or adjusted in some minor way and then posted. When the section goes live, all the links are checked to make certain they function properly. I create links back to the main page when all sections of the new opportunities post are complete and tested. The final step in the process is checking the site's internal links for functionality. This editorial function may consume the better part of the day.

The opportunities page is invaluable. Few literary magazines include these types of notices, which give The Write Room an advantage over the competition for readership. Moreover, our mission to support writers dictates that we include useful resources for them to explore. Updating these notices every week became too time consuming and therefore impracticable. Currently the Opportunities section of The Write Room is updated monthly, but I am experimenting with the publication schedule. The

magazine's main issue goes live on the 15th of the month and the Opportunities section is updated on the 1st of the month. Why, because I noticed that every update results in a spike in traffic to the site. Armed with that information I am considering updating the Opportunities on a bi-monthly basis by including film and playwriting notices in the second installment.

Unfortunately, it does not end with the publishing of the updates. For several days after an update, the magazine receives emails and comments from organizations and individuals stating that some information in the posting is incorrect. The editor rechecks the information, corrects the discrepancies, and responds to the organizations and individuals, who provide the correct information, with kind and grateful emails.

When a publication is new, like *The Write Room*, it is extremely important that the editor respond quickly and accurately to concerns or the publication loses credibility. Actually, all the magazine has is its reputation, and building relationships within the literary community is crucial to the magazine's success. Here are some examples of emails I received concerning corrections.

Author: Rebecca LuElla Miller

Dragons, Knights, and Angels merged with The Sword Review last year. The new online mag is called <http://mindflights.com/index.html> Mindflights.

=====

Rebecca,

Thank you so much for helping *The Write Room* with this updated information. Our readers will appreciate your attention. I certainly do.

Thanks Again,

Joellen Kubiak-Woodall

Editor *The Write Room*

=====

Author: Pam Strickland

I am on the chair of Knoxville Writer's Guild contests. The information you have for 2009 is incorrect. 2009 contests have not been announced yet. If you will give me an e-mail address, I will send you the new rules as soon as they are settled.

=====

Pam,

Thank you so much. I will correct the announcement today. I am attaching my email address and I will appreciate your notifying me of the finalized dates.

Thanks Again,

Joellen Kubiak-Woodall

Editor *The Write Room*

=====

Author: Marcia Preston

FYI, one of your listings, ByLine magazine, is out of print. I sold the magazine 3 years ago, and the new owner has shut it down.

=====

Marcia,

Thank you for informing me of this. I am sorry the magazine is no longer publishing and will remove it from our list.

Thank You,

Joellen Kubiak-Woodall

Editor *The Write Room*

=====

According to their website, *Bylines* went on hiatus or ceased publication this year. A good news, bad news situation has presented itself. The bad news is that *Bylines* is gone. The good news is I quickly removed them from my *Freelance Markets* list. Because we are an online magazine, I do not have to print a retraction. All traces of the posting disappeared with the pressing of the delete key. An additional positive is that *TWR* has made contact with a former magazine owner. The

editor has graciously thanked her for her help and made a contact within the industry. The best part is that she is obviously reading my publication.

The editor is still the only person within The Write Room that communicates with organizations, contributors, and readers. I created email templates for routine communications such as acceptance and rejection letters; however, a recently discovered problem prevents me from delegating these communications to someone on staff. If a staff member sends emails from a personal account, the message will bear the email address and not that of the magazine. Because of this problem, the receiver may not recognize the address and mistake the email for [Spam](#). In addition, it does not look professional. Going forward, TWR will create a separate email account strictly for submissions, and grant password access to a responsible staff member, assigning that individual all routine emails such as acceptance, rejection, and publication notifications. Because credibility and professionalism is and always will be a concern, certain communications such as requests for revisions will require the editor's personal attention.

Gotta Keep My Customers Satisfied

Recently, I received for review and publication, an interview with photos, several new poems, and an editing request from a regular contributor. Each of these issues presented its own particular challenge. The editing request is from an author, Sean, concerning his author profile page. Sean and the magazine's site administrator, Gina, argue via emails and text messages over perceived comma splices and choppy sentences. Sean committed an end run around the site administrator straight to the editor, me. He has sweetened the request with multiple submissions of poetry. There is not anything wrong with either of these individuals' points of view. As editor, I have determined that the matter is *not* a question of the right way or the wrong way, but a

question of style. Deciding once again to approach the site administrator with Sean's request, we had a phone conversation and she asked that I forward the author's email, which contained a sentence-by-sentence revision for her consideration. Later in the day, the editor received an email confirming that the changes to Sean's profile were completed. The editor's job seems to possess a political aspect. I keep the peace and keep my stable of writers appeased.

Authors continue to request revisions to their work post publication. The curse of being an online publication is that the author knows you can make the alteration and assumes that the process is simple. I dislike complying with these requests for several reasons. First, it is unprofessional. An author should never submit a piece that he or she feels needs revision. Secondly, it is not a request that they would ever make of a print publication. Lastly, it is not a simple but often technical and time-consuming process. These types of requests illuminate an omission in The Write Room's submission guidelines. The editor must update the guidelines to discourage such requests from authors citing professional conduct and the limited time of the editorial board. In essence, a revised piece must pass approval of the board unless it is some minor issue such as a typo.

What We Have Here is a Failure to Communicate

The interview is a different animal. I have complete confidence in the writer who proposed this interview. The subject is a poet and English professor who is extremely busy. Getting the face time required for the interview was difficult. I did not intervene on my writer's behalf, nor did I push my writer. The subject of the interview was my current professor, Ralph Wilson. For obvious reasons, I did not want to make any harsh demands on his time. The process took several weeks. Once the article was completed, we emailed the poet for his feedback. We have yet to receive a response. Notifying the subject and allowing feedback is not the same as

requesting approval. It is a courtesy. That conclusion took several conversations between the article's author and myself. The situation was sticky, but I knew that the article was well written and flattering. I made the decision to publish. This is an excerpt from the published piece.

Interviewing the Poet

Dr. Wilson is a hard guy to catch. Combine an academic workload with an administrative one, teach weekly undergraduate and graduate classes, pursue personal and professional writings, add an executive position with a non-profit, and then merge everything with raising a teenage son and you can easily see why Wilsons' time is limited and his office is cramped. Upon entering you'll immediately notice bookshelves that threaten to dislodge their occupants, even more books stacked on the floor, and hardly an uncovered surface on his desk. Books, magazines, and papers are everywhere, testament to a man who makes his living from both the written and spoken word. When interviewing Dr. Wilson, one also notices his tendency for circuitous, italicized conversations -- his answers often digress and wander like a curious tourist exploring a side street -- but students and colleagues rarely seem to mind. The trip is always worth the ride because Wilson's answers are as revelatory in their storytelling methods and images as the words themselves, much as in his poetry.

After proofing the article for the final time, I set about creating a title. I settled for "Interviewing the Poet" and including the interviewee's name. When writing for the web, an editor must consider titles carefully because of the way [search engines](#) function. I always perform Google searches on *The Write Room's* authors, titles, and subject matter to see when and where they

fall on a search. Most of our audience will find the magazine via a search engine. After performing a search for Ralph Wilson, I discovered that the greatest number and most accurate hits (over nine pages worth) came when spelling out his middle name and not when abbreviating it to a single letter. His full name will appear in *The Write Room* because this spelling will generate the most traffic.

Interviews are still a sticky situation. In The Write Room's style guide, we discourage email interviews. Primarily, we discourage them because they place the burden on the interviewee to respond for the convenience of deadline and to write. Both of which are the writer's responsibility. Our preferred interview methods are either face to face or phone/audio. My associate editor and I have both invested in [VOIP](#) technology and transcription software, which is available to our staff for interview purposes. Additionally, we are considering a short format interview with a limit of four questions as well as audio only interviews. The advantages of audio interviews are they save time and take advantage of the magazine's online format. The audio interview will allow our reader/visitor to experience the richness of the interview experience between subject and interviewer.

Submission Trouble

The magazine received a submission from a poet on 12/02/2008. The editor was impressed that this was the first submission from someone who followed all the guidelines and behaved in a very professional manner. I skimmed the six poems that he submitted, mostly for formatting. As an email submission, I was able to cut and paste the poems, and arranged them side by side in columns. To conserve on paper they were printed double sided. Having made several copies of the submission for the advisory board members to review, I either emailed board members a copy or handed them the submission in person. Additionally, I brought several copies

to my poetry class for peer review and feedback. Prior to class, I read the poems closely and found one that made me particularly uncomfortable. Because of the poem's length, it was the first to appear on the submission hand out. I watched as the members of my poetry class silently read the poems and noticed several furrowing of brows and unpleasant grimaces. One student handed the poems back saying, "I'm not into this at all." It became clear that the religious views expressed in this poem tainted the rest of this poet's work for these reviewers. Here is a stanza from the objectionable poem.

In the Garden Where the Flowers Grow

I want to take Islam where their God has not been before-
to the garden of Jesus, olive oil presses, Gethsemane-
trees, flowers, fruits, vegetables didn't poison anyone there.
Passion was sweat on the ground and brow.
There weren't darts of hate, misconception or terrorism;
children on their knees five times a day some brainwashed to hate.
Christ didn't lead them astray nor make them pagan pink.
here is no God apart from Allah, and Mohammed is the Prophet,
but it's Jesus who makes the garden grow with or without water.
Then and now, the apples grow in my garden of forgiveness.

Never thinking I would be in a position to censor someone's art, I find myself conflicted. My education has taught me that the voice in this poem is the voice of a narrator or a character and not necessarily that of the poet. If I were in an academic setting that is exactly the approach I would take. Unfortunately, I am not in an academic setting. As an editor, my job is judging content based on what I know about my audience. Also, I do not think my audience would care to read a poem that appears to promote Christianity over Islam. If something as small as the word

“some” in line six of the poem were italicized the poem might not read as a blanket condemnation of Muslims and Islam. I sought the help of my advisory board.

I spoke with Jacob, a board member, and I asked, “Is it a bad poem because it’s poorly written, or is it a bad poem because of what it says? I understand it is a charged piece of writing, but I like some of his smaller pieces.” Jacob answered, “There is a difference between charged writing and inflammatory writing.” He continued, “I like some of the smaller pieces too, they’re okay.” In a phone conversation with Gina, my site administrator/ advisory board member, she said, “You know you are under no obligation to publish anything from this guy.” It was clear that I could not publish this poem, but objectivity was required concerning the other pieces.

It is a difficult decision to make, and one I have yet to make. Until this incident, I have only said no to a submission based on the quality of the writing. I never imagined refusing to publish a piece of writing because the content was objectionable. Now I find myself judging a poet by a poem and deciding whether anything else he has to say is valid. Censorship is an ugly reality, and in my opinion, that is what I am contemplating. It shocks me. I have decided that there is a positive aspect. My conflict is the stuff of a great editorial. I am sure other publishers face this same issue, and they might enjoy reading about it. Having that option makes me feel better.

The buck stops here. Although I have an editorial board in place and listen to their advice and opinions the final decision to publish a piece or not, lies with me. I have not completely made my peace with that responsibility, but as I continue to gain experience my comfort level grows. The September 2009 issue of The Write Room was dedicated to controversial subjects and I am very proud of that issue despite the challenges posed by some of the submissions.

Moments of Self Doubt and Worry

About midway through the process of this ethnography, I began to question the reasonableness of my role within the magazine. I was making some serious demands upon my time and some significant sacrifices. Part of my concern originates from the magazine's success, not that I did not want the success, but I envisioned a different, longer timeline. As of December 2008, the magazine had been viewed over three thousand times. Can I continue to build on the ground we have already made with *The Write Room*, and if so, how? What is the plan, and what are my goals. It is time to take a step back. I went to *The Write Room*'s email outbox wanting to find the email previously sent to potential contributors. Here are the sections of that letter concerning my goals and intentions.

