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*HARBOR* MAGAZINE: PREACHING THE GOSPEL OF PHILANTHROPY  
THROUGH THE ANALYSIS OF BENEFIT CORPORATIONS

by  
Caroline Davenport Hughes

A thesis submitted to the facility of The University of Mississippi is partial fulfillment of  
the requirements of the Sally McDonnell Barksdale Honors College.

Oxford  
May 2016

Approved by

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Advisor: Dr. Samir A. Husni

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Reader: Assistant Dean Charles D. Mitchell

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## **ABSTRACT**

CAROLINE DAVENPORT HUGHES: *Harbor* Magazine: Preaching the Gospel of Philanthropy through the Analysis of B Corporations  
(Under the direction of Dr. Samir A. Husni)

*Harbor* magazine is a philanthropic, fashion magazine that advocates the use of sustainable goods in an industry of business moguls simply seeking monetary gain. The brands and philanthropists interviewed and highlighted in the publication have made a difference in some way to the community and the world, developing revolutionary companies that are radically altering the way business is conducted. The brands included in *Harbor* magazine are recognized as Certified Benefit Corporations™, promising to align their business intentions around a public good. Businesses, along with consumers, have an equal responsibility to the planet, and *Harbor* magazine seeks to make these powerful, impactful companies known. Each meets the highest standard in verified social and environmental performance, public transparency, and legal accountability, taking steps in the right direction to solve social and environmental problems.

As consumers move toward a greener tomorrow, *Harbor* magazine provides them with simple solutions for where to begin. As more and more companies recognize the power of simple, sustainable changes in the way business is conducted, society will see lasting, durable prosperity, with a planet that will thank them for it.

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## INTRODUCTION

Despite the rise in digital media, printed magazines continue as an art form. Publications have a unique relationship with their readers and now can take advantage of new technological possibilities, creating visually appealing forms of printed news.<sup>1</sup> Not only is it important to tell a story that readers find interesting, but equally so, to introduce audiences to content that deserves a voice.

Certified B Corporations<sup>TM</sup> are redefining the way business is conducted, by pledging to remain publically transparent and environmentally aware. *Harbor* magazine advocates for companies that are taking this pledge by introducing the public to an idea of sustainable business practices. The fashion industry no longer has to function as an entity of monopolization, and this publication encourages use of companies that support this ideology. *Harbor* magazine, through essays, profiles and featured articles, tells countless stories of philanthropic awareness, introducing a new generation of business with a mission.

*Harbor* magazine fulfills a deeper purpose of helping readers define themselves, not simply in their own locality, but on a broader scale, in a community that strives to support and acknowledge brands that are making a difference in the world.

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<sup>1</sup> Abrahamson, D. (2015). *The Future of the Magazine Form: Digital Transformation*, Print Continuity. Journal of Magazine & New Media Research, 16(1), 1-5.

## THE HISTORY OF MAGAZINES

Much can be disputed for the birth of the modern magazine. Dates vary from the Congressional decision to provide low-cost mailing of periodicals in 1879 or the cost reduction of magazine prices in 1893 by S. S. McClure, John Brisben Walker and Frank Munsey in order to reach the mass population.<sup>2</sup> None of these dates, however, marks a particular instance where modern, national magazines made their way into the nation. This revolutionary idea of utilizing publications on a massively circulated level to reach large subsets of the population developed over an entire decade, slowly but surely altering the ways of communication.

Andrew Bradford, in fact, introduced the first American magazine in 1741 entitled *American Magazine, or A Monthly View of the Political State of the British Colonies*, and soon to follow was Benjamin Franklin's *General Magazine, and Historical Chronicle, For all the British Plantations in America*.<sup>2</sup> Prior to the 1850s, magazines acquired little audience, as they generated minimal revenue and suffered short life spans. The two decades following the Civil War brought a boom of technological expansion with high availability to capital. From this, published periodicals increased exponentially from 700 in 1865 to 3,300 in 1885.<sup>2</sup> At this time, periodicals were focusing on a wide

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<sup>2</sup> Mott, Frank Luther, *A History of American Magazines 1865-1885*, 5. Cambridge, 1938.



range of specialized topics, such as *Home Arts, National Geographic, and Scientific American*. America too saw the introduction of magazines about humor, trade, business, voice culture, and gardening.

By the 1890s, magazine illustrations were also revolutionizing, so editors utilized artwork and photographs to amplify their work. They saw a transfer in focus surrounding literary skill, as seen through the authors of featured articles in various publications. Frank Munsey detailed his opinion in 1895: “We want stories. That is what we mean—stories, not dialect sketches, not washed out studies of effete human nature, not weak tales of sickly sentimentality, not ‘pretty’ writing... We do want fiction in which there is a story, a force, a tale that means something— in short a story. Good writing is as common as clam shells, while good stories are as rare as statesmanship.”<sup>3</sup> Contemporary America was recognizing content for what it was. Writers focused on anything from business ventures and advice during a time of great industrial expansion to corruption in the nation’s government. Editors learned to understand their audiences and produced content their readers were longing to uncover.

With the rising tide of magazine production, a split grew between two types of publications. Monthly magazines such as *Harper’s* targeted a highly educated, high-income audience, while lower income individuals gathered their news from cheap weeklies. *Harper’s* acquired around 100,000 to 200,000 readers in 1891, as they and other circulations marketed to a select, intended audience.<sup>4</sup> These periodicals focused on European art, literature, travel and history, rather than adapting and addressing the changes of American life. In regard to this notion, Frederick Lewis Allen states “the ideal

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<sup>3</sup> Britt, George, *Forty Years—Forty Millions: The Career of Frank A. Munsey*, 98. New York, NY, 1935.

