



Enhancing Education

A Producer's Guide

➤ Formats: Print

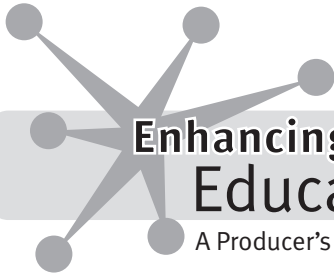
Print elements that support educational outreach campaigns can range from postcards and posters that build awareness to in-depth curricula that engage your target audience more deeply with the content. Attractive, substantive print materials have a long life in teachers' personal libraries. Print provides them an immediate experience with your project—you hand out a guide or a pre-broadcast brochure, and they can read it without having to go online to download materials. Overall, it's a more personal medium than the Web, and an essential tool for your educational outreach manager. When she meets with people, runs workshops, or goes to conferences, she needs tangible handouts that showcase your project and encourage your target audience to explore project elements.

Print is, however, converging with other media. For example, a teacher's guide can exist in print but also on the Web, both as a PDF to download and print out or as actual Web pages that include additional content and links. A Web-based guide can link to background information or primary sources that exist on the Web site. Your print guide can drive users to your Web site by including references and URLs for Web content. For example, if your guide suggests reading an excerpt from a book or poem as part of an activity, the Web-based version can link to that excerpt so teachers and students won't have to find it in the library.

If you lack funding to print and distribute the guide, it could exist only as a PDF on your site. This will, however, make access to the guide somewhat less convenient and make it more difficult for you to follow up and evaluate.

It's also possible to distribute PDFs for the guide, together with other educational materials, in CD-ROM format.

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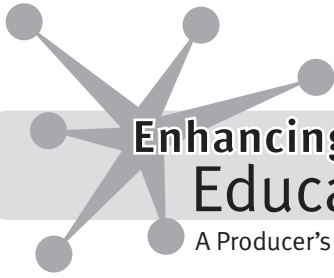
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Characteristics of Print Media

- Print lacks the flexibility of Web-based elements in a number of ways. Making corrections is very expensive (i.e., you have to reprint). It takes longer because you have to factor in printing and distribution time, so you are likely to be developing content without finished shows. And the number of people you reach is limited by your print run (plus pass-along readership).
- Most people still prefer print to the Web for reading extensive copy. Almost all teachers indicate in studies that they would prefer to receive a printed teacher's guide rather than download a PDF file from the Web. They are also more likely to hold on to a bound guide than a printout from a Web page.
- Print allows for targeted dissemination; you can get very specific about who you want to mail to (grade, subject, location, type of school, type of community, etc.).
- Print helps drive your target audience to other resources, such as your broadcast and Web site. You can plan a stepped approach: Send out a pre-broadcast brochure announcing the project several weeks or months before air, and follow up with a more extensive teacher's guide closer to the broadcast date.



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Types of Print Media

You can support your educational outreach initiatives with a wide range of print materials, depending on your goals and target audience. Please note that your “print materials” may never actually be printed—many of these could also be distributed online or on CD-ROM (see the “Choosing Appropriate Media” section of this guide). Print materials can also be used to supplement other elements of your educational outreach efforts.

What follows is a list of print possibilities. This list is not exhaustive, but it covers the lion’s share of options (detailed information on each follows):

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Pre-Broadcast Materials

Postcards

Postcards build awareness for your broadcast and/or for local events. The best postcards allow you to localize broadcast information with a stamp or sticker (rather than depend on the ubiquitous "Check your local listings"). Postcards can include information about other print materials, such as a teacher's guide. They also have room to promote your other educational outreach efforts, including person-to-person activities and Web/interactive materials. The biggest plus of postcards is their low cost.

