

**BUILDING A BRAND PORTFOLIO: AN ANALYSIS ON BRAND  
EXTENSIONS BY THE TRIBUTE ENTERTAINMENT MEDIA GROUP**

by

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## A B S T R A C T

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This report focuses on The Tribute Entertainment Media Group's (TEMG) implementation of brand extensions in print and digital publishing as an example of how publishers need to grow, evolve, and adapt in response to the Internet's continued success at attracting users. The TEMG case demonstrates the need for magazines to consider brand extension strategies to remain competitive as readers are increasingly drawn to consume content online. This study discusses the deletion of *Kids Tribute* and *En Primeur Jeunesse*, the merging of *Tribute* and *Teen Tribute*, and the expansion of the TEMG onto the Internet with *tribute.ca* as evidence of the group's strategies. Specifically, this study explores opportunities presented by digital branding to reach new market segments and take advantage of new revenue streams made possible by the Internet. This report illustrates the decision process, its implementation risks, and the viability of each brand extension, thus providing insight into the practical brand extension strategies implemented by the TEMG.

Keywords: magazine branding; brand extension; branding strategies; brand deletion; integrated marketing

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# I N T R O D U C T I O N

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Brand extensions allow a publisher to penetrate new market segments, gain new readership, and increase brand awareness – factors that potentially translate into profit. Brand extensions commonly take the form of spinoff magazines in a print format. They capture a new market niche or appeal to a new demographic, which ultimately leads to more advertising revenue. Though print brand extension is not a new concept in publishing, digital brand extension is. While magazine websites are part of a publisher’s marketing strategy, they have often played a supplemental role to the print edition, rather than being standalone publications. With the publishing industry undergoing an inevitable transformation, publishers need to grow, evolve, and adapt to the landscape of the Internet if they are to survive. Hence, digital brand extensions provide new opportunities for company growth, while print brand extension strategies must be revised to remain competitive. Brand extension strategies are not a guaranteed success for growth. However, in today’s environment, a publisher wishing to consolidate and expand its market presence should consider its possibilities, weighing all pros and cons.

## **THE TRIBUTE ENTERTAINMENT MEDIA GROUP**

This report examines the way the Tribute Entertainment Media Group (TEMG) utilizes brand extensions to increase the company’s reach into different market segments and to remain competitive. To achieve these objectives, the TEMG’s print brand extension strategies were revised: *Teen Tribute* merged with *Tribute* magazine to become a supplement magazine; and *Kids Tribute* and *En Primeur Jeunesse* were removed to free up company resources. But most important of all, the TEMG ventured into digital publishing to deliver exclusive online content, attracting new readers and advertisers by utilizing the Internet’s interactive elements, such as streaming TV and the showtimes/theatres search engine. According to Sandra Stewart, CEO and president of the Tribute Publishing Group (the publishing arm of TEMG), readership has gone up 14% in the last two years.<sup>1</sup>

The methods by which the TEMG has implemented its brand extensions, how the strategy has evolved over the years, and how, based on the changing marketplace, the company has established unique brand extensions for print and digital publications, are documented in this report. The information provided serves two purposes: the first is to examine the challenges the TEMG’s print extensions have faced and how the TEMG revised its brand extension strategy to remain competitive; the second is to document the growth of the TEMG’s digital brand extension, *tribute.ca*, over the years, and to reveal the risks and opportunities that come with digital branding.

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<sup>1</sup> Sandra Stewart, interview by author, January 2011.

## **ORGANIZATIONAL FRAMEWORK**

This report is divided into three parts to illustrate how the TEMG utilizes brand extensions as part of its growth strategy. Part I defines the concept of branding and brand extensions, outlining the role of brand extensions in influencing consumers' perceptions and purchasing decisions. This section also describes the risks and opportunities a publisher must consider before implementing brand extensions. It provides a foundation to understanding the importance of brand extensions and effective strategy planning. Part II introduces the TEMG's roster of print brand extensions and documents the challenges each spinoff magazine encountered as the magazine publishing landscape changed. The focus of this chapter is to reveal how a print publisher assesses the success of a brand extension, revises brand extension strategies to remain competitive, and evaluates the risks involved in doing so. Following this section is the introduction of the TEMG's digital brand extension, [tribute.ca](#). It describes [tribute.ca](#)'s brand extension strategy and suggests further opportunities in strengthening the brand online. Finally, the report concludes with insight on the future of publishing by discussing the role of digital advertising and the incorporation of technology into brand extension strategies.



# PART I : BRANDING AND BRAND EXTENSION

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## WHAT IS BRANDING?

Every product or service has a brand, an identity that consumers recognize. According to the American Marketing Association, a brand is defined as a “name, term, sign, symbol or design, or a combination of them intended to identify the goods and services of one seller or a group of sellers and to differentiate them from those of the competition.”<sup>2</sup> Branding is one of the most important assets a company can have. When thinking of a brand in an ontological manner, it is neither true nor false, nor is it absent or present. It is simply an entity that is unstable and experienced differently through the eyes of every consumer.<sup>3</sup> Simply put, the brand synthesizes knowledge, beliefs and emotions to reflect the essence of the product or service; they create subjective, intangible views of the brand believed to be true.

The term “branding” did not gain prominence until the 1960s and 1970s, when the world experienced a financial crisis and increased competition in the publishing marketplace. The market intensified and brought the move towards the “humanization of commodities” and the development of niche marketing.<sup>4</sup> The “human” element of the product helps build trust between the brand and the consumer.