<sup>4</sup> Mott, Frank Luther, *A History of American Magazines 1865-1885*, 5. Cambridge, 1938.

of the educated man, the philosopher, who is at home not merely in his own land and his own age, but in all lands and all ages; from whose point of perspective the Babylonian seal-workers are as interesting as the Pittsburgh steelworkers; who lives not merely in the world of food and drink and shelter and business and politics and everyday commonplace, but in the timeless world of ideas".<sup>5</sup> The publications were of the best around, providing their consumers with individualized subjects with which their passions aligned.

Frank Munsey, S. S. McClure, John Brisben Walker, and George Horace Lorimer, among others, recognized a growing need for low-cost magazines intended to please a high number of low-income individuals.<sup>6</sup> This remained an untapped audience and acted as an opportunity for the introduction of the first modern, national magazine.

The 1900s led to great development within the magazine industry, generating a need and importance for publications. With the turn from an agrarian to an industrial economy in the late nineteenth century, nationally circulated magazines popularized around the nation. Businesses were generating consumer goods on an industrial level, no longer relying on farms and agriculture; therefore, the idea of advertising products was born.<sup>6</sup> Retailing techniques and means of goods distribution radically affected the transition toward mass-distributed forms of communication, such as magazines. As advertising volume rose, so too did magazine circulation, and from there, a new national market was uncovered.

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<sup>5</sup> Allen, Frederick Lewis, "Fifty Years of Scribner's Magazine," *Scribner's*, 101 (Jan., 1937), 21.

<sup>6</sup> Peterson, Theodore. "The Birth of the Modern Magazine." In *Magazines in the Twentieth Century*, 1-17. Urbana, IL: University of Illinois Press, 1956. Accessed February 19, 2016. <http://library.brown.edu/cds/mjp/pdf/mojp000046.pdf>.

Ideas of democracy and industrialization were not only drastically impacting the governmental sector of the United States, but industrial markets were as well. Advertising and magazines garnered an audience interested in utilizing their leisure time in other ways. The country saw a redistribution of income and rise in education that also fostered interest in what exactly magazines had to offer. World War I resulted in “expanding market[s], technological advances, and improvements in the logistics of magazine publishing”.<sup>7</sup>

The magazine industry sought out new publishers and ideas, as the cultural tides of American life shifted. Content was evolving and adapting to the changing times of American life, as were advertising and editorials. On into the twentieth-century, advertising continued to take on the role of shaping the magazine industry. Editors of national magazines understood their audience; from there they molded and shaped their content around these interests. The idea of understanding the reader and consumer was a revolutionary concept, one that would remain as important in the magazine world then as it is now.

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<sup>7</sup> Peterson, Theodore. "The Birth of the Modern Magazine." In *Magazines in the Twentieth Century*, 1-17. Urbana, IL: University of Illinois Press, 1956. Accessed February 19, 2016. <http://library.brown.edu/cds/mjp/pdf/mojp000046.pdf>.

## THE POWER OF PRINT

Following the Civil War, diverse public tastes expanded into all realms. In the 1900s, Americans would find publications of all subject matters. Magazines were specializing in content ranging from fashion, music, art, and literature to sports and recreation to politics, science and religion. Occasionally, magazines focusing on a wide range of general content would appear, but magazines with these concepts were short-lived. Focused publications such as *Better Homes and Gardens* and *Ladies' Home Journal* targeted women specifically.<sup>8</sup> They found that by adopting a policy of service, therefore giving their reader something to do, captivated their audience. Not only did the articles discuss a topic, but they also instigated action.

Victor Navasky in 2007 stated that magazines are “an art form, not just a delivery method.”<sup>9</sup> Navasky was on to something. He continued:

At the loftiest level, one might think of magazines as what Francis Bacon meant when he referred to as “the middle axiom.” Magazines as a genre do not specialize in abstract generalities; nor, at the other extreme, do they present raw,

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<sup>8</sup> Peterson, Theodore. "The Birth of the Modern Magazine." In *Magazines in the Twentieth Century*, 1-17. Urbana, IL: University of Illinois Press, 1956. Accessed February 19, 2016. <http://library.brown.edu/cds/mjp/pdf/mojp000046.pdf>.

<sup>9</sup> Navasky, Victor S., and Evan Cornog, eds. *The Art of Making Magazines*, viii. New York, NY: Columbia University Press, 2012.

undigested experience. Rather, their comparative advantage is in dealing with the in-between- the middle region, inhabited, according to Bacon, by “the solid and living axioms on which depend the affairs and fortunes of humankind.”<sup>10</sup>

Publications are at the hands of every individual, free to dive in and uncover information, also providing unique forms of artistic expression and visual appeal (Abrahamson).<sup>11</sup>

Magazines are strongly founded upon “behavioral and cultural demands of [their] audience,” a statement that rings true for *Harbor* magazine, an independent publication with a specific target audience.<sup>11</sup>

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<sup>10</sup> Navasky, Victor S., and Evan Cornog, eds. *The Art of Making Magazines*, viii. New York, NY: Columbia University Press, 2012.