Hello Fellow Writers,

I have recently started an online magazine titled *The Write Room*. Currently *Wordpress* hosts *The Write Room*. Eventually, I hope to move the magazine to an independent host. My goal is to add new content every month in all categories. I am including the links to the site for your review and if you decide to submit some of your work, you would be most welcome.

All authors will receive a space on the *Author Profiles* page. The bio should include things like influences, current projects, publications and so on. The goal of this profile along with your work is to get yourself noticed by potential publishers and to gain an audience

The categories are nonfiction and memoir, fiction, reviews, interviews and poetry. Photography does not have its own category at this time however; I do want to include photography within the pages. All photographs will be credited to the photographer and they will have a featured profile the same as any other contributor. I know that some of you are talented photographers as well as gifted writers.

In addition, there is a page and posts titled *Opportunities*. These are grants, awards, contests, freelance markets, and job opportunities. I will add to *Opportunities* frequently as I receive new information on a weekly basis.

I am also looking for volunteers for reading submissions, editing, and other administration duties.

It appears that I did have a plan, but a very loose one. The time has come to solidify that plan and my goals.

Conclusion from 2008

A reflective ethnography works very much like a photograph. I may look at my reflection in the mirror every day, but it is not until I see a recent photograph that I notice the weight gain or the new wrinkle. The distance that I gained from writing about the process of publishing has led to a clearer vision of that process. My findings indicate that the organization needs restructuring. The editor of *The Write Room* needs to write two mission statements, one for her magazine and one for herself. It was not until I began writing the conclusion to this ethnography that I realized that I did not have either one.

After reaching that conclusion, I started researching job descriptions for editors and magazine staff hierarchies. I have determined that in order for the magazine to continue to prosper, we need to professionalize the magazine and increase staff. Therefore, I will specify job titles and duties and assess a due date on deliverables and assignments. I do not believe that professionalizing *The Write Room* will make it any less pleasure, but it will make it more rewarding. I plan to ask those writers who have benefited most from using the magazine to volunteer. I set out to create a quality publication and I have, but I need the freedom to promote the magazine and establish the brand. An increase in staff will allow me that freedom. In addition, I have set a timeline of the one-year anniversary of *The Write Room* to move the site from Wordpress.com to an independent host. My goal within that period is to double the magazine's circulation and add sponsorships.

Much has happened since this ethnography was written. Some goals were met and some continue unfulfilled. The magazine's circulation more than doubled. However, I learned that number is not so exciting. Sponsorship and promotions are both ongoing but the time to establish the brand and promote the magazine as much as I would like remains elusive. I have increased the staff with interns and volunteers. Job titles and hierarchies are established but due dates and deliverables are challenging. I am still in need of a published mission statement. I have never stopped questioning the reasonableness of my role within the magazine, which tells me there is much work to be done.

Findings for 2009

- A physical environment is more productive than a virtual environment and TWR should meet more often for group workdays.
 - Updating TWR drives traffic to the site. Consider updating the site more frequently.
 - Templates save time and provide consistency when posting the magazine's back page content.
 - Delegate more work to staff members.
 - Train another site administrator and delegate updating responsibility.
-

- Create a separate email account for submissions and entrust routine communications to a staff member.
- Update the submission guidelines to in order to discourage post publication requests for revision.
- Consider audio or short format interviews for future issues.
- Learn to trust my editorial instincts.

Standardizing, Professionalizing, and Streamlining Processes

The Style Guide

In order to streamline processes, professionalize, and standardize communications between the editor and staff [*The Write Room Style Guide*](#) was created using a free blog template and hosting from Blogger.com. The guide is private and only accessible via sign in by staff members. Using an online format is beneficial in several ways. For example, the blog's administrator may add or delete staff from the blog at any time, which means former employees no longer have access to confidential documents. In addition, the online format eliminates paper and printing cost.

Revisions and additions to the style guide's content occur quickly and at no cost. The blog's pages contain direct [hyperlinks](#) to the resources, which is both efficient and convenient. Moreover, the blog houses the templates used for routine submission communications. Staff members can cut and paste the templates from the site, which saves time and allows the editor to delegate these tasks.

TWR's templates are adapted from those appearing in a 2007 *Writer's Chronicle* article by Gregory Fraser and Chad Davidson of The University of West Georgia.

The style guide includes the following: introduction, job titles, descriptions, and hierarchy, templates used for routine submission correspondence and compiling the opportunities section of the magazine.

Style Guide Introduction

To Staff and Interns:

Welcome to *The Write Room* and thank you for your time, talent, and dedication to the project.

What follows this page is TWR's style guide. Before you embark on any assignment please read the style guide completely and thoroughly. The amount of information available will surprise you.

My intention in writing this guide is to help you as you write, research, and compile content for *The Write Room*. I am not reinventing the wheel with this style guide. The *Online Writing Lab* website from Purdue University, the [OWL](#), provides most of what you need to write great reviews and conduct interviews. I have compiled information from the *OWL* resources and tailored them to fit our specific publication. They are presented here for your convenience and quick reference, also included is a resources page with links to specific topics.

Contact me immediately if you have questions and cannot find answers by using the resources page. I am always available.

Thank you and best of luck,

Joellen Kubiak-Woodall Editor *The Write Room*

Professionalizing: Job Tiles, Descriptions, and Hierarchy

Joellen Kubiak-Woodall *Editor in Chief/ Publisher*

Oversees the content and visual aspects of the magazine. Selects the writers, assigns stories, and edits articles. Writes the editorial introduction to each issue. Is in charge of the business and financial aspects of the magazine and makes all final decisions. Attends professional development workshops, promotional, and networking events.

Gina Gareri-Watkins *Managing / Executive Editor*

Enforces deadlines, follows the editorial calendar, and ensures that the writing/editing/intern staff executes assigned tasks. Attends professional development workshops, promotional and networking events. Is in constant contact with the editor in chief/publisher.

Advertising/ Promotional Director

In charge of networking, intelligence gathering, and creating an online as well as brick and mortar presence for the magazine. Suggests events and programs, and shares responsibility in the planning and execution of these programs. Attends promotional and networking events.

Assistant Editor/ Contributing Writer/ Intern

Conducts and write interviews, reviews, and articles. Reads submissions, provides feedback, publishing and editing recommendations. Promotes the magazine through social media, personal and professional contacts and encourages submissions and readership. Attends and participates in monthly Play Pen events and encourages attendance and participation in Play Pen events. Attends promotional and networking events. Joyfully and professionally executes all the assignments as directed by Editor in Chief and Managing Editor.

Standardizing: Using Templates

Templates for Submission Correspondence

Purpose

The purpose of these templates is to provide a consistent professional voice for TWR's communications with possible contributors. In addition, these templates make the best use of our most limited resource; time (Gregory Fraser, 2007).

LETTER OF ACCEPTANCE

Dear ,

Thank you for submitting your work to *The Write Room*. We are pleased to accept your submission (s), , for inclusion in a forthcoming issue.

Our editorial staff has reviewed your submission and we may be contacting you in the near future regarding minor alterations to your text. If not, we will publish the submission(s) as is. Regardless, this letter confirms that TWR will publish your work in our next issue.

Congratulations on your work, and welcome to *The Write Room*.

Joellen Kubiak-Woodall

Editor

LETTER OF POSSIBLE INCLUSION WITH REVISIONS

Dear ,

Thank you for submitting your work to *The Write Room*. We are interested in your submission(s), for a forthcoming issue. However, this is not a letter of acceptance. Our editorial staff has reviewed your work and we would like you to consider some revisions.

[State specific issues and suggestions here.]

Our advice is that you consider revising your piece with these suggestions in mind and resubmit for possible future publication. Thank you for your interest in *The Write Room*. We look forward to hearing from you.

Joellen Kubiak-Woodall

Editor

LETTER OF REJECTION

Dear ,

Thank you for submitting your work to *The Write Room*. Our editorial staff reviewed your work and unfortunately, did not select it for publication. However, we hope you will consider *The Write Room* for future submissions.

Joellen Kubiak-Woodall

Editor

Template Compiling the Opportunities Page

Post Title: Awards, Contests, and Competitions for (month) (year)

Title: Award Title and name of organization presenting the award (use italics)

Website: List the website for the contest or organization

Email: Email address for contact person. If none, delete this line.

Deadline: Deadline or postmark date for entry

Entry Fee: List the fee and if there is no fee enter the word no entry fee.

Body: Enter the announcement here.

The style guide includes guides for conducting interviews and book reviews. The resource entries are flexible because the administrator can locate and upload beneficial content at any time. At the time of this report, the following resources were also available.

- [Writing Resources](#)
- [Frequently Used E-terms](#)
- [Economist Style Guide](#)
- [Software for the Web Writers & Designers](#)
- [Online Media Release Sources](#)

Recommendations for Saving Time and Streamlining Processes

1. Schedule additional group workdays
 2. Update the site's back page content frequently
 3. Utilize the style guide and templates
 4. Delegate more responsibility
 5. Train another site administrator
 6. Create a separate email account for submissions
 7. Update the submission guidelines
 8. Consider audio or short format interviews for future issues.
-

Analyzing Audience Understanding Statistics, Developing Content:

Audience

Steve Rubel, a marketing strategist and blogger, has made a bet. He believes that by the year 2014 most all tangible forms of media will be extinct or in sharp decline. Rubel cites technological innovations such as Amazon's Kindle and Smartphones along with the increasing number of print publications that have turned to online or perished (Rubel, 2008). We may not agree with Rubel predictions if we are not of the generation that has grown up on technology. However, conceding our mortality leads to the recognition that whatever current audience exists for literary magazines will not be the same audience in the future. If literary publications are to survive, they must adapt by constantly reassessing their audience and providing content for that audience. Now, we will examine tools currently available to *The Write Room's* publisher for determining audience.

WordPress.com Statistics Explained

Since its inception in July of 2008, *The Write Room* has garnered over 14,000 [hits](#), visits, or page views. [Page views](#) are broken down into categories, such as genres, individual posts and pages, and daily, monthly, and yearly traffic numbers. In order to analyze our audience we must understand how *The Write Room's* current host, *WordPress.com* calculates its page visits and compiles its statistics.

Every blog on *WordPress.com* has a *Stats* feature. Whenever a user views a URL on *The Write Room's* site, the web browser loads a small icon from *WordPress'* statistical system and that action is logged. Logs are summarized every few minutes, and the graphs, charts, and lists appearing on the magazine's *Stats* page are updated. According to *WordPress.com*, the following are not counted: (Stats, 2009)

- Visits from registered users when they are *not* logged in. For example, visits from the site's administrators are not counted
- Visits to upload documents or files
- Visits from browsers that do not execute JavaScript or load images
- GoogleBot and other search engine spiders

The *Top Posts* and *Pages* section of *Stats* only counts a page or post when the permalink URL is visited. The *Stats Totals* section provides a snapshot of the magazine's stats since it went live. It provides information such as most views on a specific day. In addition, it provides a summary of the magazine's content, which is useful in establishing correlations between content and traffic. Unfortunately, the most detailed information, which is the unique visitor, is not calculated by *WordPress.com*. A [unique visitor](#):

Refers to a person who visits a Web site more than once within a specified period of time. Software that tracks and counts Web site traffic can distinguish between visitors who only visit the site once and unique visitors who return to the site. Different from a site's hits or page views -- which are measured by the number of files that are requested from a site -- unique visitors are measured according to their unique IP addresses, which are like online fingerprints, and unique visitors are counted only once no matter how many times they visit the site. (WebMediaBrands, 2002)

Unique visitor numbers provide a comprehensive profile of a website's readership and allows the site owner greater insight for providing content to target readers.

