Pick Me Up: real-life in a tight format

Summary:

Pick Me Up is in the fiercely competitive women's weekly sector focusing on real-life stories. It offers a rich blend of different stories and puzzles to engage its readers. This audit forensically examines *Pick Me Up* and its competition, and recommends changes to further enhance its brand on paper and online.

This is the first audit to be published on MagLab. Analyst Paul Darigan has tested every aspect of the magazine to see how well it works for its intended readership.

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Introduction

Pick Me Up is a women's weekly magazine published by *IPC*. Established in 2005, it currently has a circulation of 323,171 generating a Retail Sales Value (RSV) of £219,756. It has a readership 1,129,284 with an average of 3.49 readers per copy, this is down slightly on the figure of 1,176,000 for 2008.

Pick Me Up usually carries 76 pages of content, the pagination of the issue published on the 12/11/2009 showed that there were 20 pages of full colour advertisements, four pages of full colour self-promotion, and 52 pages of full colour editorial, 12 of which were puzzle pages.

According to *Brad Insight*, *Pick Me Up*'s editorial profile is: "Women's weekly focusing on real life stories." The magazine is aimed at house-wives with children, from the ages of 16-60. *Pick Me Up*'s target demographic is B, C1, C2 and D band consumers.

Both the print and online versions of *Pick Me Up* magazine operate in a marketplace that is saturated with direct and indirect competition. Brad Insight lists a total of 30 women's weekly magazines published in the UK, and 43 potential online competitors. Not all of the titles listed in the Brad Insight results will be direct competitors to *Pick Me Up*, but the search results demonstrate how crowded the women's weekly marketplace is.

The titles *That's Life!* and *Love it!* are two direct competitors to *Pick Me Up*. All three magazines are sold at the same price-point, 68p. *Love it!* targets C1, C2 and D demographics, which puts it in direct competition with *Pick Me Up*. *That's Life!* also targets C2, D and E demographics, which also places *That's Life!* in direct competition with *Pick Me Up*.

Brad Insight states *That's Life!*'s editorial profile as: "Real life stories combined with classic women's weekly editorial and a real sense of humour, for the younger women's weekly reader." Its target audience is the "young mass market, women with

children." *That's Life!* has a circulation of 386,875 that generates a RSV of £263,075. This is 16.5%, or £43,319 more than is generated by *Pick Me Up. That's Life!* Commands a readership of 936,412 (2.42 readers per copy), 17% less than *Pick Me Up*, despite its greater circulation.

Love it!'s editorial profile is: "Women's weekly focusing on real life and celebrity stories." The magazine is aimed at a readership aged 18-35. *Love it!* has a circulation of 308,304 that generates a RSV of £209,646. This is 4.6% or £10,110 less than *Pick Me Up. Love it!* generates a readership of 670,441 (2.17 reader per copy), 40% less than *Pick Me Up* despite a difference of only 4.6% in circulation figures between the two magazines.

All three magazines have adopted a price point that sits at the lower end of the market, however the 68p price point does not necessarily correlate with the C1, C2 and D demographics that *Pick Me Up*, *Love it!* and *That's Life!* are targeting.

Both *Love it!* and *That's Life!* are actively targeting a specifically young age group, with *Love it!* defining its target readership as 18-35 year-olds, and *That's Life!* focusing on the 'young mass market'. *Pick Me Up* is targeting a rather wide 16-60 year old age group.

All three titles rely heavily on inexpensive UGC for their editorial content. *Love it!* has created a USP at the 68p price point by including some celebrity UGC – the issue published on the 27/10/2009 includes articles from Kerry Katona, Yvette Fielding and Alesha Dixon.

Brad Insight reports that the circulation of women's interest magazines has contracted by 0.5% in the second quarter of 2009, and that advertising expenditure in consumer magazines dropped by 5.8% in 2008. The competitive women's weekly marketplace is contracting, and *Pick Me Up* must be financially sound and suitably branded to survive this contraction.


Advertising

Advertising plays a key role in the viability of any magazine. In the case of *Pick Me Up* it accounts for £132,358 for each issue, that is almost 40% of the magazine's

income. *That's Life!* is equally reliant on advertising with its weekly advertising income of £156,600 accounting for almost 40% of its total income, and *Love it!*'s £146,000 advertising income accounts for over 43% of its earnings.

These advertising figures should be worrying for *Pick Me Up*, while the figures clearly show that *Pick Me Up* earns about 15% less than *Love it!* for advertising, the difference in the advertising cost per thousand readers is staggering. *Love it!* commands £16.41 in advertising revenue per thousand readers, while *Pick Me Up* commands less than half this amount, £7.88 in advertising revenue per thousand readers. *That's Life!* commands a reasonable £11.64 per thousand readers.

This discrepancy can be partly attributed to minor differences in the demographics of *Pick Me Up* and *Love it!.* Both share a relatively equal proportion of readers across the B, C1, C2 and D demographic bands, but *Pick Me Up* has a significantly higher readership on the E demographic, while *Love it!* manages to claim a slightly higher readership in the A demographic. While these differences in demographics will naturally alter the value of advertising per thousand readers, the valuation of £7.88 per thousand *Pick Me Up* readers against a valuation of over twice that much per thousand *Love it!* readers clearly demonstrates that the readership of *Pick Me Up* is being undervalued.

Demographics
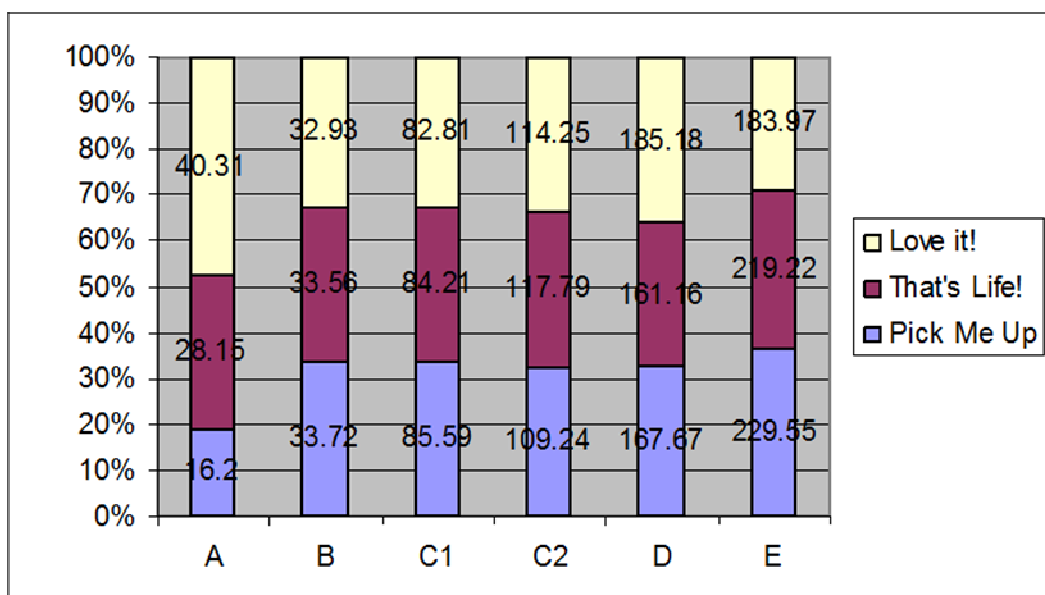
Pick Me Up has failed to accurately identify its readership. *Pick Me Up* claims to target a readership of B, C1, C2 and D demographics, its core readership lies in the E demographic, and offers a reasonable showing amongst C2 and D demographics. *Pick Me Up* also claims to target a readership from the age of 16–60 – *Pick Me Up's* highest readership lies in the 15-24 ages group, this age group accounts for almost three times the representation of the next highest represented age group, the 25–34 age group.

That's Life!, a competitor of *Pick Me Up*, has accurately identified its readership – the young mass market, consisting of C2, D and E demographics. *That's Life!* actively targets its correctly identified demographics and the result is a higher RSV and higher advertising revenue that either *Pick Me Up* or *Love it!. Pick Me Up* must accurately recognise its readership, *That's Life* has done this, and it commands a relatively healthy £11.64 in advertising revenue per thousand readers, 35% more than *Pick Me Up*.

Advertising also plays a crucial second role within *Pick Me Up*. In each issue it accounts for 25-27% of the content of the magazine. In order to create a strong brand, this advertising must not detract from the overall brand identity, and if at all possible, it should reinforce the brand identity.

Pick Me Up performs quite well in this aspect. The magazine contains a number of adverts for fast-moving-consumer-goods such as food-stuffs, low-end cosmetics and pet food. Inexpensive deals for landline and mobile phones also comprise two to three adverts per week. These adverts suit the stereotypical lifestyle of the *Pick Me Up* demographics, but they give little added-value. However, *Pick Me Up* also carries a number of adverts that do give added value, these include: an advert for Philadelphia light that includes a recipe for a chicken dish; an advert from the 'Love Food Hate Waste' campaign that includes suggestions for giving potatoes a longer shelf life, and an advert for the government agency 'Pay & Work Rights' that offers a help line that you can call to make sure that your employer is treating you properly. These adverts all carry added value, the Philadelphia advert offers the reader something to do; the Love Food advert offers the reader money saving advice; and

the Work Rights advert can help to ensure that the reader are being paid properly and not being overworked.