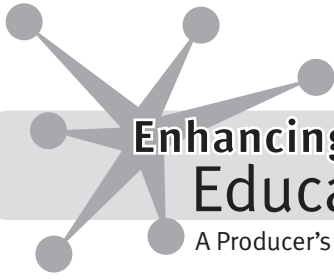
Pre-Broadcast Brochures

Pre-broadcast brochures alert viewers to your broadcast date, drive users to your Web site, and (if you choose) generate orders for your print materials, videos, or other resources. They can include information about the program or series, your Web site, your community-based activities or national partners, your educational materials, and video ordering. They can also include an order form for a teacher's guide or community action guide.

Using a pre-broadcast brochure to generate orders for, say, a free teacher's guide has pros and cons. The pro is that you don't have to print as many guides, thereby saving money. The con is that you don't know how many orders you will get, making it more challenging to budget accurately. Direct mail of this sort traditionally gets a 1 to 2 percent response rate. Free offers of PBS-related materials, however, often generate about a 10 percent response rate, even higher for hot properties like *Arthur*.

Some important rules of thumb when creating pre-broadcast brochures:

- Keep them simple and brief.
- Think of ways to make the design stand out, such as an unusual size, shape, or color. Teachers get a ton of mail every day.
- If your program is to air on PBS, use the PBS logo on the outside, and make it as big as possible. It gives you credibility in the educational community and encourages the recipient to open it.
- If you are offering free materials, indicate that on the outside to draw in the recipient. Also, allow enough time in your production schedule to input the orders to create your mailing list.
- Include all relevant dates: your broadcast date (or the month if you don't yet have a specific airdate), your Web site launch, and when recipients can expect to receive anything they have ordered.



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Posters

Posters can be effective educational outreach tools, but only if they're done very well. Given their relatively high cost and potentially low impact, it's important to understand a few things about posters before producing them.

Independent evaluations indicate that educational material on the back of a poster drives teachers nuts. Even if the educational material is broken down very carefully and cleanly into standard-sized "pages," copying is very difficult. And once the poster has been hung up, the content on the back is gone and forgotten.

Remember that teachers and librarians have limited wall space. Bigger isn't always better.

Also, teachers respond differently to promotional versus educational posters. At a recent National Science Teachers Association conference, teachers were offered two series-related posters. Not a single teacher took the nicely illustrated promotional poster, but the other, which included a visual timeline of scientific events, ran out long before the conference was over.

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Teacher's Guides & Teacher's Kits

Teacher's guides and lesson plans are what most people think of when they hear "educational outreach." A teacher's guide is usually made up of one or more lesson plans designed to help teachers use a program or series in the classroom. Some teacher's guides also provide content that expands upon themes or topics treated in your broadcast program (see the "Huck Finn in Context" material discussed in the *Culture Shock* case study).

The better the materials are aligned with state or national standards, the more likely they are to be used in classrooms. The goal is to make the program you've created and the educational materials that support that program an important part of a teacher's curriculum.

Teacher's Guides

The format and content of a teacher's guide varies from project to project, but it is always important to develop both with input from advisors and/or partners. There are, however, some common elements to teacher's guides:

Background Information

Think about whether your guide is for the teacher or the student (as a reproducible), and write accordingly. Include background information only if it's really going to be useful to your audience. Through an evaluation of one such guide, the editors discovered that the 300-500 words of basic background were not enough to adequately explain the subject.

Viewing Strategies

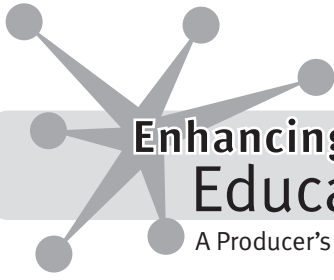
Include suggestions for how to break up your program's viewing, since most films are too long for typical class periods. Describe opening and closing shots of each segment, estimated time, and provide a brief description of content covered.

Lesson Objectives

Articulating the objectives of a lesson will help both your writer and advisors ensure that all the elements are on track. It will also help teachers decide whether a lesson fits into their curriculum. Include estimated time for the lesson, if possible.