WordPress.org does offers a free plug-in for independently hosted sites that will provide unique visitor information. Another free option available to independently hosted websites is *Google Analytics*. *Analytics* is a free application available to *Google Gmail* account holders. These no cost

readership tracking options and the lack of detailed audience tracking features on *The Write Room's* current site is a strong argument for moving the magazine to independent hosting. To this end, we recommend moving *The Write Room* to independent hosting and using one of the three free analytics programs listed. As a resource, Avinash Kaushik's [*Occam's Razor Blog*](http://www.kaushik.net/avinash/) is an invaluable resource for getting the most out of these tools, especially *Google Analytics*.

- *Google Analytics* <http://www.google.com/analytics/>
- Stat Counter <http://www.statcounter.com/>
- WordPress Stats plug in <http://wordpress.org/extend/plugins/stats/>
- *Occam's Razor Blog* <http://www.kaushik.net/avinash/>

Polls and Surveys

Another option for learning more about your readership is conducting polls and surveys. Polls and surveys supply valuable information on audience and can encourage traffic to the website, provided interesting and engaging questions are proposed. Polling questions concerning the publishing industry that provoke strong opinions are suggested. For example, which publishing format do you consider more prestigious, print, or online? Fortunately, *WordPress.com* is partnered with *PollDaddy*, an online survey and poll service provider. *PollDaddy* provides templates for conducting polls and surveys or allows the users to create their own. Moreover, the service is free and integrated into *The Write Room's* current web host, *WordPress.com*. We advise the publisher to add this feature to the current site.

- *PollDaddy* <http://polldaddy.com/>

Although a detailed analysis of readership is not possible, page views month by month from *The Write Room's* inception in July 2008 through August 2009 are useful. Table 1 shows *The Write Room's* total page views as 14,532. For the six-month period of July through December of 2008,

TWR garnered 4,560 page views. And for the eight months from January through August of 2009, the magazine acquired 9,972 page views. The period of July and August 2008 compared to July and August 2009 shows significant increases. Later in this report, we will see that those figures are not as encouraging as they first appear. Comparing page views by categories, as seen in Table 2, provides a better summary of readership.

TABLE 1 THE WRITE ROOM'S PAGE VIEWS THROUGH AUGUST 2009

	Jan	Fed	March	April	May	June	July	Aug	Sept	Oct	Nov	Dec	Total
2008							113	683	810	514	820	1621	4560
2009	1241	898	1265	951	787	1216	1548	2066					9972
													14,532

The Write Room's top posts and page figures for the past year were used in conducting a categories comparison. That content was separated into two categories, creative content, and back page content. When examined in this way, a general overview of readership is assumable.

Approximately two-thirds of the magazine's readership focuses on creative content. Surprisingly, the bulk of that number resides in the *Author Profiles* and *Interviews* categories.

The second most popular category is the poetry genre. Even so, it is noteworthy that the poetry genre receives more submissions than other genres; therefore, its publication numbers are greater.

TABLE 2 THE WRITE ROOM'S TOP CATEGORIES JULY TO AUGUST 11, 2009

Creative Content	About/ Home	Author Profiles & Interviews	Poetry	Fiction	Humor	Non-fiction	Film	Music	Totals
Page Views	1,700	2,200	1700	300	220	180	200	60	6560
Back Page Content	Contests	Grants	Job & Markets	Call for Submissions (General)	Call for Submissions (TWR)				
Page Views	1400	500	700	800	500				3900
									10460

*numbers are rounded and based on views per page

Developing Content Based on Readership

The bulk of *The Write Room's* readership focuses on creative content. On the other hand, the interest in opportunities for writers is too significant to ignore. One third of the readership is interested in grants, contests, and employment opportunities for writers. Also, the interest in author profiles and interviews with authors signifies an interest in the process of writing. Coupled these two interests suggest that a significant number of *The Write Room's* readership are themselves writers.

With this knowledge in mind, *The Write Room* should consider articles on the process of writing and a regular column on the craft of writing in addition to creative content. Likewise, expanding this category to include a resource for writer's page is advocated. A resources page does not require extensive writing, but compiling one can be time consuming. For that reason, the editor should ask readers to suggest resources, specifically websites, which they find particularly helpful to their writing process or career. The editor is then using the resources page as an opportunity to

communicate with readers and receive additional feedback on audience. Furthermore, the resources page will generate a sense of community among the readers and supply user generated (sticky) content for the magazine.

Recommendations for Content

1. Include articles or a regular column on the craft of writing
2. Include a resources page devoted to writers and make it sticky
3. Add polls and surveys

Comparative Analysis

The Write Room aspires to be the best online literary magazine. Therefore, using *Every Writer's Resource's* list of *The Best Online Literary Magazines* as the source for *TWR's* competition is logical. Comparing literary magazines is not always an apple to apples endeavor. It was difficult to find magazines with similar content and publication schedules. Eventually we chose *Stirrings* and *Flashquake* because they are similar in editorial scope and circulation, and *Narrative*, *La Petite Zine*, and *Mudlark* because they feature similar content. Additionally, *Narrative*, *La Petite Zine*, and *Mudlark* magazines were highly ranked on the list.

The Write Room's 14,532-page view seems impressive. For some additional perspective, we ran a comparative analysis through *Compete Com*, a web analytics company. *Compete* provides and compares unique visitors numbers for up to five websites. The figures for each site are presented in month-to-month segments for a period of up to one year. This basic service is free. These comparisons surveyed the competition and confirmed a relationship between readership, design, and usability.

The *Compete.com* analysis revealed that *Narrative* received 11,500 unique visitors for August 2009.

The Write Room, *La Petite Zine*, and *Mudlark's* numbers for that same period were too low to register.

When compared to an established publication such as *Narrative Magazine*, *The Write Room's* 14,000 page views now appear miniscule. The analysis through *Compete* provided two important pieces of information; (1) there is a market for online literary magazines (2) *The Write Room's* challenge is to carve out piece of that market.

Because many factors contribute to a website's success it was necessary to construct five tables of desirable usability and design features for the comparative analysis. The work of several website writing, designing, usability, and marketing experts provided the foundation for these features.

Those experts are Darlene Maciuba-Koppel, author of *The Web Writer's Guide*; Susan Sweeny, author of *101 Ways to Promote Your Website*; Steve Krug, author of *Don't Make Me Think*; and Dr. Peter J. Meyers, a usability consultant from User Effect consulting firm. Dr. Meyers 25 Point Usability Checklist was invaluable in compiling these tables and Steve Krug's research aided in our understanding of usability.

A website's design should be visually consistent, easy to navigate, and contain credible, sticky content. *Sticky content* is interesting, interactive, and relevant content such as advice columns and discussion forums. All content and design considerations serve one purpose, to entice the user to stay on the website and not move on to the next. With that purpose in mind, both Sweeny and Maciuba suggest several value added features that encourage repeat traffic such as discussion forums and user feedback.

Susan Sweeny (2005) stresses that a memorable tagline or logo is crucial in creating an image of a site in the users mind. Additionally, she says that all a website's pages should have a consistent look and feel. This process is known as branding. Sweeny also suggests researching the [Meta tags](#) of a competing sites and using that information to improve a website's search engine results or SEO. Our tables include a section for logo and Meta comparison.

Initial comparisons resulted in a eureka moment. Apparently, the designers of some of the most popular online literary magazines never sought, read, or heeded the advice of any experts. The usability on some sites, including *The Write Room*, is appalling. For that reason, usability is an area where *The Write Room* can correct problems and have a distinct advantage over other online literary magazines. The tables are divided according to *Home Page* and *Identity*, *Design* and *Consistency*, *Navigation* and *Usability*, and *Value Added features*.

Home page and Identity

Why is the [homepage](#) so important? The homepage must tell the user who you are and fast.

According to Krug, most users do not read a webpage. They glance at it, scan some text, and click on the first link that catches their attention (Krug, 2006, p. 21). Consistency is the key to a professional looking website and convention grounds your visitor by providing familiar clues to navigation. Imagine inviting guests to your home. You give the street name or in the case of a website the URL but neglect to provide them with a house number. Your guests arrive on the street, but find no name on the mailbox identifying this structure as *your* house. Somehow, the guests make it to the front door or your home page, but your front door then opens to a blank wall. The website equivalent is no categories, table of contents, or visible links. Just as in home construction, an unconventional design choice confuses the user and can make the website frustrating and unpopular. Clarity, consistency, identifiable purpose is as important in web design

as important as having your visitors know what room they are in, what purpose it serves, and how they can enter and exit or navigate the home. Moreover, it makes them feel comfortable and welcomed. Plainly put, users like convention.

Screenshots of *The Write Room* and its competitor's were used in evaluating their homepages.

However, only content appearing on screen before the user must scroll was included. According to Maciuba-Koppel, a website's homepage should tell the visitor three key pieces of information: (1) the website purpose, (2) what content the website contains and (3) how to locate that content.

The rationale for including this information is very straightforward. The Internet is a huge place filled with all manner of worthwhile content (Maciuba-Koppel, 2002, p. 31). If users cannot find what they want on one website quickly, they will simply move on to another site.

In evaluating the homepage, I asked the following questions:

1. *What is the name of this website?*
2. *What kind of website is this?*
3. *Does the site have a tagline that helps identify its purpose?*
4. *Does the site have a logo? If so, is that logo prominently displayed?*
5. *What type of content is available on this site?*
6. *Where do I find the content?*
7. *Is this a credible website with information about their organization?*
8. *Can I contact someone associated with this website?*
9. *Can I make all these determinations quickly?*

FIGURE 1 THE WRITE ROOM'S HOMEPAGE



The Write Room identifies itself with a tagline, a showcase for new and established writers. A further explanation of the site appears under the *About/Home* heading, however that is not the first place the eye travels. Convention says the top of the page is where the user should find identifying information. The header image may be considered *The Write Room's* logo, yet it is too big to be recognizably replicated in various print formats such as business cards. Conventional expectations are to look in a sidebar for content, or for some other substantial structure, like a header, labeled a table of contents. None of these clues appears above the scroll line.

The Write Room's About/Home link connects to the homepage and does not provide any additional information about the site. Is the site credible? The *Copyright and Disclaimer* link lends credibility, but a contact link would provide a higher credibility factor. Next, we scrutinized *Narrative* magazine's homepage.

FIGURE 2 NARRATIVE'S HOMEPAGE

NARRATIVE new each month on **amazonkindle**

STORY of the WEEK

Compartment Man

BY J. C. DUFFY

I'VE ALWAYS tended to compartmentalize my life. A lot of people do this, but I admit that maybe I take it to extremes.

I like to keep my social life separate from my work life. I like to keep my work life separate from my romantic life. I like to keep my friends separate from each other. Or, if it's already a group of friends, I like to keep this group of friends separate from that group of friends.

I like to keep my friends separate from my girlfriend. And I certainly like to keep my girlfriend separate from my wife.

I like to keep my children separate from each other. I prefer to hand out with them

[Submit Your Story](#)

"It's said that the influences that matter greatly to us come early."