The presence of these adverts, even if the readers do not 'use' them, will still be brand positive – the reader will be aware that *Pick Me Up* is offering them what is potentially important information. Advertising has the potential to hold a contentious position between the editorial team and the advertising team of a magazine, but in *Pick Me Up*, the editorial and the advertisements seem to marry very well in a brand building combination.

Reader Eye

Pick Me Up's reader eye suggests that the magazine is generous, offering a large number of cash prize puzzles and prize draws to the reader, alongside its shocking true stories, celebrity agony aunt, money saving tips, and fashion and health advice. This generous image is one key component for building a brand – make the reader feel that you are giving them great value for money. The reader will question why, and the answer is: Because everyone at *Pick Me Up* cares about you.

Readers Eye

What does the reader feel?
Excited about prize puzzles & draws /
Glad that they don't suffer like the people in those
stories /
Empathises with the people in the stories due to
shared experience or circumstance /
They feel like they are part of a group, either through
contributing, having shared experiences, or feeling
that they have shared interests

What Does it say about the reader?
They have a fascination with other
peoples' misery /
Working class /
Poorly Educated

> **Core Values:**
> **Real Life Stories**

What does it give the reader? Shocking
Stories / Cash Prize Puzzles / The chance
to contribute / Money saving tips
Fashion Advice Health advice / Recipes /
Relationship Advice / Horoscopes /

What Can the reader do?
Play cash prize puzzles / Enter draws / Send in money
saving tips, and get paid if they're printed / Read
Shocking stories / Write shocking stories/ Use fashion
& health advice / Send in pictures and get paid if
they're published / Cook the recipes /

Pick Me Up gives the reader a lot to do. When the reader has absorbed enough of other peoples tragic stories (a key component of the editorial), the reader can enter up to six prize puzzles, up to three prize draws, or even up to seven 'just for fun' puzzles. The reader can also apply the health and fashion advice, cook the meal on the recipe page or find out what lies in the week ahead by reading her stars. If this isn't enough for our reader, she can also contribute her own pictures, money-saving tips, or, if she wants to really deepen her relationship with the magazine, she can draft her own shocking story for publication. These are all excellent features of the magazine – these features turn the magazine from 76 pages of editorial, advertising and puzzles into a communal environment, into an environment that actively engages the reader. The reader does not just read the magazine, the reader involves herself with the magazine, and the reader can even help to produce the magazine. Every single one of these features are key parts of turning a 'title' into a brand. *Pick Me Up* is actively seeking to engage its readers.

Brand is about more than practical things that can be assigned an intrinsic value, brand is also about what the reader feels, if indeed the reader feels anything. The staple of *Pick Me Up* is shocking and emotive editorial. The issue published on 5/11/2009 details the case of a girl that spent the first 13 years of her life in a body brace; the reader reading that story feels pity for that girl and her family. This reader will also be happy that her child has not had the same problem. The issue published on 12/11/2009 contained the story "I married my kidney donor", a positive story, designed to give the reader a warm feeling inside. The issue from 19th November contained the story "Pop star convinced my hubby I should die", a shocking story that leaves the reader indignant, pitying the victim and perhaps even wanting to mete out her own justice. These three examples result in the reader experiencing an array of different emotions, a veritable emotional roller-coaster. *Pick Me Up* is eliciting powerful emotions: pity; relief; joy; shock; indignation; and even a little bit of hate, directed at the 'bad guy' in the article, then *Pick Me Up* is building a relationship with the reader through these emotional responses, *Pick Me Up* are building a brand.

Pick Me Up's reader eye identified what other people thought of people that read *Pick Me Up*. Three key identifying themes emerged: *Pick Me Up* readers have a fascination with other people's misery; they are working class, and they are poorly educated. There are clear negative connotations to being perceived as a voyeur of other people's misery, as working class, and as poorly educated, but *Pick Me Up* manages to turn these perceptions into something positive. The perceptions are accurate in-so-far as the majority of *Pick Me Up's* readers are from the lower–band demographics. *Pick Me Up* uses these perceptions to create an identity that runs concurrent to of both "I'm working class and proud", and "I don't have the spending power of other people, I know that!" This evident when we examine a variety of different editorial areas within the magazine. For example, the fashion section of *Pick Me Up* is titled "Bargain Fashion" and shows readers how to look fashionable on a budget by buying £2 belts from Tesco and £16 dresses from New Look. The relevant section in *Love it!* is titled "celeb fashion" and displays £65 dresses and £95 shoes. *That's Life!* also relies heavily on the lower-band demographics but struggles to better the low prices of *Pick Me Up's* fashion section.. The fashion section in *Pick Me Up* suggests that the magazine knows its audience, and it works to provide for that audience. This helps the reader to identify with both the magazine, and other readers

of the magazine. The reader knows that she needs advice on budget fashion, the reader knows that the money saving tips in *Pick Me Up* are useful to her because she doesn't have a lot of disposable income. The reader also knows that other *Pick Me Up* readers are in a similar position, a collective identity is formed, and a community is being created, although there is limited space for this community to interact in the printed version of the magazine (aside from sending in pictures, tips or stories to be published), this space for the community to interact should be provided by the online version of the magazine.

Pick Me Up's reader's eye shows that *Pick Me Up* is very close to providing exactly what their readers want. *Pick Me Up* has even managed to change the negative perceptions of *Pick Me Up* readers into something positive that helps to both build and re-enforce and identity, and in doing so, build a brand

Spider chart (see the appendix for details of the spider charting approach)

The Spider chart demonstrates some interesting details about the content of *Pick Me Up* and its two main competitors; *Love it!* and *That's Life!*. In general terms, the shape of the *Pick Me Up* spider chart diagram matches quite closely with the shape of the *That's Life!* diagram, while *Love it!* demonstrates a diagram that seems to be far more rounded than *Pick Me Up* or *That's Life!*

Spider Chart
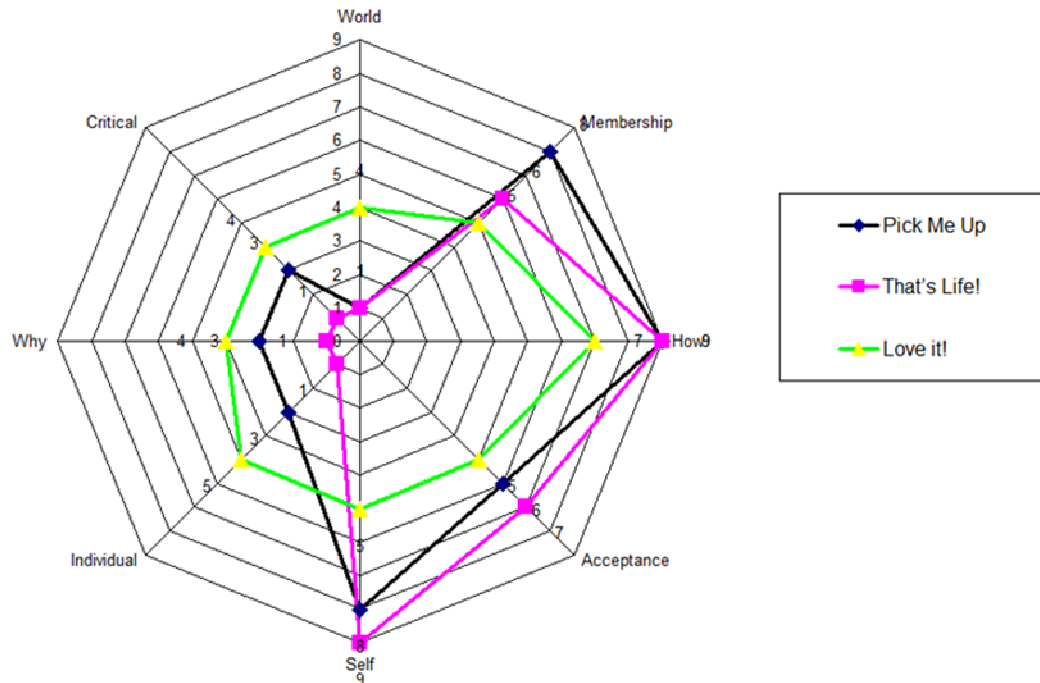
Love it!, despite having the same price point, reasonably similar editorial profile and similar demographics to *Pick Me Up* and *That's Life!*, has a very different spider chart diagram. Both *Pick Me Up* and *That's Life!* display high results for 'how', 'acceptance', 'self', and 'membership'. *Love it!* scores lower in these areas, but higher in 'world', 'critical', 'why' and 'individual'.

All three magazines rely on UGC for a significant proportion of their editorial, but of the three magazines, *Love it!* is the only one to contain celebrity UGC, with contributions from Kerry Katona and Cheryl Cole. This focus on celebrity that Love it has adopted explains the differences between the spider charts

Cover

Pick Me Up launched a new cover in August 2009, this has been the latest of a number of facelifts that the magazine has received since it was launched in 2005.