Pre-viewing Discussion and/or Activities

Pre-viewing activities for students prepares them to get the most out of classroom viewing. This can ensure that students have enough background information to understand what they're going to watch. You might ask students to predict, hypothesize, and articulate their pre-viewing opinions. Or you can assign roles for viewing (i.e., one group keeps track of one theme or



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Teacher's Guides & Teacher's Kits (cont'd)

collects a particular type of information; another focuses on another aspect of the program).

Post-viewing Discussion and/or Activities

These should tie into pre-viewing activities and then build further. Activities should work for a variety of learning styles and model different teaching and learning approaches, such as cooperative learning or the Five E's. Some teachers will want a completely outlined activity, while others just need a germ of an idea. It's most efficient to provide three to five strong, well-articulated activities or discussion questions.

Standards

Articulating the national and/or local educational standards your activities align with can help teachers justify using your materials and decide how best to incorporate them in the classroom.

Resources

Consider including separate resource and reading lists for teachers and students, if appropriate. These can support educators teaching and students doing activities related to your topic.

Teacher's Kits

Teacher's kits include guides and/or lesson plans, as well as a variety of classroom materials, such as videos, classroom supplies to do activities, books, etc. Needless to say, these are expensive, but they can make your material stand out in a world where even Hollywood studios provide teacher's guides.



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Targeted Materials

Educational Outreach Toolkits for Partners or Stations

Educational outreach toolkits include everything your partners or stations need to know to do educational outreach for your project. These toolkits might include any or all of the following, depending upon your subject and budget:

- Notebook with information about the project, sample press releases, ideas for events and activities, information about partners, logos and graphics, legal and funding information, etc.
- CD-ROM with graphics, photography, sample video, a PowerPoint presentation teachers can use for their own presentations, templates for local funding proposals, press releases, etc.
- Print materials, such as teacher's guides, postcards, posters, videos, your trade book, as well as inexpensive giveaways—anything that would help partners or stations implement educational outreach for your project locally

Materials for After-School Programs

After-school programs are wonderful places to do educational outreach. They target kids (generally only up through middle school) and appreciate good activity ideas and support. Assume that staff in informal educational settings may not have formal teaching experience or background in your subject area. Therefore, your print materials need to include more background than those for formal classrooms, and they should also offer ideas for easy-to-implement activities that use readily available materials. You don't want your activities to feel like "school," but you may be able to reach (and teach) kids who feel alienated in a more formal school setting.

Materials for Museums

Museums can be valuable educational outreach partners, particularly when their collections are in sync with content from your project, or when you share a target audience (for example, children's museums). Museums train teachers (or can host a training you facilitate), and also run programming directly with kids and families. As with after-school programs, the experience and background of the activity leaders will vary. You can provide activity guides for them to use (developed with advisors pulled from the museum educator world). You can also partner with museums to create other resources that support museum programs, such as curricula for overnight museum "camp-ins," demonstrations for the museum floor, and even hands-on exhibits.

Materials for Libraries

Libraries are an excellent venue for reaching children and families. Most libraries hold free pro-



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Targeted Materials (cont'd)

grams and events. Materials that would be useful to libraries include activity ideas related to your project, particularly if it's book-based; suggestions for book displays; posters with literacy-related messages (not too big); and giveaways, like bookmarks.

Materials for Families

Parents play an important educational role in children's lives, and you can create valuable materials to support them. The key to making family activity guides and other materials work as educational outreach is to make sure your educational goals are clear and your activities and information are educationally sound. Distribution can be a challenge. You need to identify where the families that you want to target are located, and find a distribution partner. Partners could include local public television stations, faith-based organizations, teachers, or specific educational or community-based organizations.