JOYCE CAROL OATES
NOTES ON WRITERLY INFLUENCES

\$3,500 IN PRIZES

30 below
STORY CONTEST

TONS of STORIES

Browse our [ARCHIVES](#)

Select Featured Autl ▾

IN THIS ISSUE

Progressive stages of revision eliminate incidence in favor of	I will tell you about the sick. They are ruthless, they are like Attila.	Lily hated Ray's cancer. She couldn't see it or cure it.	The materials were everyday and the possibilities were open-ended.	Eight years, and she was ready to call it quits. They were both ready.	In search of the life we all agree is so desirable—art, romance, freedom!	They plant whispers where shouts incinerate into hisses.
MORE	MORE	MORE	MORE	MORE	MORE	MORE

NARRATIVE PRIZE **FICTION** **INTERVIEWS**

Narrative does not have the word “magazine” in its title, but the *In This Issue* and *Story of Week* header clearly suggests that it is a magazine and identifies where content is found. The picture of Joyce Carol Oates with the *Notes on Writerly Influences* title identifies this as a destination of interest to writers, the writing process, and reading about that process. The *Narrative* name, surrounded in red and its location on the page, suggests that this is the logo. While no administrator contact information appears, the association with a well-known company such as Amazon and its Kindle reader (located top right) suggests credibility.

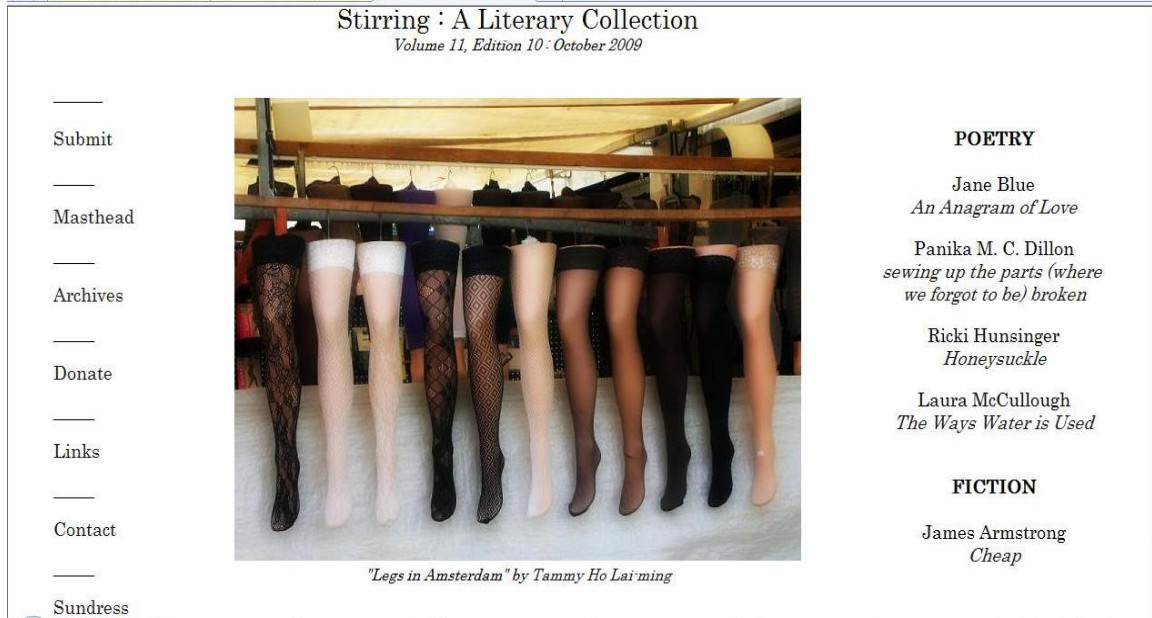
FIGURE 3 MUDLARK'S HOMEPAGE



Mudlark quickly identifies itself as *An Electronic Journal of Poetry & Poetics*. We see that *Mudlark* publishes poetry and the convention of numbering issues identifies it as a journal, even so on a website the user expects to see an Archives heading. *Mudlark* uses its tagline successfully, "Never in and never out of print." The convention of underlining links is present indentifying what is clickable quickly. *Mudlark's* lack of a visual hierarchy is a problem because all of the fonts are the same size. The headings are also confusing. What are Flashes? Are they important? *Mudlark* could benefit from an "About Us" page explaining that it publishes one collection of poems, by one author, for each numbered issue. The exception is the *Flashes* section, which is explained on the *Flashes* page, "When MUDLARK has work in its queue that feels like a current event, it will jump the queue, as it were, and appear here as a FLASH." Another difficulty with *Mudlark* is it takes the user too many clicks to reach the content. A general rule of thumb in website design is that it should never take a user more than three clicks to go anywhere on a website. More than three clicks and your readers will go elsewhere. And what is the significance of the names listed beside

and under Mudlark Posters? Are these authors or the journals staff? *Mudlark* seemingly lacks credibility. Next, we inspect *Stirrings*.

FIGURE 4 STIRRINGS HOMEPAGE



Stirrings is quickly recognized as a literary journal because it follows the volume and edition format. It features at least two genres, poetry, and fiction, as identified by the embolden heading. We also see *Contact* and *Masthead* links that tell the user who the site administrator is and how to reach them. *Stirrings* makes a good first impression. Now let us glance at *Flashquake*.

FIGURE 5 FLASHQUAKE'S HOMEPAGE



Flashquake is also a journal. The user identifies the genres *Fiction*, *Nonfiction*, and *Poetry*. The *Gallery* heading is unclear. Is this art or photography? If the heading read “Art”, the user would know. The confused order of the headings leads the user away from the important content. *Publisher’s Page*, *Editor’s Corner*, *Editors Picks* pages are listed before the content. Because of the confused heading order the user may not recognize the site’s responsible party. If users wanted to contact the site’s administrator, who is the authority, the publisher or the editor? Can users contact either from these pages? We can only guess. *Flashquake* does not use a tagline or a logo. *Flashquake’s* muddled structure confuses. *La Petite Zine’s* assessment follows.

FIGURE 6 LA PETITE ZINE'S HOMEPAGE



La Petite Zine is immediately identifiable as a magazine by its title and issue. Following that, all bets are off. What type of content does it hold? *La Petit Zine* lists no genres or titles; it only shows the authors names along with multi-lingual expressions of thanks. What if these authors are unknown to the user? This user recognized author Sherman Alexei's, whose name appears below the scroll line and clued me that these may be authors. The *Contents* link, which is located on the home page, links back to its self. The "About" page links to a photo that reads "Thank You." In the credibility category, *La Petite* loses points with a glaring typo on the first page, "torsoright" should read "torso right". The reader is unsure which representation is *La Petite's* logo. Is it the ((:.(, the magazine's name with a design or the graphic of the couple with LPZ letters. *La Petite Zine* is cryptic and a bit too hip, difficult to understand and navigate. Table 3 provides a side-by-side comparison of the homepages for all six sites.

TABLE 3 HOMEPAGE AND IDENTITY

WEBSITE	The Write Room	Narrative Magazine	La Petite Zine	Mudlark	Stirrings	Flashquake
URL	http://thewriteroom.wordpress.com/	http://www.narrativemagazine.com/	http://www.lapetitezine.org/	http://www.unf.edu/mudlark/	http://www.sundress.net/stirring/	http://www.flashquake.org/index.html
Website logo is prominently placed	Yes	Yes	Yes	No logo	No Logo	Header Image but it is unlinked
Does the website have a tagline	Yes	No	No	Yes	Yes	No
Does the tagline aid in making the site's purpose clear	Yes An online literary magazine	A magazine is inferred from the title but there is no tagline	No	Yes An Electronic Journal of Poetry & Poetics	Yes A literary collection (but of what genre is unclear)	No
Type of Content	Fiction, non-fiction, memoir, and poetry film, book, music reviews, and interviews.	Fiction, poetry, interviews, cartoons, graphic stories, non-fiction and more	Unknown	Poetry	Poetry and Fiction	Fiction, poetry, nonfiction, art
How is Content Located	Categories and pages are listed, clickable content changes color in rollover	Categories are listed, clickable content is underlined in rollover, use of "more" tags, differing colors for headings	Clickable content is underlined	Clickable content is underlined	Categories are listed but click ability is unclear	Categories are listed and clickable
Clear path to website information	No	No, there is an About link but it appears in the footer	No there is no "About Us" page	No there is no "About Us" page however a claimer appears	No, the Masthead link is broken	No there is no "About Us" Page
Clear path to website contact information	There is an email address as well as a mail to link listed under Contact Us header on the home page	No, there is contact information but it appears in the footer	The Mast page contains the editors names and their email addresses	Editor's name and email address appear	Mail to appears when contact is clicked	There is an editors and a publisher's page with a contact mail to link
Home Page is digestible in seconds	No	Yes	No	No	Yes	Yes

Recommendations for The Write Room's Homepage and Identity

1. Eliminate the Pages category
2. Use more a more distinctive color or underline links
3. Use “more” tags to indicate additional clickable content
4. Relocate credibility building content such as “About Us” to a more prominent position
5. Redesign the website to be easily scanned
6. Create a replicable logo for print publications such as business cards and letterheads

Design and Consistency

Maciuba-Koppel (2002) states a website's design should be visually consistent, easy to navigate, and contain credible, interesting, interactive, and relevant (sticky) content such as advice columns and discussion forums.

Questions to assess a site's design and consistency choices follow:

1. *Is the text on the website legible?*
2. *Is there enough contrast between light and dark that you can comfortably read the text?*
3. *Are styles and colors in the layout consistent?*
4. *Is there a clear visual hierarchy? Are major heading clear and descriptive? Are important items more distinct, through bolding, font size, color, ECT...?*
5. *Is emphasis used sparingly?*
6. *Is there a table of contents?*
7. *If the site is content heavy, are sub-categories employed?*
8. *Is the main copy clear and explanatory?*
9. *Does the use of graphics, video, audio, artwork, or photographs enhance the site?*

10. Is critical content located above the scroll line?

11. Are ads and pop ups unobtrusive?

TABLE 4 DESIGN AND CONSISTENCY

WEBSITE	The Write Room	Narrative Magazine	La Petite Zine	Mudlark	Stirrings	Flashquake
Type Face	Yes	Yes	No	Yes	Yes	Yes
Font size and spacing easy to read	Calibri (body) 11	NewAster 11	Vendana 7.5	Calibri 11	Century 11	Arial 11
Adequate Text to Background contrast	Black background, white text	White background, black text	White background, black text	White background, black text	White background, black text	White background, black text
Styles and colors are consistent	Yes	Yes	Yes	Yes	Yes	Yes
Graphics, Layout & Multi-media Enhance Site	Yes Header graphic and photos enhance the site. Limited multi-media video and audio on the site	Yes Photos of authors enhance the site Audio readings from Narrative sponsored events	No	No	No multi-media but photo-graphs enhance the site	No multi-media but the graphics enhance the site
Clear visual hierarchy (headings are clear, descriptive)	Yes, but headings vary in size and style	Yes	Yes	No	Yes	Yes
Main copy is concise and explanatory	Yes	Yes	No	No	Yes	Yes
Emphasis is used sparingly	Yes	Yes	Yes	Yes	Yes	Yes
Table of Contents	Yes, but it is located below the scroll	Yes	No	No	Yes	Yes
Critical content is above the “fold” *scroll	No	Yes	Yes	No	Yes	Yes
Sub Categories	Yes	Yes	No	No	No	No

WEBSITE	The Write Room	Narrative Magazine	La Petite Zine	Mudlark	Stirrings	Flashquake
Ads and pop ups are un-obtrusive	N/A	N/A	N/A	N/A	N/A	N/A

The Write Room's font and size are on par with that of its competitors. Unfortunately, the site's black background and white text is difficult to read. Given that *The Write Room* uses a template, the layout is consistent in color and design from page to page, but font styles are editable. Consequently, there is an opportunity for consistency in *The Write Room's* heading size and style. A major disadvantage for the site is the location of its content. The user must scroll a great deal to see all that the magazine has to offer. The table of contents, for example, is located below the scroll line.