New cover launched in August 2009

She's losing her body

- Angled eye/skyline area
- 3-D effect on Masthead
- New price button

- New, defined 2-rows of strap lines
- 2 in 1st row
- 3 in 2nd row

New colour scheme with strong pinks, yellows, and black & pastel purples and greens

The "New Look" *Pick Me Up* was not an example of a drastic attempt at re-branding , rather, it seems to have involved three intelligent tweaks that improve the appearance of the cover without breaking the continuity of the brand.

The first and most noticeable change is the addition of depth and slight change of colour to the masthead. The previous design had a flat masthead in a dark pink colour, the new-look masthead is delivered in a light and brighter shade of pink that uses shading to suggest depth, the result is highly effective and compliments the cover. The colour combination of pink text on a yellow background may be garish, but it is effective in drawing attention to the masthead, this is crucial if the magazine is to be found on a tightly packed magazine rack.

The barcode has also been moved. It had, inexplicably, sat directly on the eye line, and it had often partially obscured the image of the attractive model that smiled out from the cover of the magazine. The barcode has migrated to the bottom left corner, a big improvement from its previous positioning, but it is still not in the optimum position. The skyline, sweet spot, and left hand side of the cover are prime promotion spots for the magazine, the barcode should not feature there, rather it should be positioned on the right side of the cover halfway down the page.

The button with the magazine's price has changed design and been moved. The button had been a plain, flat circle that sat in the top left corner partially covering the 'P' in *Pick Me Up*. Now the button is a jagged circle with shading applied to give the effect of depth. It has moved to the right of the word 'Pick' along the eye line, and increased in size. The new design of the button is a strong change, it helps to add depth to the cover and draws attention to the low price of the magazine. Its new positioning may provide some problems, it places it on the very edge of the sweet spot, and it may be just outside the sweet spot depending on how the magazine rack is stacked.

Pick Me Up makes great use of the skyline. In each issue the skyline contains two strap lines accompanied by pictures. These two strap lines are often a combination of one that seems reasonably light-hearted such as "Dad's fancy dress funeral" (5/11/2009) and one that seems far more serious such as "A DIY superstar saved our lives" (12/11/2009). If the only strap lines that are visible on the cover of *Pick Me Up* (because of how it has been racked) are those in the skyline, then this combination of strap lines will be crucial in communicating some of the variety of *Pick Me Up*'s content.

The designers of *Pick Me Up* have adopted a very definite layout policy for the cover. The layout uses four horizontal rows. The top row is the skyline, followed by the masthead and smiling model, the third row consists of two large strap lines that stretch the whole way across the cover, and the fourth row contains three further strap lines – one large on the right, and two smaller ones on the left.

The strap lines are always accompanied by images of the chief protagonists, and very often they are staring directly out at the reader, trying to make eye contact. On the 12/11/2009 issue, seven strap lines included a total of 13 pictures of people. Of these 13 people, 11 were staring out from the cover trying to make eye contact, the two that did not were infants. This is a very strong feature of the cover of *Pick Me Up*, these people staring out from the cover are trying to get your attention, the images are saying "I'm like you, find out about MY story by picking up the magazine."

The images are not just used to draw attention to the magazine when it is sitting on a packed magazine rack, they are also the first tool that *Pick Me Up* uses to build a

relationship with its readers. Every cover of *Pick Me Up* uses a range of pictures that represent the magazine's target readership of housewives aged 16-60 with children:

- Every cover features at least two pre-teen children, they are usually either the victims shocking medical problems such as cancer or cerebral palsy, or they have died in odd circumstances. This is great for striking an emotional cord with mothers.

- Every cover features at least one strap line and image about a more mature women, strap lines include "I caught Nan's burglar in a headlock" (19/11/2009) and "Beaten up by a trainee vicar with a grudge" (featuring a grey-haired female victim, 12/11/2009). The inclusion of these strap lines and images suggest that *Pick Me Up* is serious about appealing to the older members of the 16-60 target readership that *Pick Me Up* is pursuing.

- The cover usually has a strap line about a pregnancy or a new-born baby. The mother or expectant mother in these articles is invariably a young-mum. With this, *Pick Me Up* is trying to address the younger members of its target readership.

One victim of *Pick Me Up*'s design changes is the attractive model that appears in the eye line. She is still there, smiling out and looking at you, trying to grab your attention. She is still well placed, with her eyes matching up nicely with the level of the masthead. But the image has changed, from an almost full body shot that used the full length of the cover in 2005, to a disembodied head in 2009. *Pick Me Up* has gone too far in reducing the image size, the optimum shot should include the neck, shoulders and upper chest. In order to achieve this, *Pick Me Up* must re-design its strap line layout to offer a bit more space on the right hand side, just below the eye line.

An error made on the cover of *Pick Me Up* is the lack of a mention of the key marketing terms "Win", "Free" and "Sex". This is even more bizarre when you consider that the magazine carries 12 pages of puzzles (17% of its overall content), and that two of these puzzles offer top prizes of £1,000. Many of the other puzzles offer a variety of lower valued prizes. This should be a key selling point for *Pick Me Up* – E-band consumers make up the greatest single demographic in *Pick Me Up*'s

readership, a £1,000 prize is a significant prize, it must be advertised on the front page – this is a great resource that *Pick Me Up* is just not taking advantage of. The prize-puzzles could be given a prominent position with an attention grabbing button advertising the thousands of pounds to be won in each issue, or it could be advertised with a tab in the skyline.

Pick Me Up has a regular "Free For You" page placed between page 60 and 70. The giveaway offers gifts ranging in value from £5 to £1,000 and the prizes range from Ipods and games to food hampers and holidays. There is no mention of this on the cover, it should be included on the cover in the same manner as proposed for the prize-puzzles. This is another great selling point that is not being taken advantage of.

Pick Me Up rarely carries any stories that could demand the mention of "Sex" on the cover. The inclusion of one such story per issue would have negligible impact on the running costs of the magazine, but could help to boost sales. This would be a worthwhile investment for *Pick Me Up.*

Pick Me Up also fails to take advantage of their most high-profile columnist. The darling of day-time TV among the C2, D and E demographics, Jeremy Kyle, has a regular DPS column. In his column, "Jeremy Kyle Says…", Kyle dispenses his trademark forthright advice to readers. Given Kyle's popularity among *Pick Me Up*'s demographics, it is extraordinary that his column is not advertised on the front page. The column could be advertised on a button, in the skyline, or it could even demand its own strap line if Kyle is dealing with a particularly harrowing or shocking problem.

These issues aside, the cover of *Pick Me Up* generally has strong and effective composition. There is a defined layout that helps with the continuity that is one part of building a brand. There is also continuity given by a defined colour palette that consists of strong pinks, yellows, whites and blacks as well as pastel blues and purples. The newly designed over, launched in August, has addressed some of the most glaring failings of the cover, but there are still areas that require a good deal of work to optimise the performance of the cover.

Contents Page

The contents page of a magazine plays an important role in determining the consumers' relationship with the magazine. A good contents page should have

continuity with the cover of the magazine, it should act as an effective guide for the reader, and it should never pose any obstacles to the reader accessing their desired content. The contents page should also begin to build a relationship between the people that produce *Pick Me Up* and the readers, this should achieve through the inclusion of and editors letter and a flannel panel.

The contents page, on page three of the magazine, continues colour scheme of the cover which consists of strong pinks, yellows, whites and blacks as well as pastel blues and purples. This is great for continuity and helps to build *Pick Me Up* as a distinguishable brand. The reader is seeing what the reader is expecting after looking at the cover.

The contents page also conforms to a similarly firm layout to that of the cover. The contents page always carries a skyline, of pink text on a yellow background that carries a picture and advertises the chances to "Win" something, usually some form of entertainment, either a board game, games console or a collection of DVDs. This is a strong addition to the page, it suggests generosity, and is a part of building that reader-publication relationship necessary for a 'brand'. The image in this skyline often has the top cut off, which results in the people in the images appearing as headless bodies, not a good move.

Beneath this skyline is a cover-styled masthead that declares "This week in your jam-packed *Pick Me Up*", which in one moment sends the message that the magazine is 'yours' and that it is offering a generous amount of content. The contents-page masthead is accompanied by an image of the editor, 'June', that offers an introductory column that sits on the right of the contents page.

The contents panel itself is placed on the left of page three. All of the cover-stories carry a tab beside them announcing that they are cover stories, and the text for the cover stories is coloured pink, as opposed to black for the text of the rest of the stories. This is an effective way of aiding navigation. The contents panel is let down by the fact that it leads with the page number before the article title. The page number should come after the article title, this hampers navigation and should be amended.

The centre-column of the contents page is given over to a series of pictures promoting stories within the magazine, these pictures are accompanied by brief strap lines and a page number, these are effective navigation tools.

The contents page is generally well presented, however, the page numbers in the contents panel must appear after the story title rather than before it.