Branding is not new in the magazine publishing business; the concept was already present in early periodicals of the 18<sup>th</sup> century, though they were not officially recognized as such at that time. Publishers have long been known to devise ways to represent the mission and ideals of the magazine through graphical elements in order to capture the public’s attention.<sup>5</sup> An early example of creating a magazine’s identity is the *United States Magazine* (1854-58), which features American patriotic symbols, such as the American flag. [Appendix 1] The magazine promises its readers that it is uniquely American and honest.<sup>6</sup> Kate White, the editor of *Cosmopolitan*, states that, “the success of the magazine... depends so often on newsstand vitality.” Therefore the *Cosmopolitan* brand – and any brand for that matter – must separate itself from

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2 Robyn Blakeman, *Integrated Marketing Communication*. (Plymouth, UK: Rowman & Littlefield Publishers Inc, 2007), 35.

3 Martin Kornberger, *Brand Society: How Brands Transform Management and Lifestyle*. (Cambridge, UK: Cambridge University Press, 2010), 5-6.

4 Miriam Greenberg, “Branding Cities: A Social History of the Urban Lifestyle Magazine,” In *Urban Affairs Review* 36, no. 2 (November 2000): 229.

5 “From The Periodical Archives: Magazine Mastheads, Icons and Branding, 1741-1899,” In *American Periodicals* 14, no. 2 (2004), 264.

6 *Ibid*, 265.

its competition.<sup>7</sup> Readers rely on the brand experience to aid in their purchasing decision; it is the magazine's first attempt at communicating with the reader.

Brands allow consumers to derive greater satisfaction from the product or service, and the lower the risk of choosing the wrong product by reducing anxiety and doubt.<sup>8</sup> Powerful brands have longevity, perhaps immortality, when managed correctly. Ultimately, a brand's purpose is to affect consumer behaviour. Three stages are recognized in the relationship between brand and consumer:

1. Recognition: the consumer recognizes and recalls the brand.
2. Loyalty: the consumers choose a specific product consistently.
3. Demand: the consumers do not accept substitutes.

In the magazine business, the issue is compounded. A brand needs to appeal to two different audiences: the marketers (advertisers) and the readers (consumers).

#### **WHAT IS BRAND EXTENSION?**

Brand extension is a "large network of sub-brands built by a company."<sup>9</sup> Sub-brands allow a company to "...enter new product categories, new consumer markets and new situational uses for brands."<sup>10</sup> Companies consider brand extensions as a cost-effective, low-risk way to introduce new products or services in response to a new consumer need or a different demographic.

Brand extensions affect recall and recognition because they take on the parent brand's name. They influence the consumer's attitudes towards the brand extension in three steps: recognition, subtypification (establishing imagery based on the parent brand), and the transfer of associations and attitudes.<sup>11</sup>

As mentioned before, a magazine must attract two groups of consumers. Advertisers are attracted to a magazine's brand by the "quality" of its readers, while readers are attracted to a brand because of its content.<sup>12</sup> How can branding and brand extensions benefit publishers? *Vogue*, launched by Conde

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7 David Sumner and Shirrel Rhoades, *A Complete Guide to the Industry: Magazines*. (New York, NY: Peter Lang Publishing, 2006), 45.

8 Nicholas Ind, "A Brand of Enlightenment," In *Beyond Branding* (London, UK: Kogan Page, 2003), 4.

9 Barbara Loken, Rohini Ahluwalia and Michael J. Houston, "Leveraging a Brand Through Brand Extension: A Review of Two Decades of Research," In *Brand and Brand Management: Contemporary Research Perspectives*, 13.

10 Ibid.

11 Ibid., 11.

12 Sumner and Rhoades, *A Complete Guide to the Industry: Magazines*, 58.

Nast in 1892, is a good example of how the concept of branding and brand extensions apply to the magazine publishing business.

*Vogue* takes fashion, a multimillion-dollar business, and turns it into a lifestyle people crave. It has survived two World Wars, the Wall Street crash and a number of small recessions.<sup>13</sup> Its success relies on *Vogue*'s perception as an icon of luxury. *Vogue* does not sell fashion—it sells a lifestyle where it depicts what the richest people in the world would wear, where they would visit, and what they would consume.<sup>14</sup> It brings its readers into a society that they would not normally be a part of. With a successful branding strategy and a legion of loyal readers, *Vogue* extended its brand by publishing spinoff magazines such as *Teen Vogue*, *Vogue Hommes International*, *Vogue Bambini* (kids), and many more. Each brand extension has a distinct personality that caters to a different demographic than the original *Vogue* magazine. Its brand extensions allow *Vogue* to transcend cultural boundaries and connect with readers from many facets of life through their love of luxury.

*Vogue*'s use of brand extensions allows the company to strengthen its brand's reputation by creating reader loyalty. Having a presence in many market segments and reaching many readers has allowed *Vogue* to grow. The *Vogue* example demonstrates a brand extension strategy that works as part of its overall business growth strategy.

## COMMUNICATING THE BRAND

The most important part of a brand is how it is “received, understood and emotionally accepted by the [consumer].”<sup>15</sup> According to Stuart Hall's theory of encoding and decoding, a message needs to be decoded by the receiver based on the receiver's understanding. The brand represents an encoded message created from an existing framework of knowledge. Each receiver decodes the brand and creates his/her own version of it. This explains why some consumers favour one brand while rejecting others. This process is where “distortions” or “misunderstandings” occur.<sup>16</sup> The encoder (the marketer) encodes the brand a certain way while the decoder (the consumer) decodes it in a slightly different manner.