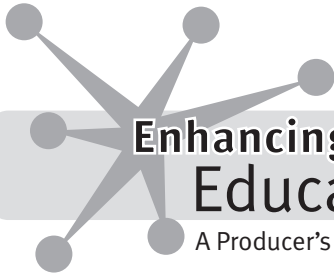
Materials for Youth

Creating materials specifically for students can be cost-prohibitive because of the sheer numbers involved. Student materials are still possible, though, particularly if you research low-cost production or distribution strategies, such as printing on newsprint, distributing materials electronically for kids to print out on their own, or only giving materials to your model sites.

Here are just a few of the possible low-cost strategies:

- Include reproducible materials in a teacher's guide.
- Create a 60-page booklet made up of 30 copies of the same four pages packaged together, and send to teachers.
- Partner with a magazine targeting youth, and provide content that fits its editorial structure.
- Publish content for students, such as primary sources or readings, on your Web site, and point to it in your teacher's guide.
- Create PDF files of student materials that teachers can download and print from your site.
- Work with the Newspaper in Education (NIE) departments at newspapers. To increase their paper's circulation, NIE departments sell subscriptions to schools, often by offering free educational supplement sections. You could create a supplement based on your program (it needs to include newspaper-based activities) and provide it to newspapers as camera-ready art for them to print and distribute. Unfortunately, you have to approach each newspaper individually, which can be time-consuming.

Here is the basic process you can follow to produce print materials that have substantial content, such as teacher's guides, activity booklets, or materials for museums. Posters, pre-



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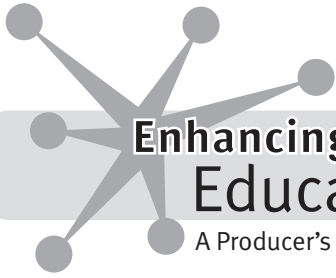
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Print Production & Distribution

broadcast brochures, and postcards go through a somewhat simpler process, because content development is more integrated with design from the outset and focuses more on developing an overall message and key facts about your project.

While the different steps to the production process appear completely linear here, they actually overlap.

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Get Started

Some time before you expect to embark on your print project, review your proposal and budget, and develop your schedule. Begin collecting program materials to give to your writers and advisors, including treatments, scripts, and/or rough cuts, if available.

The first step is to assemble your production team. The team should include any other editorial staff and your educational outreach manager, if you have one. You should include your print designers in an early meeting to familiarize them with the project.

You may also want to include your Web producer, if applicable—some of the content you develop may have a life on the Web site later in the project timeline.



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Hire Writers & Advisors

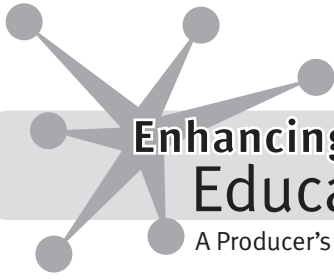
It's now time to identify your writer and advisors, if you haven't done so already. The Web producer may also want to share your writer and advisors to develop some Web content, since they will have already become steeped in the project content.

Teachers or members of your target audience may have great ideas, but they may not be the best writers. Often the most effective materials are created by a team that includes a curriculum or instructional developer (or simply a writer who is experienced at writing educational content), and an advisory board made up of four to six members of the target audience. You may also have another expert reviewer or two to focus on content accuracy.

So how do you find a writer? Ask around. (If you're using an educational outreach department or coordinator, this is their job.) Review educational materials that you like on similar subjects, and track down the writer. Check with professional organizations like the Association of Educational Publishers (<http://www.edpress.org>) or educational publishing houses to see if they maintain files of freelancers. Training organizations are also good resources for finding writers.

Whether you choose a freelance writer, an outside organization, or internal staff, you (or the editorial project director) will be overseeing and guiding the process, making sure that the material meets the goals and objectives that were identified early in the educational outreach planning process, and ensuring that it achieves the same level of quality as your broadcast piece.

Be sure the writer always has the most up-to-date material from your program. Let the writer know as your treatment, scripts, or rough cuts change. Give him your rough outline for the print materials—or if you haven't developed one, ask him to propose a structure for your review.