Editor's Letter

Every issue of *Pick Me Up* contains an editor's letter accompanied by a photo of the editor. The editor's photo smiles out politely and makes eye-contact. It appears as though she is the same age as the older end of the *Pick Me Up* demographic, perhaps 45 – 60. This photo is very important, the older end of the *Pick Me Up* demographic may be able to identify directly with a person who looks like the editor; people in the younger end of the *Pick Me Up* demographic may see the editor as somebody that may appear like the reader's mother or grandmother. This is very important, this, either directly or indirectly, helps to build a relationship between the reader and the editor – the editor may remind the reader of a fond friend, mother or grandmother, if this is the case, the reader will automatically, subconsciously apply some of the feelings that they hold for their friend, mother or grandmother unto the editor. This is fantastic for helping to create the emotional relationship required for the building and reinforcing of a 'brand'.

The content of the editor's letter also helps to build on this relationship, at the same time as promoting a particular story within the issue. In every letter, the editor reveals some of the friendly banter and ribbing that takes place within the *Pick Me Up* office, and in doing this, introduces some of the other people that work in the *Pick Me Up* office, such as the "newly-wed Features Ed Rachael" (12/11/2009), or the grinning "Deputy Ed Kate" (5/11/2009). It is evident that the editor's letter makes significant efforts to engage the reader in a relationship with office staff. This is fantastic for building a brand and consumer loyalty to *Pick Me Up.*

The episode of banter revealed in the editors letters is always used to build-up to a plug for a feature within the current issue of the magazine. One example of this is the editors letter in the 5/11/2009 issue: The editor opens by asking her colleagues "What would you do if you died?", some banter follows, and the letter continues with

a prompt to read the article about the keen diver that "designed his own underwater-themed coffin and [that] was carried to the crematorium to the music from *Jaws*." This editor's letter finished with "He wanted to make people smile, and judging by the pictures, he did. What a guy". This is a very effective for a number of reasons, the first is that the editor is actively involving the reader in the office banter – great for building a relationship and reinforcing brand. The editor is also 'humanising' herself in the eyes of the reader, the editor is expressing her own feelings about the story, and she casting an opinion – "what a guy". The article itself is framed in such a way that the reader can really only draw the same conclusions about the lead character as the editor did. This makes the reader feel that she shares a similar outlook to the editor, and perhaps even that if the reader was to meet the editor, then they could end up good friends. This is excellent for forging relationships and for building brand, a very strong move by *Pick Me Up*, and the icing on the cake has to be the 'signed' sign-off from the editor: June.

An editor's letter has powerful branding potential, and the *Pick Me Up* editor's letter makes very good use of this potential to build relationships, and build brand.

Flannel Panel

In many magazines the flannel has to potential to further develop the relationship that has been partially constructed through the editor's letter, but *Pick Me Up* does not have a flannel panel.

This is not an oversight on the part of *Pick Me Up*, rather it is a conscious and calculated decision. 'UGC' makes up the bulk of the content in *Pick Me Up*, the whole premise of a magazine reliant on UGC is that the content is produced by people that are from the magazine's own readership. This is a key branding point for UGC-based magazines such as *Pick Me Up*, *That's Life!* and *Love it!*. The reader has to believe that the person that wrote the article is just like them. This is key to the reader building a series of temporary relationships with the lead characters in each story. The inclusion of a flannel panel would shatter the illusion that the printed story has left the pen of the reader/writer and found publication in *Pick Me Up* with little or no editing.

The website does list a number staff members, six in total, and each one of them holds a position within the editorial team – the are no writers or copywriters. While this breaks continuity with the printed magazine, the fact that each staff member holds an 'editorial' position still suggests that it is the reader/writers that are responsible for the content.

This break in continuity between the web-based extension of the magazine and the printed magazine is a poor move, *Pick Me Up* seem to have off-set much of the potential brand damage by titling each person's role as '***** editor' rather than referring to any of them as writers or copywriters.

Staffing

From the staff listing on the website, it seems that *Pick Me Up* has six full-time members of the editorial team:

- June Sheppard-Smith; Editor

- Kate Thompson; Deputy Editor

- Heather Bishop; Features Editor

- Nikki Byrne; Art Editor

- Natalie Jones; Acting Picture Editor

- Anna Penniceard; Chief Sub-Editor

There are also regular contributors:

- Jeremy Kyle; 'Jeremy Kyle says…'

- Claire Petulengro; 'Your Stars'

And six columnists that contribute to the health section in rotating groups of three

- Dr Chris Brown; Family GP

- Alex Gardner; Psychologist

- Terry Cullen; Reflexologist

- Charles Linden; Stress Expert

- Kate Mahoney; Physiotherapist

- Lynn Young; Nurse

This small core team is indicative of the modern publishing industry that is working to tight profit margins. The core team is also likely to contain two or three copywriters that apply a strict in-house style-guide to the content submitted by readers prior to publication.

Every staff member and contributor listed can be claimed to be an expert: the various editors are required for producing the magazine; the expert contributors such as the medical professional; and Kyle and Petulengro are required to produce 'expert' content in their own field. This allows *Pick Me Up* to continue to assert that it is the readers that write the majority of the magazine's editorial, thus reinforcing the magazine's brand identity as a magazine of the reader, by the reader, for the reader.

This is a very important part of branding the magazine, the visible list of staff allows the readers to believe that they themselves are in a position to be published, and that they are reading articles that have been written by people very much like themselves, reinforcing both the long-term relationship with the magazine and the short-term relationship that they build with the writer/lead character of each article.

Pace Chart

The pace chart for the issue of *Pick Me Up* published on 5/11/2009 maintains a steady flow, rarely dipping below 40, or rising above 60. Generally, the pace set by *Pick Me Up* mirrors that set by both *That's Life!* and *Love it!*.

Pace Chart
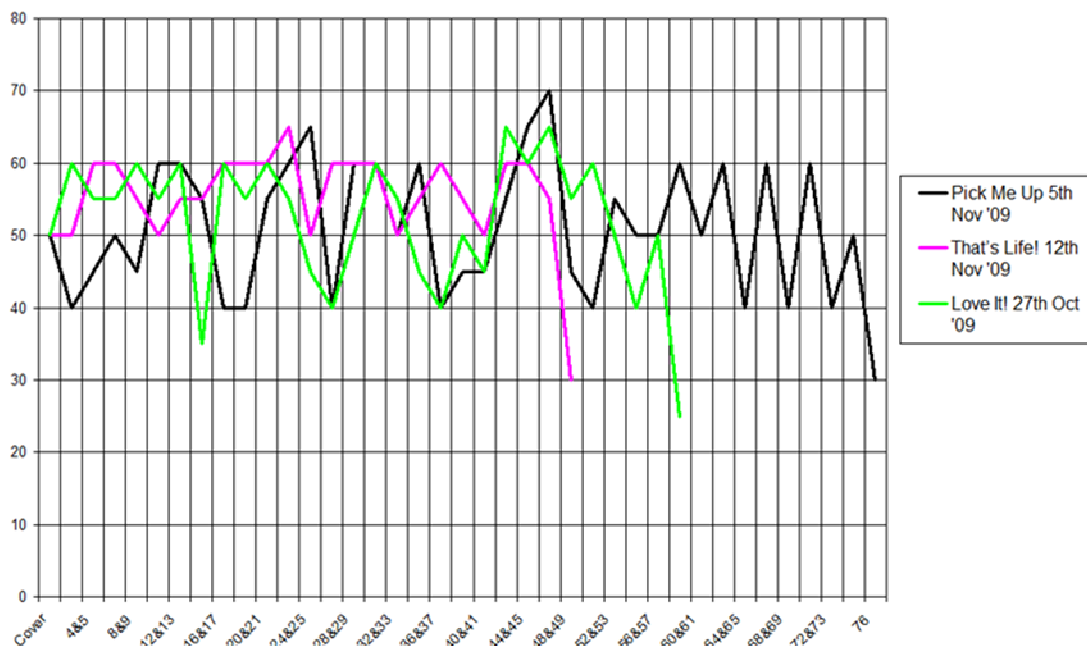
This observation is even clearer when we examine the two instances in *Pick Me Up*'s pace chart when the pace goes above 60 and the one instance where the pace goes below 40.

The first time that the pace chart spikes above sixty is across pages 24 and 25, when the chart spikes to 65. These pages carry a double page fashion feature. The feature carries four attractive women that look quite fashionable wearing inexpensive clothes and accessories. The bargain fashion section was of particular interest to *Pick Me Up* readers.

The second time that the pace chart spikes is across pages 44 to 47, across these pages, *Pick Me Up* reaches 65 and 70. The first double page (44-45) is Jeremy

Kyle's column and the second double page (46-47) contains three puzzles, including *Pick Me Up* £1,000 'Follow It' puzzle.

The pace begins to drop quite severely towards the end, where we find entry/submission forms for stories and puzzles, as well a text-heavy closing article from the editor and two full page adverts. The pace chart reaches a low of 30 at this point.

All of these spikes and troughs occur at a point where there is no UGC. The spikes occur for a text-light fashion section, a celebrity column, and a big-money prize puzzle. The trough comes at the very end, in a section of the magazine that has no UGC. The heavily edited UGC creates a constant level of interest throughout the magazine. The readers like these UGC articles, but they are not overly excited by them.