<sup>11</sup> Abrahamson, D. (2015). *The Future of the Magazine Form: Digital Transformation*, Print Continuity. *Journal Of Magazine & New Media Research*, 16(1), 1-5.

## PRINT VERSUS DIGITAL

Beginning with the dawn of the Digital Age in the 1990s, magazines have experienced change due to the rise of digital media and online presence.<sup>11</sup> Driven by the presence of the Internet, many journalists and researchers question the strength of printed magazines in comparison to digitalized versions of publications. The digital revolution generated a need for an evolved platform, requiring changes to be made in the display and architecture of magazine content. Visual appeal and linearity has a major contingency upon a magazine's success; therefore, the transition and movement toward online content has the power to impact the captivity between a publication and its reader. Belgian scholar, François Heinderyckx wrote: "One of the areas in which contentious predictions recur relates to the alleged antagonism between *passive* and *interactive* media. These distinctions generally take for granted that *passive* means outdated. In other words, the assumption is that legacy media are passive not by choice but because they could not, at the time they were conceived, be anything else".<sup>12</sup> Something important to take into account is the aforementioned linearity. The editorial structure of a magazine

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<sup>11</sup> Abrahamson, D. (2015). *The Future of the Magazine Form: Digital Transformation*, Print Continuity. *Journal Of Magazine & New Media Research*, 16(1), 1-5.

<sup>12</sup> François Heinderyckx, "In Praise of the Passive Media," in Ilija Tomanić Trivundža, Nico Carpentier, Hannu Nieminen, Pille Pruulmann-Venerfeldt, Richard Kilborn, Ebba Sundin, and Tobias Olsson, eds., *Past, Future and Change: Contemporary Analysis of Evolving Media Scapes* (Ljubljana, Slovenia: University of Ljubljana Press, 2013), 100.

sets a tone and pace the reader follows and grows connected to throughout the reading experience. This limits distractions that digital media often provides.

Immersing the reader in a printed publication's content and style also generates audience loyalty. The change from print magazines to digital is an adjustment, as tangibly holding a publication brings about a sense of attachment to the work. A digital copy, on the other hand, captures the eye for a brief, fleeting moment. A printed magazine becomes about the content rather than the technology. Printed media feeds on a reader's curiosity and visually stimulates them in a way digital forms simply cannot. The digital age challenges the presence of a printed magazine form, as it creates a movement toward online information for increased accessibility. It is important to recognize, however, the relationship between a publication and reader. If the information is valuable enough and there is a strong audience loyalty, there will be a willingness to continue paying for printed publications. Naomi Baron, a linguistics professor at American University published her novel *Words Onscreen: The Fate of Reading in a Digital World*.<sup>13</sup> Her study of 300 university students in the United States, Japan, Germany and Slovakia uncovered a staggering preference for print publications, such as with academic textbooks.<sup>14</sup> When presented with various forms of publications ranging from hard copies to cell phones, tablets, e-readers and laptops, 92% of students stated they could concentrate best with a hard copy book.<sup>14</sup> The two main reasons for this preference included distractions and physical discomfort due to eyestrain. Students also claimed that their visual memory was much higher with a printed copy rather than online.<sup>14</sup> The

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<sup>13</sup> Robb, Alice. "92 Percent of College Students Prefer Reading Print Books to E-Readers." *New Republic*. Last modified January 14, 2015. <https://newrepublic.com/article/120765/naomi-barons-words-onscreen-fate-reading-digital-world>.

<sup>14</sup> Baron, Naomi S. *Words Onscreen: The Fate of Reading in a Digital World*. New York, NY: Oxford University Press, 2015.

kinesthetic component to reading was an integral part in hard copy preferences, as students could tangibly grow attuned to the novel, noticing how many pages they had read or content they had left to read. Although digital forms of magazines are gaining popularity, the palpability of a printed edition generates a connection with the reader, continuing to surprise those that believe print is “dead.”



## **BENEFIT CORPORATIONS**

Certified Benefit Corporations™ (B Corps) are for-profit companies, certified and regulated by the nonprofit B Lab. It is a badge of honor that recognizes the rigorous standards of social and environmental performance, accountability, and transparency.<sup>15</sup> They pledge to achieve both social and business goals and are committed to a specific social mission, pledging to make a difference in the world.

These purpose-driven companies are called to consider their employees, the environment and the overall community when making any decisions in regard to their business. They do not solely rely on profit-driven decision-making, because they recognize a need for socially and environmentally conscious businesses. Since 2007, more than 1,600 Benefit Corporations in over 42 countries representing 120 industries have been certified by the B-Lab with sustainability as the driving force behind these companies.<sup>15</sup> Popular brands such as Patagonia, Etsy, Seventh Generation, and Warby Parker have taken the pledge as B-Corporations.

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<sup>15</sup> "What Are B Corps?" Certified B Corporation™. Accessed January 11, 2016. <http://bcorporation.eu/what-are-b-corps>.

Economists refer to this idea of raising the reputational cost of abandoning social goals as a “commitment device”.<sup>16</sup> This is a way of insuring that companies are living up to their promises to remain socially and environmentally responsible.