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Develop Content

Once you have reviewed your basic plan and developed your schedule, it's time to refine your content plan. You can develop print materials at any point in the broadcast production process. Keep in mind, though, the more finished the programs are, the better, if the materials will be pointing to specific show content. At the very least, it is useful to work with scripts, if not rough cuts.

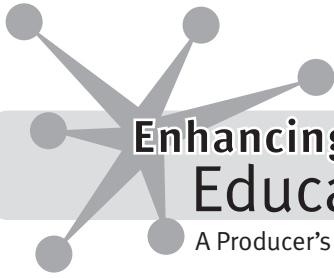
Think about the scope of content you want to cover. Your budget will determine the length of your piece. Meet with your print designer to ensure that the content you plan to develop fits within the page count and printing specifications you've budgeted.

Once you've established a page count, sketch out the structure of your piece(s). A bookmap is a useful graphic tool for plotting your pages.

Once you have a rough outline of your piece, convene your advisory group to help refine your ideas and ensure that they meet the needs of your audience. Include the writer in this meeting so that he develops a deeper understanding of the project's goals, the needs of the target audience, the content structure, and the educational standards to be addressed.

After the advisory group meets, develop a content plan with your writer. You will also want to create a mutually acceptable schedule for content development, which incorporates content review. This schedule may include three to five milestones to which you can attach payment installments to the writer. A sample schedule may include production of the following elements:

- A draft sample unit
- A revised sample unit
- A draft of half the units
- A draft of the remaining units
- A final manuscript



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Creating a Bookmap

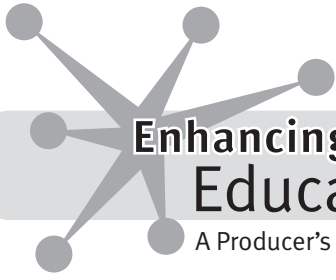
A bookmap or thumbnail will help you plan the content for your print piece. It provides a graphic representation of the content you plan to cover and the space you have to cover it.

Things to keep in mind:

- Always start on a right-hand page.
- A print piece is made up of eight-page "signatures." Unless you are creating a looseleaf notebook, plan your booklet in multiples of eight. If necessary, you can use a half signature, or four pages. For example, a 20-page guide = 8 + 8 + 4 pages—but this can actually be more expensive than a standard guide with four more pages.
- Don't forget to include your four cover pages (front, inside front, inside back, and back) in your final page count. If they will be the same paper stock and number of colors as your interior pages, include them in the signature count.

Sample completed bookmap (a blank bookmap is on the following page for your use):

BC	FC	IFC	1	2	3	4	5
6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21
22	23	24	IBC				

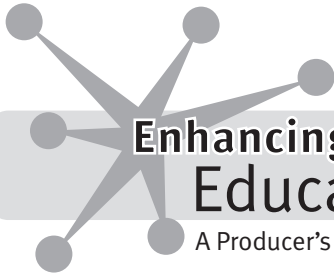


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Blank Bookmap



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Review Content

Each set of drafts you receive from your writer should go out for content review. Delivering it in batches will make it easier for your advisors to review the material, especially if they also need to read scripts or view the accompanying programs.

Your advisors can review the sample unit for content and structure, and you can then use their comments to revise the structure of the overall piece and guide the writer's continuing work. After this stage, the advisors should focus on content.

If your writer is creating background essays or factual information, it's a good idea to run those by your expert reviewers as well.

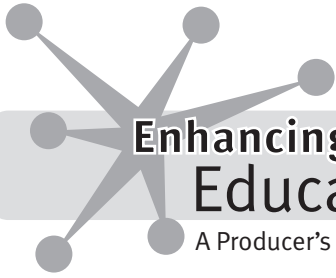
Collect advisors' comments in person, in writing, or over the phone. Convening your advisors as a group can give you and the writer the opportunity to probe further and get broader feedback on any substantive changes the advisors suggest. Written comments require more work on the advisors' part, although some prefer this method. Phone calls can also work, particularly with out-of-town advisors.