Editorial

The typical issue of *Pick Me Up* consists 55-60% UGC, almost 20% adverts and about 20-25% non UGC editorial, puzzles and self-promotion. It is quite clear that *Pick Me Up* is heavily reliant upon UGC for the bulk of its content. *Pick Me Up*'s brand is also highly reliant on UGC, with a focus on engaging the reader and promotion reader contribution.

Editorial

- Reliant on UGC
- Strict Style guidelines applied
- Literary tools used
- Results in homogenous copy
- The readers love it

This UGC based approach allows *Pick Me Up* to adopt a low cost business plan – *Pick Me Up* does not have to pay for expensive investigative journalism, and it does not have to keep a large staff paid to find stories and research them. This allows *Pick Me Up* to turn a small profit while operating at the 68p price point.

Pick Me Up specialises in the re-telling of tragic stories, occasionally with a comic twist. The stories originate from *Pick Me Up* readership, readers both excited about having their story told in a national magazine, and by the prospect of £500 if their story is printed.

While the stories originate from the *Pick Me Up* readership, the finished article is likely to look very different from the initial copy submitted by the reader. The story is re-written to conform to a strict set of in-house style guidelines. This evident when we break down each story. Every story starts with a line that creates a very definite, often intriguing image, for example: "Bronzed muscles rippling, my husband, Ken, flexed a bulging bicep in the mirror" (5/11/2009:13) or "As I tucked my twins, Lucy and Charlotte, 3, into bed, I settled down on their patchwork duvet to tell them a story" (19/11/2009:22). From this point, the lead characters will undoubtedly experience some difficult or tragic set of circumstances. At that point, the woman in the story will often display hidden depths of strength or courage that result in the story having a, relatively, positive ending.

The article will always use colloquial English, and a set of tired clichés. This use of English is very important, it helps the reader to believe that the article was indeed written by somebody like them, somebody that speaks like them and uses the same turns-of-phrase that they use. This helps the reader to build a brief relationship with the characters, to share their emotions, and to feel relieved that they have not suffered the same circumstances. The reader may believe this, but it is clear that the article has been produced by a professional writer, its composition belies that. The use of scene-setting techniques, leading sentences, and the build up to the inevitable shocking climax are all tools present in the *Pick Me Up* style guide that have been studied by the copywriters that produced the final version of the article.

This strict style-guide is responsible for the relatively static line that was evident in the pace chart. The articles in *Pick Me Up* may be shocking, but there will be no shocks for the reader when it comes to the readability and style of articles. This

continuity is a vital part of building a recognisable brand – giving the reader what she expects every time. The editorial in *Pick Me Up* is very effective at reinforcing the *Pick Me Up* brand while allowing readers to believe that the published words are those of fellow readers.

Design and Layout

Engaging editorial is important for the success of a magazine, but it must fit into an easily navigable layout. Strong coherent layout and page design is key to readability and reader engagement. *Pick Me Up* generally performs this quite well.

Each single page of editorial is usually accompanied by 3 to 4 images of the main characters and sometimes even up to 8 or 9. These images are always engaging, they may be a picture of a happy family, all staring longingly out from the page at the reader, or a horribly injured person with a stare that says 'look at me'. These pictures are often the first thing that a reader will notice on the page, they are important for grabbing to readers attention, and then to begin to make a connection with the reader, and then to force the reader to feel an emotional response. The children always have cute smiles, couples appear to be madly in love, and 'the bad guy' invariable exudes pure evil. The pictures are always captioned very strongly, with the caption appearing within the picture, or directly beside it. *Pick Me Up* makes very good use of pictures to build an emotional connection between the reader and the characters of the story.

Pick Me Up generally makes good use of headlines. They follow the same colour scheme introduced on the cover of *Pick Me Up* which helps to create continuity throughout the magazine. This colour scheme is also very good for drawing attention to the headlines: bolded white text on a deep pink background carrying the headline "A psychic found my murdered son" (19/11/2009:44) leaps out from the page to grab the reader's attention – this is made even more effective by the fact that the article has given a whole one fifth of the page over to the headline. This headline is accompanied by the stand first "Mary suspected the worst, but where was her boy?" If the reader's attention was grabbed by the headline, then now the user is intrigued by the stand first. If the stand first has not suitably intrigued the reader, then the pull quote, in the centre of the page with the same bold colour scheme as the headline will: "A week later, the police rang me." This visual assault on the reader is very

effective at both gaining and maintaining attention, it engrosses the reader in *Pick Me Up*'s editorial, and leaves the reader wanting more.

Pick Me Up also uses restrained but effective page furniture. "Gotcha!" (19/11/2009:30-31) makes good use of pictures, the headline, stand first and pull quote, and it also includes a curious piece of page furniture. The article is about a burglary victim that fought back by getting the burglar in a headlock – the curious piece of page furniture is a section that provides a brief set of instructions for putting people in headlocks. This is not an isolated incident, an article about a sick child includes a piece of page furniture with information about donating to Great Ormond Street Hospital (19/11/2009:14) and an article about a woman being locked in a container contains a brief list of 'survival tips' (12/11/2009) for anybody caught in a similar situation. This recurring piece of page furniture changes the article from something that is simply read to something that allows the reader to 'do'. The fact that most readers will not end up being locked in a container or confronting a burglar is unimportant, what is important is that by assimilating these 'survival tips' or headlock instructions, the reader feels empowered, the reader feels like a stronger person, and the reader has *Pick Me Up* to thank. This is another positive step taken by *Pick Me Up* to strengthen its brand.

One error made by *Pick Me Up* in the layout of its pages is the positioning of puzzles. While there is a double page puzzle section towards the back of the magazine, there are also a number of puzzles placed sporadically throughout the magazine. The intention may be to provide the reader with a pleasant surprise at the turn of a page, but, if a reader wants to do a puzzle, the reader will go to the puzzle section. The appearance of these puzzles at sporadic intervals disrupts the continuity and flow of the magazine – this can damage the reader's enjoyment of the magazine, harm the reader's ability to navigate the magazine and this will have a negative impact on brand. *Pick Me Up* is making the reader work when the reader should not have to work.

The design and layout of *Pick Me Up* is generally quite strong, there is a recognised colour scheme that matches the cover of the magazine, good use of mages, headlines, stand firsts, drop quotes and page furniture. The issue of the wandering

puzzles must be resolved, but the layout and design does result in an over-all brand-positive effect.

Reader letters

The reader's letters styled sections of *Pick Me Up* offer the chance for people that can't produce an article to get published.

Reader's Letters

1 DPS for reader's pictures in every issue

1 single page for reader's money saving tips

Occasionally , 1 further page given over to themed reader's pictures. Recent themes included:

•Twin babies

•Comical trick photography

There are two regular sections that fall under this category:

- "You're having a laugh"; a collection of readers pictures; and

- "Britain's got tips"; a collection of money saving tips.

And there is occasionally a third section that carries photos, but the subject of this section changes, on 12/11/2009 it was a collection of photos of baby twins, and on 5/11/2009 is was about amateur trick photography.

These sections typically offer the reader £25 if they have a picture or tip published. This means that double page spread of reader photos costs between £250-£375 for 10–15 pictures or £150-£200 for a page of money saving tips, this is a very inexpensive way to create high-value-adding content.

The importance of these sections should not be underestimated. Not every *Pick Me Up* reader can write an article about their own shocking experience, but they may stand a good chance of having their money saving tip or picture published. This is a

great way to increase reader participation and to build a relationship with the reader through the reader's direct engagement.

Columns

Staff columns can be a great way to build a relationship between the magazine staff and the readership. The reader becomes familiar with the columnist, and will begin to form some sort of relationship with the columnist. UGC-centric publications such as *That's Life!* (5 columns) and *Love it!* (6 columns) recognise this, but *Pick Me Up* seems to place less emphasis on columns and columnists. It currently has three columns:

- 'Jeremy Kyle says…' by Jeremy Kyle;

- 'Your Stars' by Claire Petulengro; and

- 'Health SOS' this column has at least six contributors, with three in any single issue.

Both Jeremy Kyle and Claire Petulengro are regular contributors. Many readers will already have built a relationship with Jeremy Kyle through his roles as a radio presenter and staple of ITV's daytime schedule. Readers can enjoy a continuation of this relationship through Kyle's 'Agony Uncle' column. Kyle's TV programme 'The Jeremy Kyle Show' is popular amongst *Pick Me Up*'s core demographics, and his column provides *Pick Me Up* readers with a way to further their relationship with him by sending him their problems to be dealt with in his column. While the majority of *Pick Me Up* readers may not send in their problems to be dealt with by Kyle, they will feel that he is accessible, this will help to

Claire Petulengro's horoscopes section does not provide a useful outlet for her to share her personality with the readers, nor does the Health SOS section give the readers much chance to build a relationship with the medical advisors.

Pick Me Up is missing a fantastic opportunity to continue to build its relationship with the readers by not taking full advantage of the branding opportunities offered by regular columnists.

Links to the web

Pick Me Up promotes its website heavily in every issue of the printed magazine. The first promotion is on the cover, with rather obscure URL hugging the right of the cover.