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<sup>13</sup> Kornberger, *Brand Society*, 208.

<sup>14</sup> *Ibid.*, 210.

<sup>15</sup> Thomas Gad, “Leadership Branding,” In *Beyond Branding*. (London, UK: Kogan Page, 2003), 187.

<sup>16</sup> *Ibid.*

This symbolic way of communicating is something derived from the senses. It offers the consumer an experience that one hopes is positive.<sup>17</sup> It can create "...functional satisfaction, experiential enrichment, or aspirational fulfilment."<sup>18</sup> In the publishing business, the Penguin group's success comes from a branding strategy that resonated with its readers, asserting the mark of high quality and affordability of Penguin books. Book buyers rely on Penguin when purchasing quality books because it guarantees an enjoyable reading experience and functional satisfaction.<sup>19</sup> The Penguin brand asserts an enriching reading experience with its quality texts. It also invokes aspirational fulfilment where Penguin consumers hope to enrich themselves and to learn through Penguin books.

The exchange between the brand and the consumer is a trust-building process. The brand reassures the consumer of the company's reputation and gives the consumer an idea of what to expect. If the experience is good, the consumer will likely repurchase the product or try out other products by the company.<sup>20</sup>

## REASONS FOR BRAND EXTENSIONS

There are three main reasons a company wants to extend a brand:

1. *Natural Causes*: A company wishes to extend a brand that is very close to the parent brand, but fulfils a different need of the consumer or offers new benefits. This is necessary if companies want to remain competitive.<sup>21</sup> The TEMG publishes *Tribute* magazine, and *tribute.ca* is its brand extension. *Tribute.ca* is similar to what the parent brand offers – entertainment news – while fulfilling a new need, for example, the ability to check showtimes and order movie tickets.
2. *Market Growth Reductions*: When a specific sector of the market shows slow growth, a company may wish to expand their brand portfolio to penetrate other sectors of the market.<sup>22</sup> For example, *Elle* expanded its brand portfolio from magazines into fashion accessories, such as purses and eyewear. The brand, *Elle*, is closely

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<sup>17</sup> Charlene Elliott, "Sipping Starbucks: (Re)Considering Communicative Media," In *Mediascapes: New Patterns in Canadian Communication*. (Scarborough, ON: Nelson Education Ltd, 2002), 117.

<sup>18</sup> Zeynep Gurhan-Canli and Anne Fries, "Branding and Corporate Social Responsibility," In *Brand and Brand Management: Contemporary Research Perspectives*, 91.

<sup>19</sup> Phil Baines, *Penguin By Design: A Cover Story 1935-2005*. (England: Allen Lane, 2005), 222.

<sup>20</sup> Nicholas Ind, "A Brand of Enlightenment," In *Beyond Branding*. (London, UK: Kogan Page, 2003), 4.

<sup>21</sup> *Ibid.*, 130.

<sup>22</sup> *Ibid.*

associated with fashion, so extending the brand into fashion accessories made sense to the consumer.

3. *Invincibility of the Brand*: Some companies assume that their brand is so successful that when they are introduced into other markets, it will automatically become successful as well—this is true in rare cases, but for many, they are not successful.<sup>23</sup> *Cosmopolitan* markets its brand as a “lifestylist” that helps readers to be the best they can be in all areas of life.<sup>24</sup> They expanded their brand to include bed linens, which is popular in the UK, and have plans to open a *Cosmopolitan* café, which aims to fit in with *Cosmopolitan*’s “Sex and the City” identity.<sup>25</sup> Its success remains uncertain at the time of this paper’s writing.

## BRAND EXTENSION STRATEGIC PLANNING

*The fit perception*: A publisher should consider the “extendability” of its brand. A strong brand extension relies on whether consumers can establish a logical connection between the sub-brand and the parent brand. It is a major factor in determining whether a consumer will embrace the brand extension.<sup>26</sup> Prior research has shown that “... categorization of judgments and the transfer of parent brand associations are particularly affected by consumers’ perceptions of fit.”<sup>27</sup>

The connection between the parent brand and the sub-brand can be examined by “...assessing whether they can share the same usage context, can serve as substitutes for each other, and can use the same manufacturing skills accrued by the company.”<sup>28</sup> There are two ways of exploring a perceived fit: at a category level and at a product class level. The perceived fit at a category level refers to two different types of products under the same brand name, with an overall symbolic connection between them. For example, *Elle* is a brand that publishes fashion magazines as well as marketing their own line of eyewear, purses, scarves, and other fashion accessories — things that are outside the publishing market. Although the products all seemingly belong in different categories, they have an overarching symbolic connection — fashion. That is the perceived fit between *Elle* and its products. Another example is The Virgin Group, where the parent brand extends into various industries, including bridal wear, cosmetics, rail travel, financial services, mobile,

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<sup>23</sup> Ibid., 132.

<sup>24</sup> Cosmopolitan.com, “Cosmopolitan Media Kit,” [online], 2010.

<sup>25</sup> Matt Haig, *Brand Failures: The Truth about the 100 Biggest Branding Mistakes of All Time*. (Sterling, VA: Kogan Page, 2003), 110.

<sup>26</sup> Eric Yorkston, Joseph Nunes, and Shashi Matta, “The Malleable Brand: The Role of Implicit Theories in Evaluating Brand Extensions,” In *Journal of Marketing* 74 (January 2010): 80.