Benefit corporations are also protected from pressuring investors. In the 1970s, corporate America encouraged companies to operate with the sole purpose of boosting investor returns. Milton Friedman claimed that increased profits are the “only social responsibility of business.”<sup>16</sup> C.E.O.s now feel the pressure to maximize shareholder value, but B Corporations go above and beyond this mentality. Companies can use their social mission to attract customers, employees and shareholders, as they are confirming that their work benefits a greater purpose. Neil Blumenthal, co-founder of B-Corporation, Warby Parker, states that “your ability to have an impact on a large scale is just greater in the for-profit world, and that’s chiefly because of the capital and the talent available to you.”<sup>16</sup> Consumers respond well to businesses with social and environmental missions, and with certification, audiences can trust that businesses are not acting out of monetary gain but sustainable awareness.

Historically, American companies have dabbled with the idea of a profit and purpose business-balance. Henry Ford declared his desires “to build better cars and pay better wages” rather than boosting dividends when working to manufacture the Model-T Ford cars in 1908.<sup>16</sup> Johnson & Johnson, in 1943, also declared its support for nurses, doctors and patients rather than investors.<sup>16</sup> The mentality to work meaningfully as well as profitably is firmly rooted in the model of American business. Individuals are

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<sup>16</sup> Surowiecki, James. "Companies with Benefits." *The New Yorker*, August 4, 2014. Accessed March 6, 2016. <http://www.newyorker.com/magazine/2014/08/04/companies-benefits>.

beginning to move away from capitalistic and profit-maximizing corporations, as it is human nature to have a desire and longing to support significant, purpose-driven work.

Certified B Corporations<sup>TM</sup> have pioneered a global movement in business that encourages environmental activism and responsibility to the community. They meet the “highest standards of verified social and environmental performance, public transparency, and legal accountability, and aspire to use the power of markets to solve social and environmental problems”.<sup>17</sup> These companies represent *people using business as a force for good*<sup>TM</sup>, hoping that one day all businesses will operate with the same mission and passion for the world.<sup>17</sup> All companies must abide by the following declaration,<sup>17</sup> ensuring they will operate and uphold the highest of social and environmental responsibility.

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<sup>17</sup> "What Are B Corps?" Certified B Corporation<sup>TM</sup>. Accessed January 11, 2016. <http://bcorporation.eu/what-are-b-corps>.

## Certified B Corporation Declaration:



# DECLARATION OF INTERDEPENDENCE

We envision a global economy that uses business as a force for good.

This economy is comprised of a new type of corporation – the B Corporation –  
Which is purpose-driven and creates benefit for all stakeholders, not just shareholders.

As B Corporations and leaders of this emerging economy, we believe:

That we must be the change we seek in the world.

That all business ought to be conducted as if people and place mattered.

That, through their products, practices, and profits, businesses should aspire  
to do no harm and benefit all.

To do so requires that we act with the understanding that we are each  
dependent upon another and thus responsible for each other and  
future generations.

All certified B Corporations sign and agree to uphold the rules and regulations  
stated in the above declaration, certifying that their company will not simply work for  
profit but for a social cause as well.

## **THE B LAB**

The B Lab is a non-profit organization that drives the systematic change foundationally instigated the idea behind benefit corporations. They stand firmly by their vision to lead a global movement toward business as a source for good™.<sup>18</sup> They drive this change by:

1. Building a global community of Certified B Corporations™ who meet the highest standards of verified, overall social and environmental performance, public transparency, and legal accountability;
2. Promoting Mission Alignment using innovative corporate structures like the benefit corporation to align the interests of business with those of society and to help high impact businesses be built to last;
3. Helping tens of thousands of businesses, investors, and institutions Measure What Matters, by using the B Impact Assessment and B Analytics to manage their impact—and the impact of the businesses with whom they work—with as much rigor as their profits;
4. Inspiring millions to join the movement through story-telling by B the Change Media.<sup>18</sup>

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<sup>18</sup> "About B Lab." Certified Benefit Corporation™. Accessed January 19, 2016. <https://www.bcorporation.net/what-are-b-corps/about-b-lab>.

The B Lab is also held accountable for the standard requirements of a Benefit Corporation, receiving a B Report score that assess a company's overall impact in four categories: governance, workers, community, and environment. These scores are calculated based on points earned and percentage of points earned.

All Certified B Corporations<sup>TM</sup> take the B Impact Assessment, gauging a businesses' overall impact on their stakeholders.<sup>19</sup> This assessment varies on a company's size, sector and location of operation. A total of 200 points are available, with each category adding up to the total amount of points allotted. The B Lab, following review, provides each company with a detailed report of their results prior to official Benefit Corporation Certification.

In this day and age, "sustainability is the driving force of business".<sup>20</sup> Benefit corporation verification ensures that companies are remaining steadfast in their claims to work toward a better tomorrow. Building a socially conscious business with solid company culture and employment policies is simply the foundation of a true, Certified Benefit Corporation.<sup>20</sup>

In a recent analysis of Living Room Realty's company market share, it is clear that "green" companies are increasing profit simply by promoting sustainability. Living Room Realty in Portland, Ore. offers 100% paperless real-estate transactions, buys 100% renewable energy, and uses local, organic and recycled products.<sup>21</sup> Their staff, since November 2008 grew from two to 45, and the branch office now has the city's seventh

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<sup>19</sup> "About B Lab." Certified Benefit Corporation<sup>TM</sup>. Accessed January 19, 2016. <https://www.bcorporation.net/what-are-b-corps/about-b-lab>.

<sup>20</sup> Goodman, Michelle. "Everything You Need to Know about B Corporation Certification." Entrepreneur. Last modified August 6, 2013. <https://www.entrepreneur.com/article/227099>.