Internal pages will carry between ten and twelve prompts to visit the website. Many of these prompts are high-value such as the prompts that: advertise online prize bingo; advertise competition entry online, and those that advertise even more shocking editorial online. These prompts are high-value because they offer the reader something for going online – far more effective then just offering the link without any reward.

Pick Me Up also links to its Facebook profile between three and four times in every issue. This is a positive move, Facebook is popular amongst the 18-34 age group and it can be an effective way to continue to build a relationship with that age group.

Website

Online versions of printed magazines have become increasingly important brand extensions since the arrival of Web 2.0. They allow increased interaction between the readers and the editorial team, and even more importantly, they allow increased interaction between readers themselves. These relationships that are created in cyberspace are important factors in the added value offered by magazines.

Increasingly, savvy magazine titles will not rely purely on their own online domain to foster these relationships, they will also engage readers in popular social networking space.

Pick Me Up has had an official Facebook group since July 2008, this group now has 523 members that engage in public conversations, express their opinions, and tell people what they feel, all under the umbrella of *Pick Me Up*. This is great for building relationships, added value, brand and brand-loyalty. *Pick Me Up* have not yet changed their profile-picture on Facebook from the old logo to the latest logo, this must be done immediately to maintain continuity across all media platforms.

Pick Me Up has also recently entered the twitter-sphere, it has had a twitter feed since May 2009 and it currently has 93 followers, one of which is a celebrity follower,

Kerry Katona. 20-30% of these followers seem to be spam followers that are only following *Pick Me Up*'s twitter feed to post spam tweets. There is evidence that the staff member that operates *Pick Me Up*'s twitter feed is active in blocking spam followers – the absence of porn-spam indicates this. A poorly managed twitter feed can act as a spam magnet, much of this spam has the potential to slightly tarnish *Pick Me Up*'s brand, but some spam is very dangerous indeed to the brand, links can lead to porn websites, to websites that will try to trick users into revealing their secure details, and some links will result in the user's computer or phone being infected with a virus. Twitter can be a useful marketing tool, but it must be managed carefully, *Pick Me Up* has managed it carefully thus far.

Web-marketing specialists are often keen to promote social media as an excellent marketing opportunity, but many companies fail to use it properly. *Pick Me Up* uses twitter quite well, rather than continually linking back to the *Pick Me Up* website, the tweets pass on links to funny, shocking or odd stories elsewhere on the web. This does not provide direct traffic to the *Pick Me Up* website, but it does help to build the brand. It helps to create relationships, conversations, and a sharing of opinions, jokes and feelings – these are all very strong brand building devices.

Pick Me Up has also had a Wikipedia article since February 2008, although judging by the contributors to this article, *Pick Me Up* neither created nor edited any section of the article. The article attracts between 800-1000 views per month, despite it being a two-line 'stub'. *Pick Me Up* should intervene with its Wikipedia article and expand it, making the best possible use of the article as a traffic driving tool and as a tool to expand brand recognition.

Social media marketing, if done properly, will create two separate results, one is easily quantifiable, the other is far harder to judge. The first result will be traffic coming directly to the website from the social media outlet, any basic (paid for) web analytics programme will give a detailed breakdown of the circumstances surrounding the visit, this will include referrers, geographical origin, page views, navigation, and a whole range of other pieces of data. This is useful for judging the success of previous and current marketing campaigns, as well as offering information that will allow *Pick Me Up* to optimise future marketing campaigns. The second result revolves broadly around branding and brand recognition – what do

people think of the *Pick Me Up* brand, and its extensions on twitter or Facebook. One way is to engage people directly by opening discussions in the Facebook group, another way is to watch what people are saying about *Pick Me Up* in: Facebook groups; twitter feeds, and blogs.

Pick Me Up's expansion into social media seems to be having limited, but positive results, the brand is represented well, but the number of followers, both on Facebook and Twitter seem to be quite low. A women's weekly with a circulation in excess of 300,000 should at least be looking for between 1,000–10,000 Twitter followers.

Pick Me Up needs to build on its early work with twitter to increase followers, it needs to continue the good work that it has been doing with Facebook, and it needs to work on its Wikipedia article

Website SEO

A strong presence across social media platforms is one important way to drive traffic to a website, as are prompts in the printed version of *Pick Me Up*, but the most important way to drive traffic is to ensure that your website is properly Search Engine Optimised (SEOed).

There are four general routes to pickmeupmagazine.co.uk:

- The first is as a result of a prompt in the printed version of the magazine – this may be effective, but will not be attracting new readers through this route.

- The second is from *Pick Me Up*'s social media platforms – *Pick Me Up* may attract some new readers, but many will already be readers of the printed magazine.

- The third is from the IPC Media website – these visits will not be terribly useful, the demographics that read *Pick Me Up* are unlikely to navigate through IPC Media to find pickmeupmagazine.co.uk

- The fourth is through search – somebody that finds pickmeupmagazine.co.uk through an organic search of relevant keywords should find the website is the sort of site that they were looking for, providing that the website is well

SEOed. A significant proportion of these surfers will be new to the *Pick Me Up* brand and are potential new readers.

Organic search has the ability to drive high-value traffic to a website, but the website must be SEOed to pick up on this search-traffic.

The website pickmeupmagazine.co.uk earns between 20-30% of its hits through search, this might seem to suggest that the site is well SEOed, but seven of the top ten search terms are variations on the title of the magazine – this means that the searches were performed by people that wanted to find *Pick Me Up*'s website, not potential new readers.

Two of the remaining search terms performed quite well, the search term "Vicky jaggers" gave *Pick Me Up* first position on a google search and the term "magazine real life" gave *Pick Me Up* fourth position on a google search.

The first place for the "Vicky jaggers" search is an anomaly, it directs the surfer to print-copy-styled article about Vicky Jaggers in the magazine's online archive. It seems to have been SEOed by accident.

The "magazine real life" search result is interesting. The term "magazine" is used in the URL, in the Metatag Description, in the HTML Title and in some of the links at the very end of the HTML – A search engine ranks keywords in these areas as very strong indicators that the page is relevant for the searched terms. The term "real life" also appears in the Metatag Description, Metatag Keywords, HTML title, and in a number of headers and as bolded text in places on the homepage – again, a search engine will rank keywords in these areas very highly.

This search result is interesting because for all of *Pick Me Up*'s other listed keywords, the website is SEOed very poorly. Key terms listed by *Pick Me Up* such as: prizes, competitions, winners, and bingo fail to give *Pick Me Up* good search results. There are two key reasons for this: There are a lot of websites that are vying for high search results on these keywords which puts *Pick Me Up* at an automatic disadvantage; and, *Pick Me Up* simply does not do enough to try to SEO the website for these terms.

The success of *Pick Me Up*'s SEO is mixed, but one thing that must be done is to make the key search terms far more specific and then to SEO the website for those terms.

Website Features

It is vital that, having attracted people to the *Pick Me Up* website, they are made to stay there. To do this the website must be sticky. *Pick Me Up* does this reasonably well, but there is definite space for improvement.

Website Features:

Links with the printed magazine (3/5)

- Next Issue: No (but does promote current issue)

- Subscribe: Yes (but you are forced through a re-direct, and in a different domain "magazinesdirect.co.uk")

- Archive: Yes (moderately substantial. Broken into 5 categories: love & lust; murder & death; babies & birth; bizarre real life; Family sagas)

- Writers Blog: no

- For advertisers: yes

Site features (6/9)

- Search: Yes – site search located in top tool-bar

- Unique news: Yes, but only for subscribers (good)

- Video: no

- Unique features: yes – horoscopes/ psychic

- Sales of products: no

- Lounge: yes

- Voting on issues: Yes (stereotypical votes on issues where the result is predictable and emotive

- Cross-selling: yes – to IPC mags & a variety on online bingo sites etc,

- Web search: no

UGC (2/3)

- Forums: yes

- Text blogs: no

- Video & images: yes

Reaching out (0/5)

- Emailed newsletter: no

- Ipod downloads: no

- Mobile phone downloads: no

- Radio links: no

- RSS feeds: no

Play (2/2)

- Competitions: yes

- Games: yes

13/22

Other

- Coupons

It is clear that *Pick Me Up* performs very well at offering 'play' on its website, it has good provision for UGC and that it actively tries to get users to subscribe. *Pick Me Up* does fail to reach out to users, the inclusion of an RSS feed and an e-mailed newsletter would require minimum effort but could potentially offer substantial reward by increasing the likelihood of visitors returning. *Pick Me Up* must expand on its website features

The text content on the website works poorly, it is produced as standard print copy and does not conform with the accepted style required for web copy. It appears text heavy, limp and unattractive. *Pick Me Up* must apply a web-copy style guide to its online content in order to ensure that it conforms to the F-style reading pattern associated with online content.