<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

and many more. The connection that ties all of Virgin's sub-brands together is its commitment to the company's values.

A product class level refers to products that are "...closely related to each other in that they can satisfy the same or a similar functional need".<sup>29</sup> When a brand extension is in the same or similar product class level as a parent brand, the perceived fit is high and impressions of the parent brand will likely transfer onto the sub-brand.<sup>30</sup> Parent brand *Vogue* and sub-brand *Teen Vogue* are examples of a brand extension in a similar product category. *Vogue's* position as a fashion authority is transferred onto *Teen Vogue*.

*Atypicality*: Brand extension can create abstract associations rather than concrete associations. Abstract associations are more inclusive and broader than concrete associations.<sup>31</sup> Abstract associations (entertainment) can span multiple product categories, making it easier to extend the brand than through concrete associations (magazines).<sup>32</sup> For example, the TEMG uses an abstract association (authoritative voice in entertainment) instead of its concrete association (its role as a print magazine publisher) to extend into the digital brand, tribute.ca. Another example is the *National Geographic* brand. It has a more abstract meaning (sincere, adventurous), and as a result, has a higher potential in expanding into other product categories (which is reaffirmed when they extended into travel clothing, travel shoes, binoculars, compasses, atlases and much more).<sup>33</sup>

*Brand personality*: Consumers' perception of brands refers to abstract qualities known as "brand image".<sup>34</sup> A brand embodies a "set of human like characteristics" or a persona.<sup>35</sup> For example, *GQ* is perceived as "stylish".<sup>36</sup> Brand personality plays a part in the trust-building process that creates and maintains consumer relationships, often leading to brand loyalty.

## **RISKS IN BRAND EXTENSIONS**

*The Cannibalization Effect*: The cannibalization effect refers to a sub-brand stealing sales from the parent brand because it acts as a substitute. This happens when a sub-brand is positioned too closely to the parent brand.

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<sup>29</sup> Sylvia Mooy and Henry Robben, "The Relationship Between Product Category, Level of Product Meaning, and Product and Commercial Characteristics: A Content Analysis of TV Commercials," In *European Advances in Consumer Research* 2, (1995).

<sup>30</sup> Ibid.

<sup>31</sup> Rajeev Batra, Peter Lenk, and Michel Wedel, "Brand Extension Strategy Planning: Empirical Estimation of Brand-Category Personality Fit and Atypicality," In *Journal of Marketing Research* 47 (April 2010), 336.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid., 342.

<sup>34</sup> Ibid., 336.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid., 343.

There is an intuitive argument that magazine websites can cannibalize print sales. Magazine websites seemingly make perfect substitutes for their print counterparts, where contents of the magazine, to a large extent, overlap with the content of the website.<sup>37</sup> Despite this belief, the cannibalization rate is less than 3%.<sup>38</sup> Offering content free online only cannibalizes highly price-sensitive readers. The optimists argue that free content will attract a different, younger, tech-savvy reader that the print magazine on its own would normally not attract.<sup>39</sup>

Most magazines offering free digital content take on the risk of cannibalization at some level. However, the long-term benefits far outweigh the risks. A magazine's website gives a glimpse of the print magazine by publishing an abstract version of a print article or a table of contents to stimulate topics of interest (increasing awareness), offering videos and interactive media (additional service), and by acting as an outlet for new readers to subscribe to the print magazine easily (online subscription).<sup>40</sup>

The ultimate reason for publishers to publish online, even the most sceptical ones, is the threat posed by the Internet. Many websites offer free content. If a publisher does not offer any free content, it may risk losing its readers to the competition. Most publishers would rather cannibalize their own readers than face that outcome.

*Ineffective brand extensions:* Positioning is an important element of a company's brand extension strategy. For instance, a sub-brand is ineffective when it eliminates all connections with the parent brand by positioning too far. When *Cosmopolitan* ventured into a yogurt line, the yogurt was off the shelves within 18 months. That brand extension failed because it was positioned too far from *Cosmopolitan's* image; they were not credible as a dairy product producer.<sup>41</sup> On the other hand, when a sub-brand is positioned too close to the parent brand, it can damage both brands through the cannibalization process.<sup>42</sup> Therefore, it is crucial that a sub-brand is positioned in a place where it will take advantage of the parent brand's position without damaging or diluting it.

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<sup>37</sup> Ulrich Kaiser and Hans Christian Kongsted, "Do Magazines' "Companion Websites" Cannibalize the Demand for the Print Version?" ZEW - Centre for European Economic Research Discussion Paper No. 5-49. (2005), 3.

<sup>38</sup> Daniel Simon, "The Effect of a Magazine's Free Digital Content on its Print Circulation," In *Information Economics and Policy* 19, (2007), 359.

<sup>39</sup> *Ibid.*, 6.

<sup>40</sup> Kaiser and Kongsted, "Do Magazines' "Companion Websites" Cannibalize the Demand for the Print Version?" 5.

<sup>41</sup> Matt Haig, *Brand Failures: The Truth about the 100 Biggest Branding Mistakes of All Time*, 110.

<sup>42</sup> *Ibid.*, 134.

## **CLOSING COMMENTS**

Branding and brand extensions' role in publishing reveals the importance of consumers' perceptions and its role in making purchasing decisions. Therefore, many factors need to be considered before creating a brand extension. Once a brand extension is implemented, the brand's performance needs to be measured and its strategy adjusted to reach business goals. The following sections will use concrete examples to reveal unique ways of implementing brand extensions, provide additional points of discussion about the decision process and the risks involved, and reflect on the details of different forms of brand extension.