The Write Room and *Narrative Magazine* have more categories than the other sites consequently sub categories are necessary. Sub categories are not required in websites with less variety in their content. An opportunity exists for *The Write Room* with the use of [multi-media](#) effects, visual and audio content. With the exception of *Narrative* magazine, the other websites offer little to nothing in the way of visual or audio enhancements. If a website does not exploit all the advantages of being online, then it falls short in serving its viewers. If this were a pass-fail assessment on multi-media content, all five magazines would fail. No advertising appeared on any of the site's homepages, which means that none of the sites takes advantage of affiliate marketing as a revenue source.

Recommendations for Design and Consistency

1. Change *The Write Room's* background color to white and text to black
2. Correct inconsistencies in heading and sub headings

3. Offer multi-media content that is visually and acoustically stimulating and distinguishes *TWR* from its competition
4. Offer sticky content such as forums and advice columns
5. Change *The Write Room's* layout so all-important categories and critical information appear before the scroll line.
6. Redesign the website (this deserves repeating)
7. Take advantage of affiliate marketing.

Navigation and Usability

Next, I reviewed the sites on navigation and usability.

1. *Is the site's load time acceptable?*
2. *Is the site bogged down by [Flash](#) and [add ons](#)?*
3. *Do all the site's images have the appropriate [ALT- tags](#)?*
4. *Is site's main navigation easily identifiable?*
5. *Are the site's navigation labels clear and concise?*
6. *Are all navigation clues presented consistently and easily identifiable throughout the site? For example, are all links underlined or do they change color upon [rollover or hover](#).*
7. *Do buttons and links overwhelm the site?*
8. *If the site utilizes a logo, is that logo consistently linked to the homepage throughout the site?*

TABLE 5 NAVIGATION AND USABILITY

WEBSITE	The Write Room	Narrative Magazine	La Petite Zine	Mudlark	Stirrings	Flashquake
Site load time is reasonable	Yes	Yes	Yes	Yes	Yes	Yes
Flash and add on's used sparingly	Yes	Yes	Yes	Yes	Yes	Yes
Images have appropriate	Yes	Yes	No	Yes	Yes	Yes

WEBSITE	The Write Room	Narrative Magazine	La Petite Zine	Mudlark	Stirrings	Flashquake
ALT tags						
Main navigation is easily identifiable	Yes	Yes	No	No	Yes	Yes
Navigation labels are clear and concise	No	Yes	No	No	Yes	Yes
Number of buttons and links is reasonable	No	Yes	Yes	No	Yes	Yes
Website logo is linked to the home page	Yes	Yes	No	No	No	No
Links are consistent and easy to identify	No	Yes	Yes	Yes	No	Yes

As a first impressions go, *The Write Room* has too many navigational choices and those choices are not always obvious. The site's navigational clues are consistent, but they lack the desired prominence. The rollover color (from light grey to white) on clickable links is too understated. *The Write Room* features "About Us" links at the bottom of its homepage. However, the user must scroll down a lengthy homepage to locate the links. Even though *The Write Room* lists its categories, it also lists pages, which doubles the user's navigational options and leads to confusion.

The Write Room and *Narrative* magazine are the only two websites with a consistently linked logo or header image. Site load time is quick on all the sites because they contain little or no visual or audio content. The lack of this type of content is a red flag as it translates into a boring user experience.

Recommendations for Navigation and Usability

1. Simplify the site's navigation.
2. Take advantage of being online and add some exciting content

Value Added Features

The following chart of valued added features is important for different reasons. Chiefly these features drive traffic to a website because they increase the site's credibility; they engage the user, and make the site a pleasant place to explore. For example, a privacy policy, author bios, copyright notice, and reputable external links add credibility and increase the user's confidence in the site's content. Sticky content like feedback and comment features, surveys, discussion forums, and user-generated content engage the user, while teasers, useful internal links, and a handy search button make the site easy to navigate (Maciuba-Koppel, 2002, pp. 43-45).

TABLE 6 VALUE ADDED FEATURES

	The Write Room	Narrative Magazine	La Petite Zine	Mudlark	Stirrings	Flashquake
Privacy Policy	No	No, not even on the donate page	No	No	No	No
Author Bios	Yes	Yes	Yes, brief located at the bottom of pieces w/o contact links	Yes, located prior to the poems along with an editor's note	Yes, brief located at the bottom of pieces w/o contact links	Yes, brief located at the bottom of pieces w/o contact links
Teasers	No	Yes	No	No	No	No
Copyright Notice	Yes	No	No	Yes	No	Yes
Reputable External Links	Yes, to organizations, funders, authors	No	Yes, to other literary magazines and small presses	Yes. Member, Council of Literary Magazines and Presses New York Public Library Online Literary Magazines	Majority of the links are dead	No external links accept to Amazon.com
Search Button	Yes	Search by author available	No	No	No	Yes
Internal Links Add Value	Yes	Yes	No	Links to next poem are present on each page	No	No
Place for audience	Yes	Yes	No	No	No	No

	The Write Room	Narrative Magazine	La Petite Zine	Mudlark	Stirrings	Flashquake
Feedback or comments						
Place for User Generated Content	No	No	No	No	No	No
Surveys	No	No	No	No	No	No
Discussion Board	No	No	No	No	No	No
FAQ	No	Yes	No	No	FAQ page but it is not labeled as such	No
Meta Tag	Uses a tag cloud	No	Yes	Yes, Mudlark uses a meta tag generator	No meta tags used	No meta tags used
Unique Visitors or Page Views	2,066 *hits/views	11,990	N/A	N/A	7,493	6,444

Both *The Write Room* and *Narrative* rank fairly well in credibility, but there is room for improvement. The engagement factor is poor on all six sites. Considering how poor the engagement factors are, ranking enjoyable features almost seems pointless except for *Narrative's* use of teasers. Teasers or previews of content are preferable because they save the user time and offer a choice. *The Write Room* could benefit from the use of teasers, but its current layout prevents teasers from appearing before the scroll line.

The Write Room offers a search button, but once again, it is too low on the page and below the scroll line. Fortunately, for *The Write Room*, the deficiencies it suffers in these areas are easily remedied. Identifying troubled areas is always more difficult.

Recommendations for Value Added Features

1. Add a privacy policy
2. Utilize teasers
3. Move the ‘Search” button
4. Add user-generated content
5. Add a discussion board or forum
6. Add a FAQ page

Now to Meta-tags and why they are important.

Meta-tags Are Important

[Keywords](#) and [Meta tags](#) are critical to [SEO](#) or search engine optimization. Meta-tags are descriptive keywords placed in the code of a website’s title section. These words identify the content of the website to search engines. Susan Sweeny explains their importance in the following quote,

By using keywords relating to your company in appropriate places on your site, you can improve how search engines rank you. You want these carefully chosen keywords in the meta-tags as well as in each page's description meta-tag. Some of the other places where you want to have these keywords are in your domain name, if possible, your page titles, and page text, your Alt tags for graphics, and your page headers. Many search engines place a lot of emphasis on the number and quality of links to a site to determine its ranking. This means that the more Web sites you can get to link to your site, the higher your site is shown in search engine results (Sweeny, 2005, p. 7)

How do you view another site's code or your own for that matter? Surprise, on the World Wide Web that information is *not* private. Simply go to your competitor's website, locate the word "View" on your tool bar, and click it. Search the list that appears for the word "Source" and click it. Viola! You are now looking at the site's code. In the site's code, meta-information appears at the top of the page and looks like this:

```
<title> keywords </title>
```

```
<meta name="description" content="description" />
```

The Numbers

Logic dictates that the higher a website appears in search results, the more traffic a website will receive. *Mudlark* utilizes a Meta tag generator, which is set to include the names of all their published authors along with the titles of their poems. Research suggests Meta tag generators confuse search engines, and they ignore them, which is contrary to the desired result. Consider the consequence if tempted to use a Meta tag generator. Now we examine page views and unique numbers.

Concerning numbers how does *The Write Room* perform? Not very well is the short answer. This forwards the question, how do we increase the numbers? Some fixes are possible with the site's current layout or template and location on Wordpress.com. Still the bulk of the problem lies with the site's blog style template. A blog template is not compatible with a magazine's conventional structure or content. Unfortunately, *TWR*'s template is fixed, which means the code cannot be edited and the template changed. Many of the site problems will rectify themselves with the adoption of a magazine style template. Professionally designed magazine style templates are

available from low to no cost, but the magazine must move to an independent host in order to employ this type of template. *The Write Room* is professional looking and has quality content, but its static template prevents improvements to navigation or other enhancements that will increase the magazine's page views.

Generating Income

Affiliate Marketing

When other websites provide a link to a merchant's product and receive, a "referral fee" if the product sells is [affiliate](#) marketing (Harden, 2009, p. 12). For example, an independently [hosted](#) *The Write Room* could have an advertisement on its site to Amazon books. Affiliate programs do more than generate income they also increase traffic to a website.

According to Nielsen Online, a survey of 26,312 people in 48 countries found that 41 percent of Internet users had bought books online (Harden, 2009, p. 19). Given that *The Write Room* is a literary publication, it would strongly benefit from affiliated marketing programs geared toward books sales.

There are three types of affiliate marketing programs, commission- based, flat fee, and click through. The most common of these three is commission- based. In a commission-based program, the referring Web site receives a percentage of the sales, usually 1 to 15 percent, from its generated referrals (Sweeny, 2005, p. 279). An example of this type of program is:

- Amazon Associates <https://affiliate-program.amazon.com/join?ld=AZAssocMakeM>

A flat fee program pays the website owner a flat fee for every new user that links from their site to the host site and makes a purchase or performs certain actions such as, "joining its e-club, signing

up to receive its e-specials or newsletter, downloading a free demo, ordering a catalogue,[or] requesting a quote” (Sweeny, 2005, p. 280). An example of this type of program is:

- eBay Partners: <https://www.ebaypartnernetnetwork.com/files/hub/en-US/index.html>

In a click through program, the affiliate (the website owner) receives a fee for every unique visitor who clicks on a referring link that is embedded in an article or advertisement. Currently, the most popular of these programs is *Google AdSense*. AdSense allows the affiliate to place banner ads on their site and whenever a user clicks out or exists via the banner the affiliate receives a flat fee (Sweeny, 2005, p. 280).

- Google AdSense https://www.google.com/adsense/login/en_US/

The Donate Button

Can you add a donate button? Yes. Should you add a donate button? It depends. If the website were making a substantial income from an affiliate program, the answer is probably not. In *The Write Room's* case, we are talking about a literary magazine, a non-profit, that is not generating any income. *The Write Room*, much like public television, provides entertainment and information free of charge. Therefore, a donate button seems appropriate. We suggest formatting requests for donations in a manner similar to public television. Give your patrons something for their support even if that something is nothing more than recognition for that support. Create different levels of giving, for example, patron level, gold patron, and publisher's hero level. People like to see their names in cyberspace, especially when they are being lauded as a gracious supporter of the arts. *WordPress.com* does not allow any monetization of its free hosted websites as a result *TWR* can only add a donate button if independently hosted. Should *The Write Room* move to a new host, here are the resources for adding a donate button.