There is strong continuity between the appearance of the web-based version of *Pick Me Up* and the printed version. This is achieved by the website using the same colour scheme as the printed magazine, adopting similar fonts, and by the inclusion of a photo of the editor alongside an editor's letter. However, there is one serious break with this continuity, the logo that appears on the website is out of date. The logo on the printed magazine changed during the summer, but the website still carries the old logo. The steps that have been taken to ensure continuity between the printed and online versions of the magazine are strong, and help to protect the brand, but the logo must be updated immediately before it causes significant brand damage.

Website Advertising

The website seems to be operating at a loss. Each page on the site carries one banner, and one skyline advert. The total advertising on each page is valued at £18 per month, less than £4 per week.

Conclusion & Recommendations: Printed Magazine

The print version of *Pick Me Up* contains many fine examples of good magazine practice:

- Its page design and layout;

- its colour scheme;

- its editorial; and

- its editor's letter.

But there are also areas that require immediate work:

- It is not fully aware of its readership demographics – this needs to be addressed;

- Its readers are undervalued by advertisers – *Pick Me Up* is losing out on valuable income by undervaluing its readership;

- It is not making full use of its assets – Jeremy Kyle and the big money puzzles should have a mention on the cover;

- The new cover – Should move the barcode to the right-hand side, and remove one strap line to offer more space to the model; and

- Contents panel needs correcting – page numbers should move to the right of the article titles.

Conclusion & Recommendations: Online

Pick Me Up has taken some positive steps to promote its online operations such as its adoption of social media as a both a marketing and brand building tool, and its modest but reasonably effective use of website features, but there are still areas that require a good deal of improvement:

- Immediately replace outdated *Pick Me Up* logos on the *Pick Me Up* website, twittter feed and Facebook group;

- Continue to grow membership of twitter feed and Facebook group;

- Use the *Pick Me Up* Wikipedia article to increase brand recognition and drive traffic;

- Adopt a policy of web-format copy that conforms to F-Style reading pattern for online editorial;

- Replace Metatag keywords/terms with more efficient ones such as: cash prize bingo; free online games; daily horoscope;

- SEO the website for key terms such as: cash prize bingo; free online games; daily horoscope; and

- Increase website features including RSS, e-mailed newsletters, writers blog and video.

Recommendation Examples: Print

New cover

Recommendation Examples: Online

Facebook – New Logo

Recommendation Samples Online

Twitter – New Logo

Recommendations Online

Extending Wikipedia Article

Old Wikipedia entry:

Code required to expand the entry:

{{Infobox

| bodyclass = hproduct

| titleclass = fn

| label1   = {{{editor_title|Editor}}}

| data1   = {{{editor<June Smith-Sheppard>|June Smith-Sheppard}}}

| label2   = Former editors

| label4   = Categories

| data4   = {{{category<Women's Weekly>|Women's Weekly}}}

| label5   = Frequency

| data5   = {{{frequency<Weekly>|Weekly}}}

| label6   = [[List of magazines by circulation|Circulation]]

| data6   = {{{circulation<323,171>|323,171}}}

| label7   = Publisher

| data7   = {{{publisher<IPC Media>|[[IPC Media]]}}}

| class7   = brand

| label8   = Paid circulation

| data8   = {{{paid_circulation<323,160>|323,160}}}

| label9   = Unpaid circulation

| data9   = {{{unpaid_circulation<11>|11}}}

| label10   = Total circulation {{#if:{{{circulation_year<includeonly>|</includeonly>}}}|
({{{circulation_year}}})}}

| data10   = {{{total_circulation<16,804,892>|16,804,892}}}

| label11   = Year founded

| data11   = {{{founded<2005>|2005}}}

| label12   = First issue

| data12   = {{{firstdate<January 2005>|January 2005}}}

| label14   = Company

| data14   = {{{company<*Pick Me Up*>|*Pick Me Up*}}}

| label15   = Country

| data15   = {{{country<United Kingdom>|United Kingdom}}}

| label16   = Based in

| data16   = {{{based<London>|London}}}

| label17   = Language

| data17   = {{{language<English>|English}}}

| label18   = Website

| data18   = {{{website<www.pickmeupmagazine.co.uk>|www.pickmeupmagazine.co.uk}}}

| label19   = [[International Standard Serial Number|ISSN]]

| data19   = {{#if:{{{issn|}}}|{{ISSN search link|{{{issn}}}}}}}

}}

'''*Pick Me Up*''' is a [[United Kingdom|British]] weekly women's [[magazine]] that is published through the [[IPC Media]] group. Launched in 2005, it was Britains first weekly magazine dedicated to [[real life]] stories.<ref name="*Pick Me Up* proves real success">{{cite web|url= http://www.guardian.co.uk/media/2005/aug/18/pressandpublishing.circulationfigures2|title= *Pick Me Up* proves real success}}</ref>

It "leapt"<ref name="*Pick Me Up* proves real success">{{cite web|url= http://www.guardian.co.uk/media/2005/aug/18/pressandpublishing.circulationfigures2|title= *Pick Me Up* proves real success}}</ref> into the 10 most popular weekly women's magazines in just six months, selling more than half a million copies.<ref name="*Pick Me Up* proves real success">{{cite web|url= http://www.guardian.co.uk/media/2005/aug/18/pressandpublishing.circulationfigures2|title= *Pick Me Up* proves real success}}</ref>

==Editor==

June Smith-Sheppard was appointed editor of *Pick Me Up* for its launch in 2005. The Guardian referred to her as an "uncompromisingly ordinary launch editor, [that] offers a tantalising glimpse of the tongue-in-cheek items she hopes will define the new women's weekly.<ref name="IPC gets real with racy new women's weekly">{{cite web|url=

http://www.guardian.co.uk/business/2005/jan/16/theobserver.observerbusiness19|title= IPC gets real with racy new women's weekly}}</ref>

==Columnists==

*[[Jeremy Kyle]]: Jeremy writes an [[agony uncle]] column for *Pick Me Up*, in the style of the [[talk show]] he presents, ''[[The Jeremy Kyle Show]]. He offers straight-talking advice to readers that need it.

*[[Claire Petulengro]]: Claire offers a complete weekly horoscope in every issue and makes daily updates on the *Pick Me Up* website.<ref name="Daily Horoscopes">{{cite web|url= http://www.pickmeupmagazine.co.uk/horoscopes/|title= Daily Horoscopes}}</ref>

==External Links==

*[http://www.pickmeupmagazine.co.uk/ Official site]

*[http://www.guardian.co.uk/media/2006/oct/23/ipc.pressandpublishing Article about the magazine] in ''[[The Guardian]]''

*[http://www.guardian.co.uk/media/2005/aug/18/pressandpublishing.circulationfigures2 Another article] in ''The Guardian''

*[http://www.ipcmedia.com/brands/pickmeup At] the [[IPC Media]] website.

==References==

{{Time Warner}}

{{magazine-stub}}

[[Category:British magazines]]

[[Category:Women's magazines]]

[[Category:Weekly magazines]]

[[Category:Magazines with year of establishment missing]]

Wikipedia article after update:

Pick Me Up (magazine)

From Wikipedia, the free encyclopedia

Pick Me Up is a British weekly women's magazine that is published through the IPC Media group. Launched in 2005, it was Britains first weekly magazine dedicated to real life stories.[1]

It "leapt"[1] into the 10 most popular weekly women's magazines in just six months, selling more than half a million copies.[1]

Contents [hide]
1 Editor
2 Columnists
3 External Links
4 References

Editor	June Smith-Sheppard
Categories	Women's Weekly
Frequency	Weekly
Circulation	323,171
Publisher	IPC Media
Paid circulation	323,160
Unpaid circulation	11
Total circulation ({{{circulation_year}}})	16,804,892
Year founded	2005
First issue	January 2005
Company	Pick Me Up
Country	United Kingdom
Based in	London
Language	English
Website	www.pickmeupmagazine.co.uk

Editor   [edit]

June Smith-Sheppard was appointed editor of Pick Me Up for its launch in 2005. The Guardian referred to her as an "uncompromisingly ordinary launch editor, [that] offers a tantalising glimpse of the tongue-in-cheek items she hopes will define the new women's weekly.[2]

Columnists   [edit]

- Jeremy Kyle: Jeremy writes an agony uncle column for Pick Me Up, in the style of the talk show he presents, *The Jeremy Kyle Show*. He offers straight-talking advice to readers that need it.
- Claire Petulengro: Claire offers a complete weekly horoscope in every issue and makes daily updates on the Pick Me Up website.[3]

External Links   [edit]

- Official site
- Article about the magazine in *The Guardian*
- Another article in *The Guardian*
- At the IPC Media website.

References   [edit]

1. ^ a b c "Pick Me Up proves real success".
2. ^ "IPC gets real with racy new women's weekly".
3. ^ "Daily Horoscopes".