<sup>21</sup> "Who Is Living Room Realty." Living Room Realty. Accessed March 7, 2016. <http://www.livingroomre.com/about/>.

largest market share. Owner Janelle Isaacson states that they “have people a real, compelling reason to choose [their firm] over the largest firms.”<sup>22</sup> A clearly stated company mission and philosophy that promises environmental responsibility has evident advantages for a business.

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<sup>22</sup> Goodman, Michelle. "Everything You Need to Know about B Corporation Certification." Entrepreneur. Last modified August 6, 2013. <https://www.entrepreneur.com/article/227099>.

## **MILLENNIALS WORKING FOR A CAUSE – THE MILLENNIAL IMPACT**

The Millennial Impact Project began in 2009 in partnership with the Case Foundation and studies the Millennial generation (born 1980-2000) and their involvement with philanthropic causes.<sup>23</sup> This project provides organizations, corporations, and business individuals with the information needed to better understand the Millennial generation and how best to cultivate interest and involvement with them. They established this study with the sole objective to answer the following question: how does the Millennial generation connect, involve and support causes?<sup>23</sup> Each year's Impact Report varies based on insight and understand; for example, the 2012 Millennial Impact Report studied Millennial engagement and how young professionals are driven and inspired to donate or volunteer.<sup>23</sup> The 2012 Millennial Impact Report, most pertinent to research regarding the creation of *Harbor* magazine, examines young professionals and their drive to donate or volunteer as well as how they connect and get involved with philanthropic causes.

A cause-focused research and creative agency achieves, leads, and conducts all research for The Millennial Impact Project. They are a division of Forte Interactive and help organizations understand the behaviors of today's donors, activists and employees.

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<sup>23</sup> Feldmann, Derrick, and Angela E. White, comps. *The Millennial Impact Report 2012*. 2012. Accessed February 19, 2016. [http://fi.fudwaca.com/mi/files/2015/04/MIR\\_2012.pdf](http://fi.fudwaca.com/mi/files/2015/04/MIR_2012.pdf).



They work with organizations committed to a cause and looking to better understand and reach new audiences, activists, and volunteers.<sup>24</sup> For the study, Millennials were defined as individuals born after 1979 and “employed” at the time of the survey.<sup>24</sup>

“According to the Bureau of Labor Statistics, as of April 2014 there were approximately 14 million 20- to 24-year-olds and almost 32 million 25- to 34-year-olds employed in the United States. With a sample of 45 million employed individuals, this Study’s representative sample of 1,514 employed Millennials has a 99% confidence interval with a 3.3% error rate.”<sup>24</sup>

“The survey featured a respondent pool of Millennials age 20-35 that were highly educated (over 95% with at least a Bachelors degree), middle income (59% had \$25,000-99,000 household income), and largely without kids (only 18% had children). Respondents were 66% female and 34% male. Through use of partner organizations, the sampling was inclusive of all regions of the United States.”<sup>24</sup>

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<sup>24</sup> Feldmann, Derrick, and Angela E. White, comps. *The Millennial Impact Report 2012*. 2012. Accessed February 19, 2016. [http://fi.fudwaca.com/mi/files/2015/04/MIR\\_2012.pdf](http://fi.fudwaca.com/mi/files/2015/04/MIR_2012.pdf).

## MILLENNIAL INSIGHTS

Primarily, The Millennial Impact Project found that millennials engage with causes to help other people, not institutions. Friends, therefore, motivate a Millennial's passion for a cause. They are influenced by the decisions and behaviors of their peers and are driven by an organization's trust. 93% of respondents in the 2010 Millennial Impact Study gave to nonprofit organizations.<sup>25</sup> Nine out of ten donors said they would stop giving to an organization if that company breaks trust with the individual. According to the 2011 Millennial Impact Report, Millennials' trust can be earned through friend or family endorsement, reporting of financial conditions, or opportunities to meet leadership.<sup>25</sup> 84% of Millennials were most likely to donate when they fully trusted an organization. Also, 85% of Millennials were motivated to give based on a company with a compelling mission or cause, and 56% of Millennials were motivated by a personal connection or trust in the leadership of the organization.<sup>25</sup>

From this, it is evident that Millennials recognize the importance of giving back and supporting a cause. They respect trusted companies and are simply looking to do good in order to make a tangible difference, whether in their workplace or in personal giving. In efforts to connect this research with the *Harbor* concept, it can be presumed

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<sup>25</sup> Feldmann, Derrick, and Angela E. White, comps. *The Millennial Impact Report 2012*. 2012. Accessed February 19, 2016. [http://fi.fudwaca.com/mi/files/2015/04/MIR\\_2012.pdf](http://fi.fudwaca.com/mi/files/2015/04/MIR_2012.pdf).

that Millennials are looking to give back in every way they can. By connecting fashion to the idea of supporting a greater philanthropic cause, the fashion industry will move toward one united purchase of sustainability and donation. Their interests lie in organizations that are working with a charitable mission and philosophy.