- **WordPress.org** Donate Plus <http://wordpress.org/extend/plugins/donate-plus/> *this plug-in comes with its own recognition wall.*
- **Zronia Open Source Consulting** <http://www.zirona.com/software/wordpress-donations-cloud/> *great article and donate widget*
- **PayPal Donation Button** https://www.paypal.com/cgi-bin/webscr?cmd=_donate-intro-outside
- **Widgets for Free** PayPal Donate Button Widget <http://widgetsforfree.blogspot.com/2009/03/paypal-donation-button-widget-make.html> *offers simply and complete instructions on installing a PayPal donate button and other resources*

Marketing and Promotion

There are many opportunities for no to low cost marketing and promotion. We will examine six such options. They are social media, search engine optimization, linking, print advertising, public speaking, and sponsoring events. We will start with those options that require an investment in time, social media, [SEO](#), and linking.

Social Media

Why should you use social media to market *The Write Room*? Here are two good reasons. The first is that a presence on major social networking sites costs nothing. The second is the sheer number of user on these sites. In her book *Advertising 2.0*, Tracy Tuten states that “according to Nielsen/NetRatings, the top ten most-visited social networking sites reach 45% of active Internet users” (Tuten, 2008, p. 35). The largest portions of these users are divided between two sites *Facebook* and *MySpace*. Tuten states, according to comScore *MySpace* reached more than 40% and *Facebook* near 20% of Internet users in the United States and these percentages represent unique visitors in the hundreds of millions. The age demographic of 35-54 –year olds represents 40% of *MySpace* users (Tuten, 2008, p. 35). Estimates suggest that about 85% of all college students use *Facebook*, with 60% of them logging in daily, spending about a half hour per day on the site. *Facebook* claims 47,000 networks, 30 billion page views per month (Tuten, 2008, p. 37). Tuten

claims there is yet another benefit to social networking, “It can encourage interaction between consumers and brands. It can enhance perceptions of the “brand as person,” thereby strengthening a brand’s personality, differentiating a brand from its competitors, and setting the stage for a perceived relationship (Tuten, 2008, p. 35).

The Write Room should tap this market. One of the site’s objectives is to differentiate itself from its competitors. Therefore, we recommend that *The Write Room* create a profile on both of these social networking sites, *MySpace* and *Facebook*. Because the magazine employs interns from a local university, and research suggests that college students enjoy social networking, assigning interns the responsibility of making and maintaining connections on these sites may be advantageous. To achieve the maximum benefit, we suggest instructing interns to make connections with individuals or groups that have the most friends or members. According to Tuten, there is an interesting edict of viral marketing identified as the law of the few. The law submits there are three types of people who spread viral messages.

Mavens are people who are knowledgeable about many things. Connectors are people who know many people and communicate with them. Salesmen are people who influence others with their natural persuasive power. By targeting mavens, connectors, and salesmen, brands enhance the likelihood that their messages will spread throughout a social network. Mavens and salespeople are not easily identified by profiles, but connectors are those with the most friends. (Tuten, 2008, p. 45)

My research shows that there are many writing groups on these networks and they are a logical starting point.

SEO Search Engine Optimization

The next option SEO is one of the most important and most ignored tools in the website owner's arsenal. Why? Technology intimidates. Most people do not understand how search engines work and assume it is beyond their capacity to learn. That assumption is false.

Search engines use programs or intelligent agents, called bots, which actually search the Internet for pages, which they index using specific parameters as they read the content. The agent reads the information on every page of your site and then follows the links (Sweeny, 2005, p. 81). How important is it to make your website easy for these bots or [spiders](#) to find. Here is an example, while stranded on a tiny island in the middle of a vast ocean, and a plane flies over. How important is that giant pile of flaming lumber? Right. Your signal fire is very important. According to Susan Sweeny, these are the most important items to consider when building that fire (Sweeny, 2005, p. 84).

- Title tags (page titles)
- Keywords meta-tags
- Description meta-tags
- Alt tags
- Hypertext links
- Domain names and file names
- Body text (beginning, middle, and end of page copy; headers)
- Between the "NOFRAMES" tag of framed Web sites.

The search engine *Google* is so popular and universally used it has become a verb. Consequently, if a website does not show up in a *Google* search it does not exist. That said, it is beneficial to understand what *Google*'s spider values. Susan Sweeny's research shows that *Google* values the following:

- Keywords in visible body text (not in the meta-tags) such as headers tags, title tags, hypertext links, and Alt tags
- Links (weighing heavily on popularity, adding extra points for quality and relevancy)

These items should look familiar from the *Design*, *Navigation*, and *Usability* tables as desirable attributes. Not only do clear and descriptive headings and sub heading make navigation easier for the user they make finding your site easy for search engines. There is an easier, faster and simpler alternative, but only if *The Write Room* moves to independent hosting and uses a *WordPress.org* template. That alternative is the *free* All in One SEO Pack plug in from *WordPress.org*.

- All in One SEO Pack direct link: <http://wordpress.org/extend/plugins/all-in-one-seo-pack/>

Here are some of its features:

- Canonical URLs
- Fine tune Page Navigational Links
- Built-in API so other plug-ins/themes can access and extend functionality
- Provides SEO Integration for WP e-Commerce sites
- Nonce Security
- Support for CMS-style WordPress installations
- Automatically optimizes your titles for search engines
- Generates META tags automatically
- Avoids the typical duplicate content found on Wordpress blogs
- For beginners, you do not even have to look at the options; it works out-of-the-box. Just install.
- For advanced users, you can fine-tune everything
- You can override any title and set any META description and any META keywords you want.

If you want to know more about SEO, this website is particularly helpful:

- *SearchEngineWatch.com*: <http://searchenginewatch.com>

Once a website is optimized for search engines, the next step is to submit the site to search engines.

Here is Google's submission URL:

- **Google:** <http://www.google.com>
- Submission Address: <http://www.google.com/addurl.html>.

In its current location, *The Write Room* is already indexed in the most popular search engines.

However, if the magazine moves to independent hosting and purchases a new domain name it will have to be resubmitted. Never submit a website to a search engine until you run it through a validator to make sure it is free of coding errors. The validating services on these websites are either free or free to try:

- **W3C HTML Validation Service:** <http://validator.w3.org> free
- **NetMechanic:** <http://www.netmechanic.com/toolbox/html-code.htm> free to try
- **Dr. Watson, v4.0:** <http://watson.addy.com> free and highly recommended
- **WDG HTML Validator:** <http://www.htmlhelp.com/tools/validator/>

Links Power the Web

We have learned that Google loves links, so developing a strategy for adding links to *The Write Room* is crucial. Earlier recommendations for adding a page dedicated to resources for writers is ideal for attracting search engines. It will increase traffic and engage the site's readership by allowing them to suggest links. Placing the resources page link below links to other content is beneficial because it encourages the exploration of other areas of the site. The user must scroll past other content in order to reach the resources page.

Another wonderful tool for acquiring links is discovering to whom your competitors are linked.

Several sites offer this *free* service. Here are sites and the instructions on how to use them (Sweeny, 2005, p. 266).

- **Google:** <http://www.google.com> In the search box, enter your competitor's URL like this: link: yourcompetitorsURL.
- **HotBot:** <http://www.hotbot.com> Enter your competitor's URL in the search box; change the default from "all the words" to "links to this URL."
- **Link Popularity:** <http://www.linkpopularity.com> Type in your competitor's URL. It is that easy!

Next, we will explore an option that requires financial investment print advertising. Then we will look at promotional ideas that demand minimal expense, but require legwork and creative thinking, such as public speaking or sponsoring an event. Fortunately, these recommendations are low cost and highly effective marketing alternatives.

Print Advertising

Print advertising can be costly, but properly-targeted print advertising can outweigh its cost. Based on *The Write Room's* audience (writers), we propose advertising in a print publication that targets writers, for example, *Poets and Writers* magazine, or *Writers Chronicle*. When assessing the cost versus the benefits it is important to consider the dual purpose of a “call for submissions” advertisement. Not only does this type of ad attract submissions, but it also promotes the magazine to prospective readers. Potentially a “call for submissions” ad can increase readership, and submissions, as well as raise the quality of those submissions. Because cost is an issue for *The Write Room*, the publisher should conduct research based on the magazine’s budget and weigh the choice of print advertising.

Low Cost Marketing and Promotional Options

Because an online publication is an ethereal object, establishing a brick and mortar presence is beneficial. Maintaining a storefront is expensive; however creating and participating in public events is relatively inexpensive. Aside from social media, search engine optimization and adding

useful links there are other free or low cost initiatives for promoting a website, such as public speaking or sponsoring an event. *The Write Room's* publisher might offer to speak with writers groups or classes and share her experience within the industry. Another method of attracting free publicity is to sponsor an event. Events that are open to the public, such as a reading in a library or restaurant, often qualify for free advertising in community-based newspapers. Alternatively, the online magazine may contract with a local venue to host an open mic night. Few business owners can resist the lure of free entertainment for their customers and these types of events create a tangible connection to the magazine's readership, solidifying its brand recognition, and generating a positive public image. Furthermore, public events often generate media interest that may lead to interview opportunities for the sponsor. Interviews are exceptional image building opportunities and the best free advertising.

Recommendations for Marketing and Promotion

1. Utilize social media to promote the site
2. Optimize the site for search engines
3. Submit the site to search engines
4. Linking
5. Print Advertising
6. Public Speaking
7. Sponsor an event

Throughout this report, we have recommended that *The Write Room* relocate to independent hosting and adopt a magazine style template. Re-launching the magazine with a new look and location opens the door for additional marketing and promotional opportunities, for example issuing a press release. Executing a marketing program on a limited budget is daunting. A list of free promotional resources follows.

Promotional Resources

- MagazineLaunch.com: <http://www.magazinelaunch.com/> although this website's focus is print magazines their advice works for online publication as well
- Free Press Release: <http://www.free-press-release.com/submit/free-press-release.php>
- New Pages.com: <http://www.newpages.com/literary-magazines/> lists your magazine free
- Every Writer's Resource: <http://www.everywritersresource.com/literarymagazines/> lists your magazine free
- eHow.com How to host an open mic. A free article filled with advice from comedian and writer, Phaea Crede. http://www.ehow.com/how_2108743_host-open-mic-night.html
- Openmikes.org: <http://openmikes.org/> lists your open mic free
- Creative Loafing: <http://atlanta.creativeloafing.com/gyrobase/EventSubmit/>
- Access Atlanta: <http://entertainment.accessatlanta.com/listings>
- e-Promos.com: <http://www.epromos.com> consider The Write Room t-shirts

The next section provides a complete list of the recommendations followed by an implementation checklist and a progress report.

Recommendations

The publisher's principal concerns for *The Write Room* were building a unique presence in the marketplace, increasing submissions and readership, generating income, saving time, promoting, and professionalizing the magazine on an extremely tight budget. The following list of recommendations addresses each of these concerns.