Replace Keywords

Old Keywords:

<meta name="keywords" content="*Pick Me Up* Magazine, daily, competitions, prizes, real life, winners, bingo, lottery, comps, pickmeup, puzzles, fun" />

New Keywords:

<meta name="keywords" content="*Pick Me Up* Magazine, real life, cash prize bingo, free online games, daily horoscope, " />

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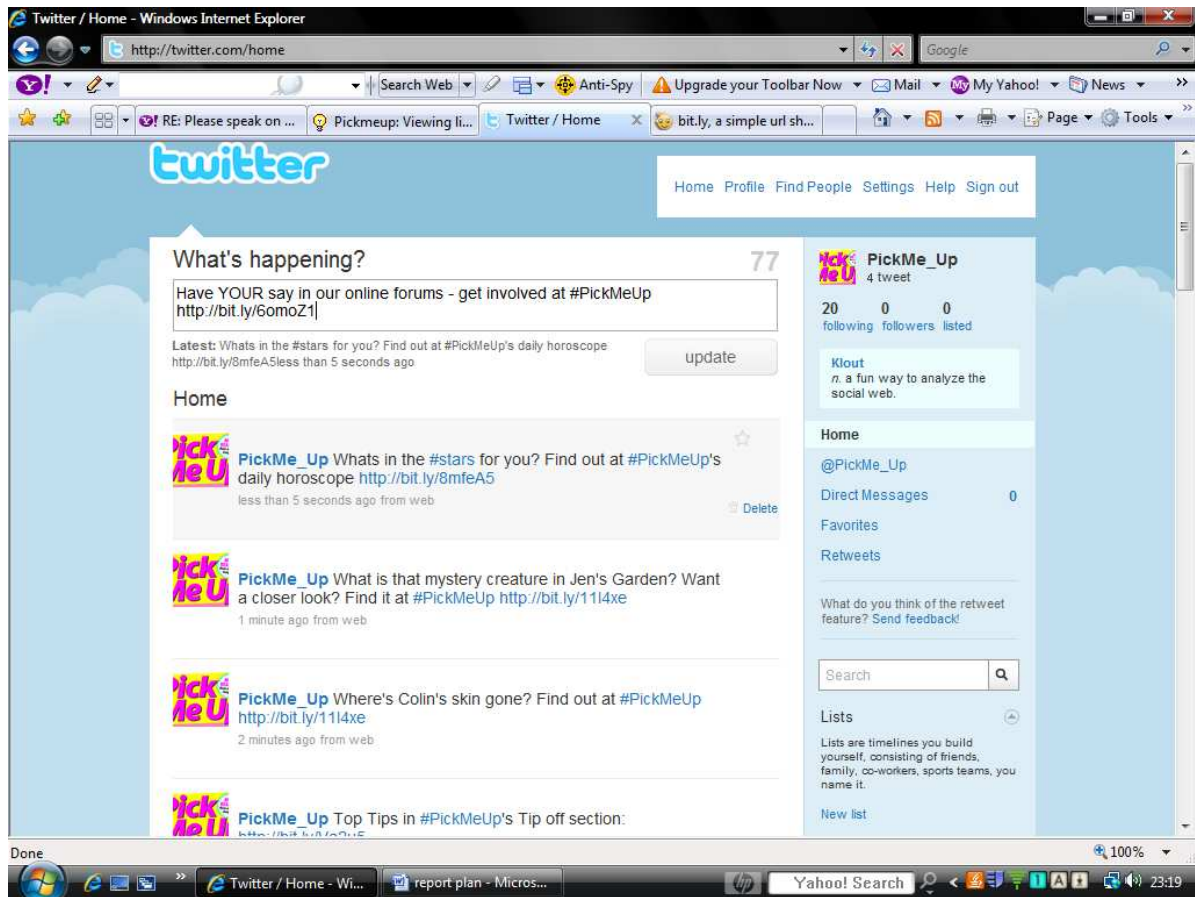
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RLL72

☹️**I can't believe it!**

member	**#2035 - 01/07/2009 18:44**
Reged: 18/06/2009 Posts: 13	This can't be true.How can be posible nobody in this site is talking with nobody.You people really don't have nothing to talk about?Well i didn't expect this site like this but look like is how this is gonna be,and is really sad because could be really good but is not up to me anymore because i try few times and is like nobody want to nkow. Post Extras: REALLY DESSAPPOINTED.

stephanieoh member	**Re: I can't believe it!** [Re: **RLL72**] **#2349 - 11/08/2009 14:25**
Reged: 10/08/2009 Posts: 5	hey i just joined the site the other day and no one has tried to talk to me yet i thought this would be a great site to meet new people and great some advice on kids as i have 1 son who is 22 months and am a young mum of 20 so any advice would be great hopefully you will get in touch with me it would be nice if some1 did lol stephanie Post Extras:

shellb member	**Re: I can't believe it!** [Re: **stephanieoh**] **#2936 - 25/10/2009 01:14**
Reged: 25/10/2009 Posts: 1	hi im shirley im 22 joined this site tonight thought it would be good. i have two little boys ther 2 and 13 mnths its hard work.trust your gut when anythings wrong a mother is always right... Post Extras:

AnnaBanana member	**Re: I can't believe it!** [Re: **shellb**] **#2952 - 04/11/2009 19:24**
Reged: 04/11/2009 Posts: 2	Hey I've just joined. I love talking to other parents. ------------------- Proud mum to... Lillie (3) Jaiden (2) Ethan and Ava (1) Post Extras:

Appendix: the spider diagram

Axes of magazines

By Richard Sharpe, Visiting Fellow, UEL

The role of media, particularly magazine media, was to bring the world, that slice of it, to the readers, listeners and viewers. We cannot be everywhere, we cannot know everything, so we need to have others to go and grasp the world, package it up for us and deliver it to us.   This approach allows us to look at the foundations of magazine journalism, not just a single moment such as the focus on celebrity.

We know this is done with bias, with specialist vision and with selection.

Grasping the world and delivering it to readers, in whatever media of magazines, creates an axis of the world and the self. What of the world will be gathered? Will it be a wider world or will it be only those items in which the self is reflected? The tendency within magazines has been towards the latter.

We can draw this axis as a line between, on the top, the world, and the bottom, the self.

I want to suggest some other axes to make a more complete picture of how magazines pitch themselves to their readers. These are not timeless: magazines focus on different parts of these axes over time.

These other axes are built around similar differences to the world and self. They are, I shall examine, in magazines in greater or lesser degrees.

How and why?

Let us first take the axis of Why and How. Why is the world like it is?, or why am I like I am? are central questions which magazines often pose. Why did the credit crunch come when it did? Why do I have an eating disorder? These are two questions. Notice they can involve the axis of world and self. And then we can ask how. This is a different question from why. How does the credit crunch work? How does it affect me? The first question is for the *Economist.* The second is for *Personal Finance.* Again, we can map this along the world to self.

Critical or acceptance?

And there is a third axis which I wish to propose: the critical to acceptance axis. In relation to the world and self is this stance of this magazine critical or accepting? Is it critical of the world as in the left-leaning *New Statesman* and the right-leaning *Spectator* or is it accepting of the world as in *Hello*? Is it critical of the behaviour of people or accepting of their behaviour, however aberrant such as *Bizarre?* Again this can be mapped from world to self and also from why to how.

Membership or individual?

I propose another axis, which I think is the weakest: from membership to individual. This sounds like from world to self, but it is not. At the membership level is membership being offered? Is the proposal that those of a like mind get together and create their own community *Cycling World*? Or does this magazine just talk to the individual in us, not seeking membership as in *Brides*?

If we take these axes together we can build a pattern, a diagram of each magazine and of each part of the history of magazines, depending on what is the most dynamic aspect at the time.
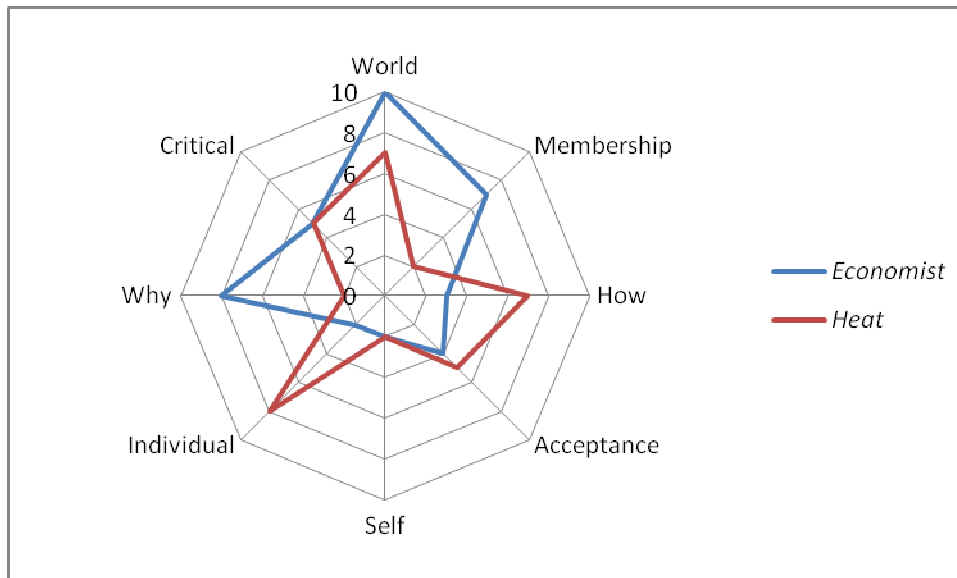
We can debate the values for each axes for each magazine and/or for each period of magazine development.