B Corporations, therefore, provide the intended authorization needed that proves that a company or business is working to better the environment or community. With as passionate as millennials are about donating and supporting worldly causes, there remains a needed outlet for Millennials that provides information about how and where to give. Companies that range from apparel to fashion accessories to outdoor gear are making the change and movement toward sustainable, environmentally friendly philosophies. Millennials are searching to build authentic, personal relationships with non-profits and for-profit, benefit companies that rest firmly on foundations supporting social and environmental change and awareness. Therein lies an opportunity to generate relationships with philanthropic causes through everyday purchases. Millennials' charitable inclinations act as a gold mine for companies that are searching for a longing, desired target audience that strives to enact great change the way their company functions and operates. From this idea of passionate Millennials supporting philanthropic, sustainable style, came *Harbor* magazine, founded on these very principles.

# HARBOR

-THE MAGAZINE-  
BUSINESS PLAN

Advocating philanthropic, sustainable style.

HARBOR magazine is a philanthropic magazine focusing on B Certified Corporations, or brands that archive social goals as well as business ones. Stories will include information about the founders of various organizations, why they started their companies, and the mission they stand behind. The magazine will also promote these companies' products founded on the simple philosophy that buying responsibly means giving back to the community and to the world.

## A LETTER TO YOU

You're here because you advocate companies who work to save our environment. Not only are the brands and styles within these pages sustainable, but they also each tell a story. We hope you take what you read and allow it to inspire you to uncover brands with a deeper meaning and a greater purpose, recognizing that this publication does more than simply create content subscribers will read. Philanthropic fashion is of growing consumer demand, and we at **Harbor** can see that you're out there searching for a little more. We're here to provide you with something to fuel that fiery passion within your heart longing for a more sustainable future.

We chose the name **Harbor** to symbolize refuge and solace. Harbor is a noun which here means a place on the coast where vessels find shelter, especially to protect from rough waters by piers and other artificial structures. We hope our magazine accomplishes just that, to be a safe place for our readers to go where you can find valuable, meaningful founders, brands, and organizations that will stick with you as you sail back out into the great, big world.

The **Harbor** team has been working tirelessly to ensure that this publication and every edition to follow accomplishes our goal of advocating sustainable, philanthropic style amidst the pages of effortlessly chic graphic design. More specifically, this magazine is about you. Like something? Want to make a change? Did any particular article stick out to you? Your advice drives our content; therefore, I care about every thing you have to say. Contact me directly at [carolinehughes@gmail.com](mailto:carolinehughes@gmail.com), and I will work to get back to each and every one of you dedicated readers.

Thank you for picking up this publication, for not only being captivated by visual print but for realizing as you flip through here, that this is more than a magazine; it's a step in the right direction. We're '**Harboring**' content that we feel you need to see. Open the pages and see a world of hope and inspiration. So come on, take refuge here with us.

Love,

Caroline Hughes,  
Founder of **Harbor** Magazine



HARBOR magazine strives to inform the target market of non-profit organizations and for-profit businesses with socially responsible missions and philosophies. The mission behind this publication is to reach millennials longing to learn more about environmentally conscious and philanthropic brands, educating them of the reality that giving back can mean supporting businesses while making purchases that are socially and environmentally aware.



HARBOR magazine's target market consists of Millennials, male and female, ages 18-35, passionate about philanthropy and cause-related marketing. They are socially responsible, environmentally aware and conscious, and curious about non-profit organizations and philanthropic brands. They are health-conscious individuals, passionate about travel and other cultures. They are fashionable and stylish, yet aware of the manner with which various fashion brands and companies produce their clothing and treat their employees. This target market is extremely active on social media, specifically Instagram, following a number of sustainable and philanthropic brands and companies. They uncover organizations with philanthropic missions through the "explore" page on Instagram, always looking to discover another philanthropic brand. They are more likely to purchase goods if the item supports a cause or gives back to the community in some way. These individuals value print publications that are visually stimulating and resemble collectable magazines and books in order to return and refer back to on multiple occasions in the future.

HARBOR magazine is a high gloss, 43-page magazine, contemporary in design and appeal. Quality art content and a visually stimulating print medium is the constant goal. The magazine is insightful, thought provoking, and visually appealing. It will consist of departments, feature stories, and articles, all while promoting philanthropic sustainability.

## SAMPLE DEPARTMENTS

1. WHO WE ARE: Entrepreneurs and founders of organizations sparking a powerful desire for change
  - a. **The Adventurer:** Outdoors, visual spread advertising a for-profit brand and the products they offer with impactful images  
**Example-** United by Blue
  - b. **The Enthusiast:** Philanthropic company founder with revolutionary concept for unique worldly problems  
**Example-** Lucky Iron Fish (solution for iron deficiency in Cambodia)
  - c. **The Achiever:** Focusing on the founder behind a for-profit company, their efforts, how they got started, and their team's mission; a story emphasizing the transformative powers of beneficial organizations, originating from a small entrepreneurial dream  
**Example-** Patrick Woodyard of Nisolo
  - d. **The Philanthropist:** Companies spotlighted enacting change in an impactful ways  
**Example-** Warren Buffet, The Giving Pledge; World Vision in Syria; Girl Affect; SHOFCO (Shining Hope for Communities)
  - e. **The Revivalist:** Highlighted brand ambassador that sought out to create a social enterprise to revitalize what was around them  
**Example-** Scott Harrison with charity:water
  - f. **The Observer:** Business mogul or entrepreneurs that recognized needed change within a community and created a product around the mentality of employing the homeless or feeding children in third-world countries  
**Example-** Lauren Bush Lauren starting her company FEED
2. WHAT WE DO: Featured stories about the actual philanthropic goods that are being produced
  - a. **The Artifact:** A featured for-profit company that spotlights their main product, a quality good they are known for and how that product seeks to generate change and make a difference  
**Example-** Caitlyn Crosby with The Giving Keys
  - b. **The Trendsetter:** Fashion companies or brands that are economically and environmentally friendly; stylish designs with compassionate stories behind them  
**Example-** The Reformation, ALOHAS Sandals
  - c. **Treads:** Similar to a buyer's guide, but featured products from varying philanthropic companies that subscribers and readers can admire and buy from seeing it in the magazine  
**Examples-** Get Outside spread displaying responsible, durable, outdoor gear  