Recommendations for Saving Time and Streamlining Processes

1. Schedule additional group workdays
2. Update the site's back page content frequently
3. Utilize the style guide and templates
4. Delegate more responsibility
5. Train another site administrator
6. Create a separate email account for submissions

7. Update the submission guidelines
8. Consider audio or short format interviews for future issues.

Recommendations for Content

9. Include articles or a regular column on the craft of writing
10. Include a resources page devoted to writers and make it sticky
11. Add polls and surveys

Recommendations for The Write Room's Homepage and Identity

12. Eliminate the *Pages* category
13. Use more a more distinctive color or underline links
14. Use “more” tags to indicate additional clickable content
15. Relocate credibility building content such as “About Us” to a more prominent position
16. Redesign the website to be easily scanned
17. Create a logo replicable for print publications such as business cards and letterheads

Recommendations for Design and Consistency

18. Change *The Write Room's* background color to white and text to black
 19. Correct inconsistencies in heading and sub headings
 20. Offer multi-media content that is visually and acoustically stimulating and distinguishes TWR from its competition
 21. Offer sticky content such as forums and advice columns
 22. Change *The Write Room's* layout so all-important categories and critical information appear before the scroll line.
 23. Redesign the website
 24. Take advantage of affiliate marketing.
-

Recommendations for Navigation and Usability

25. Simplify the site's navigation.
26. Take advantage of being online and add some exciting content

Recommendations for Value Added Features

27. Add a privacy policy
28. Utilize teasers
29. Move the 'Search' button
30. Add user-generated content
31. Add a discussion board or forum
32. Add a FAQ page

Recommendations for Marketing and Promotion

33. Utilize social media to promote the site
34. Optimize the site for search engines
35. Submit the site to search engines
36. Linking
37. Print Advertising
38. Public Speaking
39. Sponsor an event

Progress Report

The Write Room accepted all recommendations offered in this report and began implementing many of them in August of 2009. These changes include the employment of the style guide, the simplification of the website's navigation, the inclusion of multi-media and audience driven content and the utilization of print advertising and social media to promote the magazine. In addition, the publisher participated in public speaking and sponsoring of events.

In August 2009 the adoption of *The Write Room's* style guide professionalized communication, increased efficiency, and saved time by allowing for the delegation of tasks. The moving of the site's search button and categories section to locations that are more prominent improved the website's navigation and usability. Furthermore, the addition of a table of contents also enhanced the site's scan-ability. The recent addition of a *Resources for Writers* page linking TWR to other web pages should improve the site's search engine performance.

In August, *The Write Room* began a monthly open mic of poetry, prose, and music. Advertisements for these events run free of charge in three online locations, Openmikes.org, Access Atlanta, and Creative Loafing. The staff generates flyers for these events adapted from free templates available online. The publisher has recorded these open mics on video and audio for future inclusion in the magazine as [podcasts](#). The Audacity software program used for editing the audio recordings is available as a free download. Equally important, the open mics have generated submissions, increased readership and the established the magazine reputation as a supporter of the local arts community. The publisher's college newspaper, [The Sentinel](#), interviewed her and she spoke with English classes in support of the magazine and its open mic events. Additionally she appeared on the university's radio station for a discussion of banned books and recently another university asked her to perform a reading. Also in August, *The Write Room* placed a call for submissions ad in *Poets and Writers* magazine.

The *Poets and Writers* ad, which began running in September and continues through December, has had a tremendous affect on the amount of submissions the magazine receives as well as the quality of those submissions, for example, the September issue featured the work of Cameron Conaway, the 2007-2009 Poet-in-Residence at the University of Arizona, and Neil Carpathios, the winner of the *Quercus Review Book Award* and the author of three poetry collections, *Playground of Flesh*, *At the*

Axis of Imponderables, and *Beyond the Bones*. Also beginning in September, the magazine added more audience driven and multi-media content.

The September issue featured a video style photo essay with musical soundtrack. This essay entitled *Faces in Time* included an interview with its photographer Peter MacLaren. The September issue also included a short story by J Eric Miller as well as interviews with Miller and author Steve Almond. The publisher also announced the release of the September issue on the magazine's social media sites, which now include *Facebook*, *MySpace*, and *Blogger*.

The Write Room's September issue generated the magazines highest page views for a single day, 365 on Monday September and its highest monthly page views since its inception 3,068. October continued to be well above the previous year 2,353 versus 514 page views in 2008. It is noteworthy that magazine did not release an October issue, but it did update its opportunities section.

The publisher also purchased a new domain name and two years of independent hosting with *Blue Host.com* and plans to re-launch in January of 2010 with a new magazine style format. *The Write Room's* new URL is *thewritemag.com*. Not all the recommendations have been implemented; the effect of those that are in place is extraordinary, encouraging, and exciting. If *The Write Room* stays on track and follows the attached checklist, tremendous improvements will continue and the publisher's goal for a quality publication that is profitable and possesses a strong future is within reach.

Implementation Checklist

Recommendation	Current Status	Completed
Schedule additional group workdays	Accepted	
Update the site's back page content frequently	Accepted & Ongoing	October
Utilize the style guide	Accepted & Ongoing	September
Delegate more responsibility	Accepted & Ongoing	
Train another site administrator	Accepted & Pending	
Create a separate email account for submissions	Accepted	
Update the submission guidelines	Accepted	
Consider audio or short format interviews for future issues	Accepted	
Include articles or a regular column on the craft of writing	Accepted	
Include a resources page devoted to writers and make it sticky	Accepted	November
Add polls and surveys	Accepted	
Eliminate the Pages category	Accepted & Pending	
Use more a more distinctive color or underline links	Accepted & Pending	
Use "more" tags to indicate additional clickable content	Accepted & Pending	
Relocate credibility building content such as "About Us" to a more prominent position	Accepted & Pending	
Redesign the website to be easily scanned	Accepted & Pending	
Create a logo replicate-able for print publications such as business cards and letterheads	Key Logo selected, Pending graphic design	
Change <i>The Write Room's</i> background color to white and text to black	Accepted & Pending	
Correct inconsistencies in heading and sub headings	Accepted & Ongoing	
Offer multi-media content	Accepted & Ongoing	September
Offer sticky content such as	Accepted & Pending	

forums and advice columns	
Change <i>The Write Room's</i> layout so all-important categories and critical information appear before the scroll line.	Accepted & Partially complete
Take advantage of affiliate marketing	Accepted & Pending Move
Simplify the site's navigation.	Accepted & Pending
Add a privacy policy	Accepted & Pending
Utilize teasers	Accepted & Pending
Move the 'Search' button	Complete November
Add user-generated content	Accepted & Pending
Add a discussion board or forum	Accepted & Pending
Add a FAQ page	Accepted & Pending
Utilize social media to promote the site	Complete
Optimize the site for search engines	Complete
Submit the site to search engines	Complete
Linking	Accepted & Ongoing October
Print Advertising	Complete
Public Speaking	Complete
Sponsor an event	Complete

Glossary

Add ons An add-on is a software extension that adds extra features to a [program](#). It may extend certain functions within the program, add new items to the program's interface, or give the program additional capabilities. (Add ons, 2008)

Affiliate - Website affiliates are what drive Internet marketing. Companies run affiliate programs to generate leads and sales from other Websites. They pay the sites who host their ads a commission for products sold through the links on their sites. (Affiliate, 2006)

ALT Tags HTML tag that provides alternative text when non-textual elements, typically images, cannot be displayed. ALT Tags are commonly omitted from web pages, from the smallest personal pages to the largest web corporate sites. Yet, if properly used, ALT Tags can be quite useful.

Among other things, ALT tags can:

- Provide further detail for an image or the destination of a hyperlinked image.
- Enable and enhance access for people with various disabilities.
- Provide much-needed information for people who surf the Web with graphics turned off, and people who surf the Web with text-only browsers.
- Assist in navigation when a graphics-intensive site is being viewed over a slow connection, enabling site visitors to make navigation choices before graphics are fully rendered. (O'Rourke, 2002)

Flash When you see Flash on the [Web](#), it most likely refers to Adobe Flash, a [multimedia](#) technology. Flash allows Web developers to incorporate animations and interactive content into their websites. Because Flash animations can incorporate text and [vector graphics](#), they typically don't take up a lot of disk space. The contents of a Flash animation may also be compressed to further reduce the file size. This makes it possible for Flash content to be downloaded relatively quickly. Still, large Flash animations may still take a few seconds to load in your browser.

Therefore, when you open a Web page and see a "Loading..." animation, it usually means Flash content is being downloaded to your computer. (Flash, 2006)

Hit- Technically, a hit is a request made to a Web server. It is a popular misconception that the term refers to the number of visits a Web page gets, but that is not the case. If a Web page has five images on it, when the page is loaded, six "hits" will be recorded. This is because the browser has to make six requests to the Web server - one for the HTML of the Web page and five for the images. (Hit, 2006)

Homepage- This is the starting point or front page of a Web site. This page usually has some sort of table of contents on it and often describes the purpose of the site. (Homepage, 2006)

Host- This is a computer that acts as a server for other computers on a network. It can be a Web server, an e-mail server, an FTP server, etc. For example, a Web host is what provides the content of Web pages to the computers that access it. (Host, 2006)

Hover- When you roll the [cursor](#) over a [link](#) on a Web page; it is often referred to as "hovering" over the link. In most cases, the cursor will change from a pointer to a small hand when it is hovering over a link. Web developers can also use cascading style sheets (CSS) to modify the color and style of link when a user hovers over it. For example, the link may become underlined or change color while the cursor is hovering over it. (Hover, 2006)

Hyperlink or link- A hyperlink is a word, phrase, or image that you can click on to jump to a new document or a new section within the current document. Hyperlinks are found in nearly all Web pages, allowing users to click their way from page to page. Text hyperlinks are often blue and

underlined, but don't have to be. When you move the cursor over a hyperlink, whether it is text or an image, the arrow should change to a small hand pointing at the link. When you click it, a new page or place in the current page will open. Hyperlinks, often referred to as just "links," are common in Web pages, but can be found in other hypertext documents. These include certain encyclopedias, glossaries, dictionaries, and other references that use hyperlinks. The links act the same way as they do on the Web, allowing the user to jump from page to page. Basically, hyperlinks allow people to browse information at hyper speed. (Hyperlink, 2006)

Keywords- Keywords are words or phrases that describe content. They can be used as [metadata](#) to describe images, text documents, [database](#) records, and Web pages. A user may "tag" pictures or text files with keywords that are relevant to their content. Later on, these files may be searched using keywords, which can make finding files much easier. For example, a photographer may use a program like Extensis Portfolio or Apple iPhoto to tag his nature photos with words such as "nature," "trees," "flowers," "landscape," etc. By tagging the photos, he can later locate all the pictures of flowers by simply searching for the "flowers" keyword. Keywords are used on the [Web](#) in two different ways: 1) as search terms for search engines, and 2) words that identify the content of the website.

1) Search Engine Search Terms

Whenever you search for something using a [search engine](#), you type keywords that tell the search engine what to search for. For example, if you are searching for used cars, you may enter "used cars" as your keywords. The search engine will then return Web pages with content relevant to your search terms. The more specific keywords you use, the more specific (and useful) the results will be. Therefore, if you are searching for a specific used car, you may enter something like "black Honda Accord used car" to get more accurate results. Many search engines also support [boolean](#)

operators that can be used along with keywords to further refine the search. For example, you may search for "Apple AND computers NOT fruit" if you only want results related to Apple products and not the kind of apples that grow on trees.