## PART II: BRAND

### EXTENSION IN PRINT

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#### INTRODUCTION TO THE TRIBUTE ENTERTAINMENT MEDIA GROUP

Tribute Entertainment Media Group (TEMG) was founded in 1979 by Sandra Stewart and Brian Stewart as an entertainment media marketing company with a strong focus in the film industry. Its major clients included Calvin Klein, Hershey, Coca-Cola, Ford, McDonald's, L'Oréal, COVERGIRL, Sony, and Disney.<sup>43</sup> The TEMG established relationships with studios, distribution companies, and theatres across Canada, giving them access to various aspects of the movie entertainment business.<sup>44</sup> Its expertise in publishing offers marketing programs that allow advertisers to reach their targeted audience through the TEMG's digital and print publishing programs.

The TEMG offers film and entertainment sales promotion programs that "... engage consumers, build brands and deliver results" from concept to execution.<sup>45</sup> Its services include: idea generation, marketing and media consultation, co-marketing opportunities, value-added promotion, custom publishing, media innovation, event sponsorship, product packaging creation, and contest creation.<sup>46</sup>

On the publishing side, the TEMG has a roster of print and digital publications including *Tribute*, *tribute.ca*, *En Primeur*, *enprimeur.ca*, *Teen Tribute*, *Kids Tribute*, and *En Primeur Jeunesse*. Each publication has editorial schedules that are subject to change to accommodate movie releases. The TEMG's publications are distributed through Cineplex Odeon, Empire Theatres, Galaxy Cinemas, AMC Theatres, Guzzo Cinemas, Ciné Entreprise, Landmark Cinemas, Rainbow Cinemas, and other independent cinemas across Canada. In total, its distribution strategy gives advertisers exposure to "upscale, urban adults who are avid movie and entertainment enthusiasts" by distributing print publications to Canada's top seven Census Market Areas (CMA) and to both in-theatre and newspaper channels; this method of distribution is known as controlled circulation.<sup>47</sup>

Its magazines are aimed at a selective and targeted audience: movie-goers.<sup>48</sup> The in-theatre distribution program allows 250,000 copies of *Tribute* and *Teen Tribute* to be available in more than 160 theatres across Canada. An additional 250,000 copies are inserted into Canada's top seven CMA newspaper markets – Toronto, Montréal, Ottawa, Winnipeg, Calgary, Edmonton and Vancouver. The magazines reach 41%

<sup>43</sup> [tribute.ca](http://tribute.ca), "About," [online], 2010.

<sup>44</sup> [tribute.ca/mediakit](http://tribute.ca/mediakit), 2010 Media Kit [online], 2.

<sup>45</sup> [tribute.ca/mediakit/](http://tribute.ca/mediakit/), "Preview Marketing Media Kit," n.d.

<sup>46</sup> Ibid.

<sup>47</sup> [tribute.ca/mediakit](http://tribute.ca/mediakit), 2010 Media Kit [online], 6.

<sup>48</sup> Sumner and Rhoades, *A Complete Guide to the Industry: Magazines*, 171.

of Canada's total population and 45% of them are income earners.<sup>49</sup> The TEMG's major selling point is its ability to offer advertisers affordable access to print and online media space reaching more than 3.5 million unique visitors per month.<sup>50</sup>

### **TRIBUTE AND TEEN TRIBUTE**

*Tribute's* mission is to "provide an authoritative voice on the best in movie entertainment, including celebrity news, previews, red carpet trends, beauty, glamour and star style."<sup>51</sup> Its editorial content is inspired by the interest and passion of movie lovers, often covering major entertainment events such as the Oscars, the release of big blockbusters, and the Toronto International Film Festival (TIFF).<sup>52</sup> The three major issues of *Tribute* occur in February with the Oscar issue, in September with a focus on TIFF, and in October with a focus on Hollywood's leading actresses.

*Tribute* is a full coloured, 10.5" by 8" saddle stitched publication that publishes nine times a year. *Tribute* has 1,520,000 readers over the age of 12, the largest readership of any Canadian movie magazine based on PMB's September 2009 statistics.<sup>53</sup> *Tribute* readers are young, affluent, and urban with an average age of 30 and a household income of \$82,670.<sup>54</sup> They are described as avid movie enthusiasts who are fashion forward, brand loyal, socially active, early adopters of the latest technology, love cars, adventurous, environmentally conscious, and enjoy being extravagant.<sup>55</sup>

The TEMG saw an opportunity to expand its business when it realized its potential to enter the teenage market. It found that 94% of teenagers read magazines and spent an average of 82 minutes reading one issue.<sup>56</sup> The TEMG could enter into a new product class level to reach the teenage market by adopting an editorial mandate similar to *Tribute* but with a focus on teen culture. It would satisfy teenage readers' need to be entertained and informed about the movie entertainment industry in a style that relates specifically to them. Creating a following of teenage readers would in turn appeal to new advertisers.

Creating a new brand extension did not come without risks. It is important to note that advertisers tend to buy advertising space from established magazines because new magazines tend to face an uncertain future.<sup>57</sup> Aware of advertiser's buying behaviours, the TEMG created *Teen Tribute*. Taking on the *Tribute* name made sense

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49 Ibid.

50 Ibid., 1.

51 [tribute.ca/mediakit/](http://tribute.ca/mediakit/), "Preview Marketing Media Kit," n.d.