Comments can be incorporated by the writer, by an editor, or by you. If others will be incorporating the comments, review them first to indicate which are most significant.

If there are additional producers working on the broadcast, ask them to review the manuscripts once advisors' comments have been incorporated. They should focus on the accuracy of the content and on the way their particular program is portrayed.

You may want others to review your revised manuscript as well.

- Other educational outreach staff can comment on how well the print piece serves your target audience or how best to use it with other educational outreach materials.
- Your Web site producers can suggest how they might incorporate the content into the Web site, or how you can incorporate Web content into the print piece.
- Designers can start thinking about how they will treat the copy. You may also consider taking the sample unit your writer created early on, and having your designer create a sample design.



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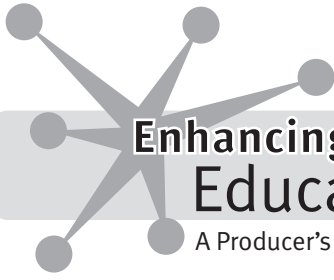


Formats: Print: Production & Distribution

Review Content (cont'd)

- The legal department can make sure that trademarked names aren't used inappropriately (e.g., Kleenex® vs. tissue), that funders are credited as promised in the contracts, and that none of the activities could lead to lawsuits (due to injury, etc.).

Let reviewers know several weeks beforehand when to expect the manuscript and how long they have to comment. Overall, make sure you give them enough time; how much will depend on the size of the manuscript. A week is generally enough; don't allow more than two or three.



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Edit Content

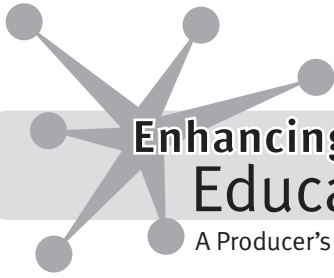
Editing is an ongoing process. Depending on the skill of your writer, you may need to edit the rough drafts he gives you before you send them out for advisor review.

When you receive the final draft, it's time to edit the manuscript. Editing is more than making sure sentences have correct spelling and punctuation. It involves looking at the whole piece and making sure it all hangs together appropriately. It also involves revising for consistency of style and tone, and ensuring that material for children is grade-level appropriate. Some things to keep in mind about editing:

- Less is more. If you have tons of copy, no matter how brilliant and necessary it may all seem to you, your reader is likely to avoid it. Pay close attention to word count. On a standard two-page spread, you should aim for no more than 1,000-1,100 words.
- Content can be more than text. Graphic presentations may save space and be more effective. In general, the best illustrations provide additional content, not just decoration.
- You can move things around. Refer to your original bookmap and think about the order of sections. Do you want all your background essays up front or at the back? Do you want resources in each section or on a separate resources page? Do certain activities or chunks of copy belong in a different section?
- Be flexible. Does one section deserve a larger page allocation? Do you need to cut from one section and write additional copy for another? The main point is not to be afraid to really work with the copy.

Your final manuscript should also include so-called front and back matter. This includes:

- Front cover copy, including the title (of both your series and the piece), a subtitle that describes the target audience (from something as simple as "Teacher's Guide" to the more specific "An Activity Guide for 2nd and 3rd Graders"), the airdate if appropriate, funder logos, and the PBS logo.



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Edit Content (cont'd)

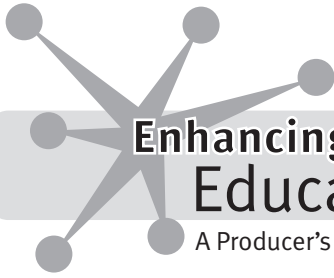
- Back cover copy, including a return address and postage information if this is a self-mailer
- Additional information that needs to go somewhere, such as credits, table of contents, funder or producer letters to the user, an introduction (keep it short), resources (if not provided by the writer), off-air taping information, etc.