Share the Love spread about ethically sourced goods given as gifts (Giving Keys or Yellow Leaf Hammocks)

- d. **Exchange:** Uncovering the latest in sustainable online markets or boutiques throughout the country selling philanthropic, fashionable goods  
**Example-** The Little Market, Etsy
3. WHERE WE DO IT: Articles about locations of the profitable brands and what they are doing in these places to make an impact
- a. **The Explorer:** Focusing on socially aware companies that are centered around unique locations and seeking change in remote areas of the world or the simply the environment as a whole  
**Example-** Veja Shoes
  - b. **Habitats:** Breathtaking, must-see locations of philanthropic brand sites that remind readers that giving back starts just about anywhere in the world, visual spread about from the philanthropic sites  
**Example-** Trijulo, Peru (location of Nisolo), Laos (location of Pencils of Promise)
  - c. **Letters from \_\_\_:** Letters from children or individuals living in third-world countries impacted by a philanthropic company or charitable brand  
**Example:** Letters from Honduras (TOMS Shoes enacting change in San Antonio, Honduras), or Letters from Haiti (Lidè educational initiative company helping train girls for the transition into school or vocational training)
  - d. **The Giver:** Outdoor or active apparel brand that partners with non-profit organizations, creating products that are more than simply for wearing.  
**Example-** Cotopaxi, outdoor gear and apparel
  - e. **The Radical:** Revolutionary athletes or sports companies looking to make a difference starting with what they know best  
**Example-** Sustainable Surf and their newest ECOBOARD Project

## DISTRIBUTION

*Harbor* magazine will be using direct distribution to the featured companies and other entities involved in these philanthropic efforts. It will be a non-traditional way of distribution, as the publication will not be circulated via newsstands. *Harbor* will also be printed and sold at various local bookstores, such as Square Books in Oxford, Miss. to reach an audience already interested in curated, printed magazine publications.

*Kinfolk*, a slow, community-focused lifestyle magazine, launched their first issue in 2011. They utilize independent magazine publishing, selling their publication at the bohemian-inspired clothing store Anthropologie. The company reported that “with issues now translated into Japanese, Chinese, Korean and Russian and circulation reaching 55,000,<sup>26</sup> this magazine has hit upon a market that appreciates slow living, rejects the transience of the online world and is willing to pay high cover prices”.<sup>27</sup> Large publication companies such as Bauer Media are struggling to keep readers from moving their preferred magazine medium to online forms of publications.<sup>27</sup> The independent magazines using digital developments and strong visual design are maintaining an online

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<sup>26</sup> "About Us." Kinfolk. Last modified 2014. Accessed February 8, 2016. <http://www.kinfolk.com/about-us/>.

<sup>27</sup> "A Look at Independent Magazine Publishing." Writers Edit. Accessed March 27, 2016. <http://www.writersedit.com/look-independent-magazine-publishing/>.

presence that connects them to readership internationally, encouraging their readers to purchase paper copies to be mailed from the production site. This leads to the recruitment of new readers across various geographies and new collaborators such as companies featured within this publication. With a specifically focused pastime, an independent magazine such as *Harbor* differentiates itself in that there is less competition with mainstream magazines competing for presence in a sea of similarity. *Harbor* stands apart with the idea of philanthropic fashion brands and entrepreneurs looking to make a difference. Maria Fusco states that “in an age where ‘small publishers often have to rely upon good peer networks to develop readers for their publication’,<sup>28</sup> independent magazines are taking full advantage of the Internet to market themselves to their target audiences”.<sup>29</sup> Through distribution in stores of featured brands and various bookstores as well as the use of digital branding and marketing, *Harbor* magazine will aim to reach the desired circulation in order to succeed.

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<sup>28</sup> Fusco, Maria, and Ian Hunt. *Put About: A Critical Anthology on Independent Publishing*. London: Book Works, 2004.

<sup>29</sup> "A Look at Independent Magazine Publishing." Writers Edit. Accessed March 27, 2016. <http://www.writersedit.com/look-independent-magazine-publishing/>.

## CIRCULATION

The desired reach or optimum penetration a magazine will need to succeed, according to Dr. Samir Husni, is 10% of the target audience. The United States Census Bureau released a statement claiming “millennials, or American’s youth born between 1982 and 2000, now number 83.1 million and represent more than one quarter of the nation’s population.”<sup>30</sup> This largely diverse population is *Harbor*’s intended target audience. 81% of the millennial demographic is female; therefore, to reach 10% of this target market, the desired circulation is around 6,731,100 people.