52 Ibid.

53 Ibid.

54 Ibid.

55 Ibid.

56 [tribute.ca/mediakit/pub\\_teen.html](http://tribute.ca/mediakit/pub_teen.html), 2009 Media Kit [online].

57 Summer and Rhoades, *A Complete Guide to the Industry: Magazines*, 57-58.

to the TEMG, both financially and editorially. Marketing *Teen Tribute* to advertisers as part of the Tribute family implied the same quality service (the selective readers and the advertisement's amount of exposure) would be offered.

Readers can easily establish a symbolic connection between *Tribute* and *Teen Tribute* that makes cognitive sense. Though both publishers seemingly cater to two different demographics, they are both credible publications when it comes to delivering entertainment news. Essentially, the attributes of *Tribute* would transfer onto *Teen Tribute*, increasing the likelihood of consumers embracing the new brand extension.

*Teen Tribute* came into being as a quarterly publication. It targeted teenagers aged 12-17 residing in urban markets (Vancouver, Edmonton, Calgary, Toronto, Ottawa and Montréal). Readers were characterized as avid movie enthusiasts who are style conscious, frequent buyers of snacks, and early adopters of technology.<sup>58</sup> Paying close attention to their interests, *Teen Tribute* attracted its targeted readers with editorial content covering the latest movies, TV shows, teen celebrities, video games, music, and fashion trends within teen culture. Relevant editorial content and vibrant designs would effectively deliver advertising messages – a major selling point to advertisers. The TEMG's commissioned market research in 2009 revealed that its circulation of 300,000 reached 1,030,000 readers per issue, an average of 3.6 readers per copy. This is *Teen Tribute*'s mark of success.<sup>59</sup>

For the TEMG, it was a profitable move. The TEMG's existing distribution network and connections to entertainment companies made it easier to create *Teen Tribute*.

### **The Merge**

Despite *Teen Tribute*'s large circulation, the number of advertisers diminished over the years. It was not until 2009 that keeping *Teen Tribute* as a standalone publication became a financial burden. The TEMG's production manager, Eric Blomkwist, speculates that it is because *Teen Tribute* readers aged and transitioned into *Tribute* readers, and the next generation of teenage readers never came.<sup>60</sup> Rising costs of movie admission tickets may have discouraged teenage movie-goers from going to theatres and subsequently picking up *Teen Tribute*. The average ticket price a decade ago was \$5.39. Since then, the prices increased on an average of 2.7% to 6.1%.<sup>61</sup>

The TEMG faced a dilemma: the decision to continue publishing *Teen Tribute* or to discontinue it. Losing *Teen Tribute* meant losing the revenue it produced. However, the small revenue it produced did not justify the cost of publishing it. Seeing that *Teen Tribute* still had the potential to bring in advertisers, the TEMG decided to merge *Tribute* and *Teen Tribute* into one publication. *Teen Tribute*

58 [tribute.ca/mediakit](http://tribute.ca/mediakit), 2010 Media Kit [online], 5.

59 [tribute.ca/mediakit/pub\\_teen.html](http://tribute.ca/mediakit/pub_teen.html), 2009 Media Kit [online].

60 Eric Blomkwist, interview by author, July 2010.

61 Lauren Schuker and Ethan Smith, "Higher Prices Make Box-Office Debut," *The Wall Street Journal*, 2010.

became a supplement within *Tribute*, complete with its own cover, editorial content, and design. The downside of this move is that there is less cover exposure for *Teen Tribute* and its editorial content has been significantly reduced. However, because *Tribute* and *Teen Tribute* have exclusive distribution rights to their network of theatres, there is no competition for shelf space. By continuing *Teen Tribute*'s publication, the TEMG can continue to attract new teenage readers, keep existing readers, and keep *Teen Tribute* advertising space, while saving on print and distribution costs.

The advertising rates remain the same as they were in the old publication, though the inside front cover, the inside back cover, and the outside back cover advertisement placements are physically inside *Tribute* magazine. *Teen Tribute* is able to justify keeping the old ad rates because of its value as a marketing tool. Its editorial voice remains unchanged and still appeals to teenage readers. As a bonus, an increased circulation of 200,000 copies to match *Tribute*'s circulation means an increased chance of the publication reaching more hands. This increases the exposure of the ads without paying the *Tribute*'s ad rates (which was more expensive than *Teen Tribute* ad rates). [Appendix 2]

*Teen Tribute* saw no substantial increase in advertisers, though there was a substantial decrease in editorial content. The original 16-page publication went down to an average of 8-12 pages, including advertisements. The number of advertisers has remained the same from 2009 to today, but the ratio of advertisers to editorial content has increased. A comparison between the Summer 2008, September 2009, and September 2010 issues of *Teen Tribute* saw an increasing trend of advertisement occurrences per issue, from 17.6% to around 37.5%. [Appendix 3] The revenue *Teen Tribute* brought in and the decreased production and distribution costs meant a higher rate of return was achieved by combining the two publications.

### ***Teen Tribute's* Overall Brand Extension Strategy**

*Tribute* is not in the business of "selling" magazines; they are in the business of selling an entertainment experience. Copies of *Tribute* reach the hands of movie-goers as they enter the theatre, waiting for their movie to begin. It is best described as the warm-up for the big screening. The magazine's purpose is to entertain the reader and to immerse them into the world of Hollywood and celebrity gossip before they are engrossed by what is happening on the big screen. While *Tribute* is an authoritative voice in movie entertainment, *Teen Tribute* aims to become an authoritative voice in teen entertainment, and to create a symbolic connection with its parent brand.