Copyediting & Fact Checking

Once you think your manuscript is perfect, you need to send it to a copyeditor, whose sole job is to look for inconsistencies, grammatical errors, typos, etc. If you have a particular style you want the copyeditor to follow (such as the Chicago Manual of Style, Associated Press, or an in-house style guide), let him know.

Depending on the content, you may also want to give portions to a fact checker. And always have someone try all Web addresses to make sure they are still correct and that there are no typos.

Once copyediting is complete and all the corrections have been entered, you are ready to take your project to design. One important note here: Your manuscript should be clean and with as little formatting as possible. If you need to leave boldface in to make it clear what the headings are, that's fine. But remove tabs and other formatting, or you will end up paying your designer to do it for you.



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Design & Print

Most likely, you will be working with in-house or freelance designers who will turn your manuscript into a printable document. Try to involve them early in the process. They can help you set up the structure of the piece, either by reviewing the rough manuscript or designing a sample unit. They can also get a jump on image research.

With your designer, review the overall content and structure, the target audience, the budget, and the schedule. Share any ideas you have for photographs or illustration. Involve whoever will be working with your printer, and have him or her get an updated print quote and notify the printer when to expect the job and how much paper to order.

Develop a detailed production schedule with your designer. Allow yourself enough time to review and comment on the design sketches, and for the designer to incorporate your changes. Remember, your designer often has other jobs she is working on.

Once your design and structure are set, the designer will “pour in” the copy to make sure it fits, and you will begin reviewing the designed pages. From here on, it is not cost-effective to make significant copy changes beyond cutting copy to fit or create more white space.

Make sure to have someone proofread the final designed pages before they go to the printer or Web producer. No matter how clean your final manuscript, errors always creep in during the design process. Now your designer is ready to hand off your project to the printer.



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Distribution

There are many avenues for distributing print pieces:

- You can hand them out at conferences and events.
- You can offer public television station outreach coordinators a certain number to distribute locally.
- Your partners can add them to their existing mailings, or can lend or rent you their mailing lists.

You can also purchase mailing lists organized by region, state, or city, subject area, grade, etc. Among the many mailing list brokers are the following:

- Market Data Retrieval, 800-333-8802, www.schooldata.com
- U.S. Registry of Teachers (through the National Science Teachers Association but covering all subject areas), 703-312-9273
- Wilson Marketing Group, Inc. (specializing in early childhood and special needs), 800-445-2089
- Mailings Clearinghouse, 800-776-6373, www.mailings.com
- MGI Lists, 800-899-4420, www.mgi-net.com/mgilists

Things to keep in mind:

- If you are using nonprofit bulk mail, leave up to six weeks for delivery.
- Avoid mailing at the beginning of the school year, when teachers are swamped; in the late fall (November-December), when holiday mail can slow your brochure down even more; or right at the end of the school year (late May-June).

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Print Budgeting

In order to create a budget for your print materials, you should create a rough schedule so you know what your staff timeline is, and think about distribution (i.e., quantity). Budgets will vary widely, depending on what your piece(s) is, your distribution needs, and who is creating it.

Common elements you need to consider include the following:

- Editor and editorial assistant, if appropriate
- Other staff, such as financial and administrative personnel
- Administrative costs, including video duplication (to share with the writer and advisors) and supplies
- Fees for writer, advisors (honorarium or hourly), copyeditor, translators (if you will be producing multiple language versions), proofreaders
- Production costs, including design, photo rights, illustration, printing
- Purchasing notebooks, printing tabs, and covers if your piece is a notebook
- Any collating costs (for putting together notebooks or kits)
- Duplication costs for CD-ROM or video or any other kit items (and if you're creating a CD-ROM, technical and design costs to produce it)
- Packaging costs (Is this a self-mailer, or do you need to purchase envelopes, jiffy bags, or boxes? Do you need to create and mailing labels?)
- Distribution costs, including mailing list rental, postage (the post office can help you calculate based on the weight of your piece), and handling (check with a mail house if it's being labeled, stuck in an envelope, or stuck in a box with a bunch of stuff).