2) Web Page Description Terms

Keywords can also describe the content of a Web page using the keyword [Meta tag](#). This tag is placed in the <head> section of a page's [HTML](#) and contains words that describe the content of the Web page. The purpose of the keywords Meta tag is to help search engines identify and organize Web pages, like in the photos example above. However, because [webmasters](#) have been known to use inaccurate tags to get higher search engine ranking, many search engines now give little to no weight to the keywords meta tag when indexing pages. (Keywords, 2007)

Meta-tag A Meta tag is a [tag](#) (that is, a coding statement) in the Hypertext Markup Language ([HTML](#)) that describes some aspect of the contents of a Web [page](#). The information that you provide in a [Meta](#) tag is used by [search engines](#) to index a page so that someone searching for the kind of information the page contains will be able to find it. The Meta tag is placed near the top of the HTML in a Web page as part of the heading. There are several kinds of Meta tags, but the most important for search engine indexing are the *keywords* Meta tag and the *description* Meta tag. The keywords Meta tag lists the words or phrases that best describe the contents of the page. The description Meta tag includes a brief one- or two-sentence description of the page. Both the keywords and the description are used by search engines in adding a page to their index. Some search engines also use the description to show the searcher a summary of the page's contents. Although most search engines also use the contents of a page as a way to determine how to index it, the creator of a Web page should be sure to include Meta tags with appropriate keywords and

description. Well-written Meta tags can help make the page rank higher in search results (Meta Tag, 2001)

Multimedia- As the name implies, multimedia is the integration of multiple forms of media. This includes text, graphics, audio, video, etc. (Multimedia, 2006)

Page View - Each time a user visits a [Web page](#), it is called a page view. Page views, also written "pageviews," are tracked by [website](#) monitoring applications to record a website's traffic. The more page views a website has the more traffic it is receiving. However, since a page view is recorded each time a Web page is loaded, a single user can rack up many page views on one website. Therefore, **unique page views** are commonly tracked to log the number of different visitors a website receives in a given time period. Page views are commonly confused with website [hits](#). (Page View, 2007)

Podcast- The name "podcast" combines the terms iPod and broadcast into a single catchy word. As the name suggests, podcasts are audio and video broadcasts that can be played on an [iPod](#). However, because podcasts are downloaded using Apple [iTunes](#) and can be played directly within the program, you don't actually need an iPod to listen to a podcast. Podcasts are distributed by both professional organizations as well as amateur audio producers who want to share their content with others. (Podcast, 2007)

Search Engine - Google, Excite, Lycos, AltaVista, Infoseek, and Yahoo are all search engines. They index millions of sites on the Web, so that Web surfers like you and me can easily find Web sites with the information we want. By creating indexes, or large databases of Web sites (based on titles, keywords, and the text in the pages), search engines can locate relevant Web sites when users enter search terms or phrases. When you are looking for something using a search engine, it

is a good idea to use words like AND, OR, and NOT to specify your search. Using these Boolean operators, you can usually get a list of more relevant sites. (Search Engine, 2006)

SEO - Stands for "Search Engine Optimization." Just about every Webmaster wants his or her site to appear in the top listings of all the major search engines. Say, for example, that Bob runs an online soccer store. He wants his site to show up in the top few listings when someone searches for "soccer shoes." Then he gets more leads from search engines, which means more traffic, more sales, and more revenue. The problem is that there are thousands of other soccer sites, who's Webmasters are hoping for the same thing. That's where search engine optimization, or SEO, comes in. SEO involves a number of adjustments to the HTML of individual Web pages to achieve a high search engine ranking. First, the title of the page must include relevant information about the page. In the previous example, Bob's home page might have the title, "Bob's Soccer Store -- Soccer Shoes and Equipment." The title is the most important part of SEO, since it tells the search engine exactly what the page is about. Within Bob's home page, it would be helpful to repeat the words "soccer" and "soccer shoes" a few times, since search engines also scan the text of the pages they index. Finally, there are **META tags**. These HTML tags can really distinguish your site from the rest of the pile. The META tags that most search engines read are the **description** and **keywords** tags. Within the description tags, you should type a brief description of the Web page. It should be similar but more detailed than the title. Within the keywords tags, you should list 5-20 words that relate to the content of the page. Using META tags can significantly boost your search engine ranking. So what happens when bunches of sites all have similar titles, content, and META tags. Well, most search engines choose to list the most popular sites first. But then how do you get into the most popular sites? The best way is to submit your site to Web directories (not

just search engines) and get other sites to link to yours. It can be a long climb to the top, but your perseverance will pay off. (SEO, 2006)

SPAM- Originating from the name of Hormel's canned meat, "spam" now also refers to junk e-mail or irrelevant postings to a newsgroup or bulletin board. (SPAM, 2006)

Spider - A spider is a software program that travels the Web (hence the name "spider"), locating and indexing websites for search engines. All the major search engines, such as Google and Yahoo!, use spiders to build and update their indexes. These programs constantly browse the Web, traveling from one [hyperlink](#) to another. For example, when a spider visits a website's home page, there may be 30 links on the page. The spider will follow each of the links, adding all the pages it finds to the search engine's index. Of course, the new pages that the spider finds may also have links, which the spider continues to follow. Some of these links may point to pages within the same website (internal links); while others may lead to different sites (external links). The external links will cause the spider to jump to new sites, indexing even more pages. Because of the interwoven nature of website links, spiders often return to websites that have already been indexed. This allows search engines to keep track of how many external pages link to each page. Usually, the more incoming links a page has, the higher it will be ranked in search engine results. Spiders not only find new pages and keep track of links, they also track changes to each page, helping search engine indexes stay up to date. Spiders are also called robots and crawlers, which may be preferable for those who are not fond of arachnids. The word "spider" can also be used as verb, such as, "That search engine finally spidered my website last week." (**Spider**, 2006)

Unique visitor When tracking the amount of [traffic](#) on a [Web site](#), it refers to a person who visits a Web site more than once within a specified period of time. Software that tracks and counts [Web](#)

[site traffic](#) can distinguish between visitors who only visit the site once and unique visitors who return to the site. Different from a site's [hits](#) or [page views](#) -- which are measured by the number of files that are requested from a site -- unique visitors are measured according to their unique [IP addresses](#), which are like online fingerprints, and unique visitors are counted only once, no matter how many times they visit the site. There are some [ISPs](#) that use [Dynamic Host Configuration Protocol](#), such as [AOL](#) and cable modem providers, which use different IPs for every file requested, making one visitor look like many. In this case, a single [IP address](#) does not indicate a unique visitor. (WebMediaBrands, 2002)

URL- Stands for "Uniform Resource Locator." A URL is the address of a specific Web site or file on the Internet. (URL, 2006)

VoIP -Stands for "Voice over Internet Protocol," and is often pronounced "VoIP." VoIP is basically a telephone connection over the Internet. The data is sent [digitally](#), using the Internet Protocol ([IP](#)) instead of analog telephone lines. This allows people to talk to one another long-distance and around the world without having to pay long distance or international phone charges. (VoIP, 2006)

References

- Add ons*. (2008, December 22). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/addon>.
- Affiliate*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/affiliate>.
- Edwards, R. (2008). *Best Online Literary Magazines*. Retrieved August 15, 2009, from Every Writers Resource: <http://everywritersresource.com/bestonlineliterarymagazines.html>.
- Flash*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/flash>.
- Freeware*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/freeware>.
- Gregory Fraser, C. D. (2007, December). Students Publishing Students: Professionalizing The Campus Literary Journal. *The Writer's Chronicle*, 40, pp. 80-81.
- Harden, L. H. (2009). *Digital Engagement: Internet Marketing That Captures Customers and Builds Intense Brand Loyalty*. New York: AMACOM Books.
- Hit*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/hit>.
- Homepage*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/homepage>.
- Host*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/host>.
- Hover*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/hover>.
- Hyperlink*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/hyperlink>.
- Keywords*. (2007, October 26). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/keywords>.
- Krug, S. (2006). *Don't Make Me Think* (2 ed.). Berkeley, California: New Riders Publishing.
- Maciuba-Koppell, D. (2002). *The Web Writer's Guide*. Amsterdam: Focal Press.
- Meta Tag*. (2001, May 5). Retrieved September 6, 2009, from Whatis.com: http://searchsoa.techtarget.com/sDefinition/0,,sid26_gci542231,00.html.
-

- Meyers, D. P. (2009, September 8). *25 Point Usability Checklist*. Retrieved September 1, 2009, from User Effect: <http://www.usereffect.com/topic/25-point-website-usability-checklist>.
- Multimedia*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/multimedia>.
- O'Rourke, S. (2002). *Alt Tag*. Retrieved September 6, 2009, from MarketingTerms.com: http://www.marketingterms.com/dictionary/alt_tag/.
- Page View*. (2007, October 26). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/pageview>.
- Podcast*. (2007, October 31). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/podcast>.
- Rubel, S. (2008). *Advertising Age*, 79 (44), 21.
- Search Engine*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/searchengine>.
- SEO*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/seo>.
- SPAM*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/spam>.
- Spider*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/spider>.
- Stats*. (2009, August 31). Retrieved 2 2009, September, from Wordpress.com: <http://en.support.wordpress.com/stats/>.
- Sweeny, S. (2005). *101 Ways to Promote Your Web site: Filled With Proven Internet Marketing Tips, Tools, Techniques, and Resources to Increase Your Web Site Traffic* (5th ed.). Gulf Breeze, Fla.
- Tuten, T. I. (2008). *Advertising 2.0 Social Media Marketing in a Web 2.0 World*. Westport, Conn: Greenwood Publishing.
- URL*. (2006, December 1). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/url>.
- VoIP*. (2006). Retrieved September 6, 2009, from Tech Terms Computer Dictionary: <http://www.techterms.com/definition/voip>.
- WebMediaBrands. (2002, June 2). *Unique Visitor*. Retrieved September 6, 2009, from Webopedia: http://www.webopedia.com/TERM/U/unique_visitor.html.

Resume: Joellen Kubiak - Woodall

937 Bobcat Court, Marietta, Georgia, 30067

(770) 933-8411

jwoodall@kennesaw.edu

OBJECTIVE

Writer/ Publisher/Editor/ Researcher

SKILLS PROFILE

-
- Researching and writing for publication, editing work, checking for accuracy
 - Thinking of, inventing, and proposing new and creative ideas
 - Meeting new people, conducting interviews: Setting priorities, coping with deadlines, maintaining emotional control under stress
 - Gathering information, questioning others, listening to others, imagining new solutions
 - Meeting people, tolerating interruptions, taking independent action
 - Dispensing information: Disseminated grant opportunities to faculty and staff
 - Serving individuals, screening telephone calls, interacting with people at different levels, taking personal responsibility
 - I conceived, proposed, and created *The Funding Forum*. I am the editor as well as a contributing writer responsible for conducting interviews and articles.
-

MANAGEMENT SKILLS

-
- Meeting people, handling complaints, , investigating problems, listening to others, proposing solutions, questioning others, confronting other people, negotiating/arbitrating conflicts
 - Selling products, promoting events, estimating physical space, speaking to the public
 - Planning agendas/meetings, running meetings, prioritizing work, organizing tasks
-

EMPLOYMENT HISTORY

Editor, Writer, Clerk

2003-current

Kennesaw State University, Office of the Graduate College

- File Internal Review Board paperwork
 - Transcribe audio for graduate research projects
-
-

Kennesaw State University, Office of Sponsored Programs, Kennesaw, Georgia

- File all grant and resource paperwork
- Record and disseminate office communication
- Built and maintained file database
- Created a searchable foundation resource
- Electronic research for viable funding sources
- Editor/writer *The Funding Forum*

Founder, Publisher, Editor, Writer

The Write Room

2008-current

- Conceptualized and created the magazine
- Oversaw the content and visual aspects of the magazine
- Selected writers
- Assigned stories
- Wrote editorials
- Administered all financials

Territory Account Manager

2002

Russ Berrie

Manager outside sales for Northwest Georgia region

Merchandise Manager

1998 - 2002

Sears, Kennesaw, Georgia

Sears Alpharetta, Georgia

Managing multiple departments

EDUCATION

Kennesaw State University

Graduated Summa Cum Laude Fall 2009

Master in the Art of Professional Writing

Kennesaw State University 2008

Graduated Cum Laude Spring 2008

Bachelor of the Arts in English

AWARDS

Atlanta Constitution Scholarship 2004

Internships

Kennesaw State University Press 2009