*Tribute*'s editorial content includes exclusive interviews, the latest entertainment news, as well as interactive content such as trivia, crossword puzzles, and the option to enter contests catering to its readers – offerings that the TEMG produces best. The purpose of brand extension is to transfer the perceptions of these strengths onto *Teen Tribute*. However, that is the extent of what brand extensions can do. It

is up to the publication to reaffirm the perception obtained. *Teen Tribute* sticks to its teen concept to attract its readers; every issue of *Teen Tribute* features a story on the latest teen flick, a summary of the latest teen movies, and snapshots of teen celebrities around Hollywood. Its up-to-date content and the quality of the magazine's articles follow *Tribute's* high standards.

As *Teen Tribute* illustrates, it is important for brand extensions to reaffirm the values and attitudes of its parent brand while maintaining its unique identity. *Teen Tribute* maintains a different voice from *Tribute's* while maintaining a symbolic connection. Although they are in the same publication, readers are able to differentiate between each publications based on their distinctive look and editorial voice.

### **Risks Involving Brand Extensions**

Creating brand extensions is a big risk to the parent brand and the sub-brand. Publishers should consider whether they have enough resources to support the spinoff magazine and whether there is a return on investment. The TEMG had the resources at their disposal to facilitate the creation of *Teen Tribute*.

Since spinoff magazines are related to the parent brand, both magazines take on the risk of negatively affecting one another. For example, *Teen Tribute* could have lost its readers' confidence had it not maintained its editorial voice, and the same applies to *Tribute*. As a good practice, *Teen Tribute* paid close attention to its image and editorial style to ensure it matched the parent brand's positioning in the market.

Branding and packaging both establish the identity of the publication. The brand asserts the quality of the magazine while the packaging is the physical protection that the publisher uses to maintain control over its content and assure the quality of the final product.<sup>62</sup> The TEMG risked losing *Teen Tribute's* identity when they put it into *Tribute*. The situation at that time was bleak for *Teen Tribute*. The choice was between discontinuing the publication of *Teen Tribute*, or allowing the brand to exist in another form that would not require a high investment. Considering that the benefits far outweighed the risks, the TEMG went ahead with the merge.

Keeping *Teen Tribute* in existence continued to provide an advertising outlet into a teenage market. *Teen Tribute's* editorial mandate did not change and continued to cover teen culture, albeit to a lesser extent. Though less resource and time are allocated to the production of *Teen Tribute* today, there are still advertisers who wish to connect to the teen demographic through its publication.

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<sup>62</sup> Thomas Hine, "The Power of the Total Package," In *American Demographics* (July 1995): 6.

## The Marketing of Brand Extensions

For established publishers with strong brand recognition, brand extensions can open new opportunities for growth through the implementation of spinoff magazines. This section will look at the considerations behind extending a brand, and how the TEMG marketed both *Tribute* and *Teen Tribute*.

There are several factors when considering the extension of a magazine brand. Can the existing magazine lead to a spinoff? Will the spinoff attract new readers without stealing readers from the parent magazine? Will advertisers be interested in advertising in the spinoff? For the TEMG, *Teen Tribute* is a viable solution to capture a different age group. Teenagers make up 34% of Canada's total population, and 39% of Canada's total income.<sup>63</sup> Seeing that there is a large audience not yet reached by the TEMG, it can expand and capture that demographic by appealing to them with *Teen Tribute's* coverage of teen entertainment. By attracting a following of teenage readers, *Teen Tribute* would be able to "sell" its readers to advertisers who look to advertise specifically to them.

## ***KIDS TRIBUTE AND EN PRIMEUR JEUNESSE***

*Kids Tribute* and *En Primeur Jeunesse* appeared on the scene when there was an opportunity to reach out to the youth market. On average, kids watch movies in theatres 25.6 times a year.<sup>64</sup> Kids tend to browse television channels once a commercial break begins; it was difficult for advertisers to create a strategic marketing schedule for television. Magazines carry advertisements directly to kids. It is a good medium for advertisers to use, especially in Quebec, where there is a law that prohibits commercials aimed at children under the age of 13 to be aired.

*Kids Tribute* and *En Primeur Jeunesse* were quarterly publications with a philosophy to capture kids' attention and interest, encourage kids to become involved in reading, to motivate kids to interact with advertised products through games, and to reward kids for their participation.<sup>65</sup> *Kids Tribute* had a total circulation of 300,000, while *En Primeur Jeunesse* had a circulation of 50,000 through theatres across Canada. The publications combined reached 1,491,000 readers, with 79% of the readers having an adult or a parent to read the magazine with them.<sup>66</sup> Advertisers were attracted to the magazine because it fostered brand recognition amongst young readers (the persuaders) as well as being able to reach the buyers (the parents).

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63 [tribute.ca/mediakit](http://tribute.ca/mediakit), 2010 Media Kit [online], 8.

64 [tribute.ca/mediakit/pdfs/Rate\\_Cards/KIDS\\_RATE\\_C.pdf](http://tribute.ca/mediakit/pdfs/Rate_Cards/KIDS_RATE_C.pdf), 2007 Media Kit [online].