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Print Scheduling

The first rule in scheduling is to work backwards from your anticipated premiere date. Starting there, here are some scheduling rules of thumb:

Delivery Date

This is the end date of your schedule. You want your piece to arrive two to six weeks before your program premiere (but no earlier). If you are sending a pre-broadcast brochure with an offer to order material, your end date will be based on when you need to receive the bulk of your orders.

Distribution

If you're mailing your piece nonprofit bulk, allow four to six weeks for delivery. Also, if you have a very big mailing, ask your distributor how fast those pieces can get out the door. Some distributors can label about 20,000 guides a day (so a 100,000-piece mailing could take five days).

Printing

Printing depends on quantity and complexity. If you're doing 20,000 four-color teacher's guides, expect printing to take three weeks; if it's two-color, two weeks. Ten thousand postcards require even less time. Check with your designer as early as possible. You can always ask for a rush job, but it will cost you more.

Design

The length of the design stage depends on whether you're working with a freelancer, a station-based design department, or an independent design firm. In all cases, your project is probably not the only thing they are working on. It may take them 20 hours to do your job, but they may not be able to start the moment they get your copy. The more notice you can give your designer, the better. And if you are doing a multi-unit piece, you can save time by having them design a pilot unit with rough copy before your final copy is complete. In a busy station, you should allow at least a week for a postcard, two weeks for a brochure or poster, and three to four weeks for a complicated teacher's guide. Don't forget to factor in time for your own review and proofing of the designed piece.

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Print Scheduling (cont'd)

Copyediting

Don't forget to schedule time for copyediting and fact checking. Include a week for a guide-length piece. Your best bet is to book someone in advance; this could get the turnaround time down to three or four days. Remember to schedule a day or two to enter the changes and proof the manuscript.

Entering Changes After Review

Leave yourself time to incorporate changes from anyone who will be reviewing your final manuscript—advisors, expert reviewers, other producers, designers, Legal—before the manuscript goes to the copyeditor. How many days this will take depends on how busy you and your editor are. You could incorporate changes in a day if nothing else is going on. You might want to plan for two or three, in case significant changes need to be made.

Final Review

Think about who needs to review the final manuscript: the executive producer, the legal department (always a good idea), a content advisor, your designer, other producers. Give them a week if possible since this isn't their only job, and make sure to tell them well in advance when they can expect the manuscript.

Editing the Manuscript

Generally leave two to five days to edit the final manuscript you receive from the writer.

Revising the Final Manuscript

Give the writer two to four weeks after receiving the final advisor comments to complete the final manuscript. You can also choose to incorporate advisor comments yourself into the writer's draft. Make sure the schedule is clear when you give the writer the job.

Writing and Advisor Reviewing

This is the trickiest piece to schedule, because it depends on your writer's other commitments, the length of the piece, and the kind of research required. On top of that, allow a week or so for your advisors to review the draft(s) and get you comments. A full 32-page guide could take



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Print Scheduling (cont'd)

some writers up to three months to write and review, while other writers could whip it off in a month if that's their only job. Also, if you have the time, you might want some of your advisors to pilot activities in their classrooms.

So now you've developed your schedule and discovered that you should have started four months ago. What to do? Tweak and pinch and squeeze. The sooner you let people know what's coming when, the better. You will be much more certain of success if your designer tells you she can do a job in three days than if you bring it to her and tell her that's all the time she has. You also don't want to be surprised by an unexpected vacation in the middle of your production schedule. The key is to set a schedule, keep to it as tightly as possible, and if it starts going off, immediately look for ways to shave time in other places. The last thing you want is for your material to get to your target audience after your show has aired!