Because this statistic is difficult to interpret through the Census Bureau, due to *Harbor* audience’s pertinent interest in philanthropy, the Facebook Audience Insights program aided in narrowing down this scope. Through this program, users can generate a new audience. *Harbor* magazine has audience of 18-35 year-old, male and females who are social media-active with interests in “philanthropy.” Results showed that the audience represents around 2 million monthly active people.<sup>31</sup> This data can therefore determine a

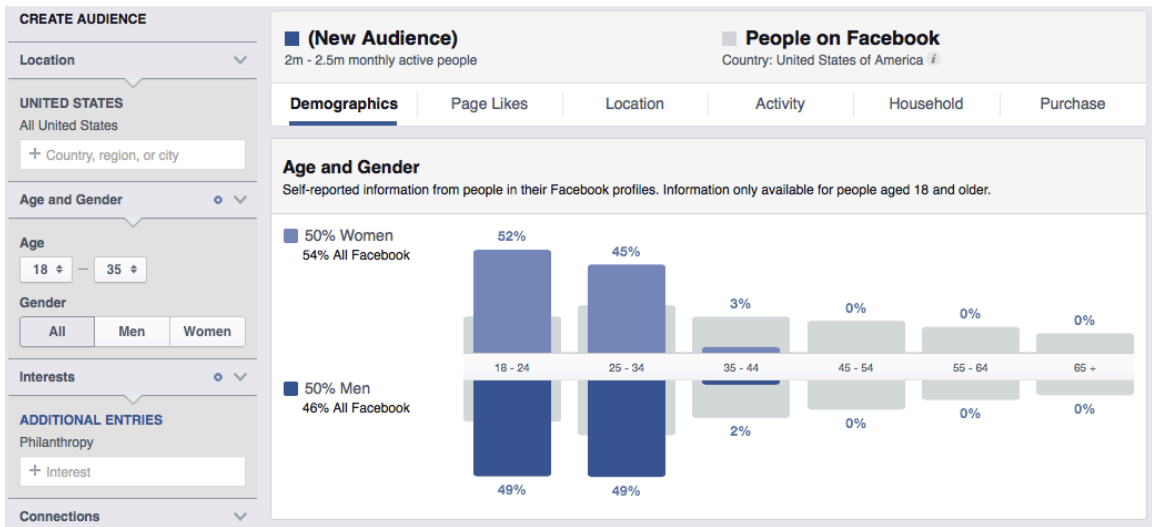
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<sup>30</sup> Public Information Office. "Millennials Outnumber Baby Boomers and Are Far More Diverse, Census Bureau Reports." News release. June 25, 2015. Accessed March 8, 2016. <https://www.census.gov/newsroom/press-releases/2015/cb15-113.html>.

<sup>31</sup> "Audience Insights." Facebook. Accessed April 5, 2016. [https://www.facebook.com/ads/audience\\_insights](https://www.facebook.com/ads/audience_insights).

desired level of circulation. 10% of the 2 million target audience members generate an ultimate goal of 200,000 readers.

### Facebook Audience Insights Data<sup>32</sup>:



<sup>32</sup> "Audience Insights." Facebook. Accessed April 5, 2016. [https://www.facebook.com/ads/audience\\_insights](https://www.facebook.com/ads/audience_insights).



## **BUSINESS PLAN: EXECUTIVE SUMMARY**

*Harbor* magazine supports the use of B Corporations when purchasing fashion products and accessories. By advertising and promoting the missions behind these particular brands, consumers can make educated decisions that take a factor on the environment and society. Because this independent magazine is published bi-annually, the *Harbor* team is not directed by deadlines, but rather functions at the demands of the owner and design team. Kate Oakley states that independent magazine founders “prize their small-scale audience for the basis of the intimate and creative character of their work. They opt for micro-entrepreneurship because independence will give them a sense of authorship and ownership: it is the best way for them to develop their own work”.<sup>33</sup> Each issue of *Harbor* will maintain a strong vision, rather than feeling the sense of spreading appeal to a wider market. With a narrowed target market, independent magazines are able to hone in on particular demographics as well as utilize one similar creative vision for the look and feel of the magazine, just as *Harbor* magazine strives to focus on.

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<sup>33</sup> Leadbetter, Charles, and Kate Oakley. *The Independents: Britain's New Cultural Entrepreneurs*. London: Demos, 1999.

The growth of independent magazines has taken hold with the rise in creative passion and culture of collaboration. There continues to be an appreciation for physical print, as recent print publications function as products of creators that seek to encourage and empower readers. Culturally, there is a higher recognition of graphic design elements, and *Harbor* magazine seeks to accomplish this through deep, beautiful content.

## CONCLUSION

Benefit Corporations, for-profit corporate entities, are radically shifting the preconceptions of the business industry. The historical belief that corporations function to simply maximize profit for shareholders has far impacted the manner with which business has been conducted. The sustainable business movement is making strides toward businesses that seek to make profits yet consider the potential benefits to society. Having a business with a social mission attracts customers, as can be seen for the success and rise of B Corporations.

Certified B Corporations™ meet higher standards of accountability and transparency. Any business, regardless of corporate structure, state, or county of incorporation, is eligible to B Corp certification as long as they use the benefit corporation legal structure and achieve the minimum verified score on the B Impact Assessment. These companies are recognized for impacting and serving more than shareholders, as they hold equal responsibility to the community and to the planet.

*Harbor* magazine, therefore, seeks to introduce consumers to businesses and organizations that operate based on legally defined goals and a clear mission, one of

social and environmental impact and concern. Individuals continually seek to make their work meaningful, as seen in the evidence provided by The Millennial Impact Report, and this concept of philanthropic awareness is now something companies are gradually beginning to grasp.

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