65 Ibid.

66 Ibid.

### **The Deletion of the Two Tribute Spinoffs**

Brand deletion occurs when a sub-brand is removed due to: there being little chance of brand recovery; its inability to make a profit; the risk of it being outdated by innovation; it having no return on investment; its move away from the parent brand's image; the need to free up resources; and the need to reduce costs from marketing, manufacturing and distribution.<sup>67</sup> Readership remained steady. *Kids Tribute* and *En Primeur Jeunesse* stopped publishing because there was a huge shift in the acceptability of advertising to children beginning in February 2008. Many companies and corporations moved away from advertising to children at that time and the entire kids' publishing landscape shifted as a result<sup>68</sup>

Looking at the advertising revenue over the years, the TEMG was left with the decision of whether to keep or discontinue the publication. Unable to justify the existence of *Kids Tribute* and *En Primeur Jeunesse*, the TEMG decided to cease their publication in 2008. The removal of *Kids Tribute* and *En Primeur Jeunesse* was based on the following reasons: the children's publishing landscape changed; the magazines were no longer profitable; and the brands had a lower profile compared to *Tribute*, *Teen Tribute*, and *tribute.ca*. This decision freed up more funds, allowing the TEMG to strengthen other brands in its brand portfolio.

Eliminating *Kids Tribute* and *En Primeur Jeunesse* is a positive move and may in turn strengthen the parent brand. Removing underperforming brand extensions and retaining its stronger ones portrays a strong parent brand performance overall.<sup>69</sup> Consumers perceive the "eliminate-to-improve" explanation as a way for the company to achieve greater performance.<sup>70</sup>

### **EN PRIMEUR**

The TEMG established themselves as a national entertainment magazine in English-speaking Canada. As part of its growth strategy, the TEMG saw an opportunity to expand into the French Canadian market. Seeing that there are 309,000 French Canadians between the ages 18 and 49 residing in Quebec, the creation of a French entertainment publication seemed beneficial.<sup>71</sup> Fuelled by the desire to reflect the unique cinematic tastes of the region and company growth, the TEMG created *En Primeur*, a quarterly French language publication with a special focus on French culture, covering new movie releases, The Montréal Film Festival and Québécois stars. With a print run of 105,000, *En Primeur* distributes 65,000 copies into more than 70 theatres across Québec in AMC Theatres, Cine Entreprise and Cinémas Guzzo through controlled circulation, with an additional 40,000 copies as an

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<sup>67</sup> Temporal, *Advanced Brand Management*, 156.

<sup>68</sup> Sandra Stewart, interview by author, January 2011..

<sup>69</sup> Huifang Mao, Xueming Luo, and Shailendra Pratap Jain, "Consumer Responses to Brand Elimination," In *Journal of Consumer Psychology*, 281.

<sup>70</sup> Ibid.

<sup>71</sup> [tribute.ca/mediakit/pub\\_ep.html](http://tribute.ca/mediakit/pub_ep.html), 2009 Media Kit [online].

attachment to the *Journal de Montréal* to in-home subscribers.<sup>72</sup> *En Primeur* reaches a total of 292,000 readers.<sup>73</sup>

### **Brand Extension Strategy for *En Primeur***

*En Primeur* did not take on the *Tribute* name for the same reason *Teen Tribute* took it on; it did not want to transfer all of *Tribute*'s perceptions onto it. *Tribute*'s strong reputation as an English entertainment magazine would not transfer well into a French entertainment news magazine. In addition, Quebecois have different characteristics and consumption habits, making the transfer of the *Tribute* brand image difficult, if not impossible. A brand can only have one entity, or else it would confuse the consumer. When a sub-brand cannot take on the parent brand's perception, a differentiated brand name is used – a brand name that is recognizable without the parent brand name present.

Another major reason behind the use of the title *En Primeur* is because of a linguistic barrier. The spelling of "Tribute" is exclusive to the English language and would not resonate well with Quebecois. Although the name *En Primeur* bears no semblance to *Tribute*, effort was made to create a symbolic relation between the two brands. *En Primeur* maintains an editorial mandate to deliver a reliable source of French entertainment news. Keeping *En Primeur* in line with its parent brand is a strategic move to strengthen the TEMG's image as a national entertainment publishing company.

### **CLOSING COMMENTS**

As discussed in this chapter, the TEMG's aim is to capture as many readers as possible by publishing spinoff magazines that would appeal to different demographics. Initially these spinoff magazines were viable, until in recent years when the TEMG saw a decline in advertisers. As a response, instead of expanding their reach in the print magazine publishing industry, the TEMG changed focus to stabilizing its more well-off print publications.

In the case study of *Teen Tribute*, its publisher was able to control the publication's performance by merging it into *Tribute*, which proves to be a financially beneficial move. However, the strength of *Teen Tribute*'s brand was weakened in the process with no cover exposure on the shelf. An attempt to maintain *Teen Tribute*'s presence was through the integration of an online strategy. Since [tribute.ca](http://tribute.ca) offers digital versions of *Teen Tribute* and *Tribute* for download, rather than offering one file for download, the TEMG decided to split the file into two – one for *Tribute* and the other for *Teen Tribute*. Doing so emphasizes *Teen Tribute* and *Tribute* as separate entities.

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<sup>72</sup> [tribute.ca/mediakit](http://tribute.ca/mediakit), 2010 Media Kit [online], 7.

<sup>73</sup> Ibid.



Though *Teen Tribute* was kept, the TEMG found no reason to keep *Kids Tribute* and *En Primeur Jeunesse*. Their removal outweighed the cons; it allowed the TEMG to free up financial resources and direct them to other brand extensions.

The TEMG's roster of print brand extensions reveals the instability of the magazine publishing landscape. As a result, there is a constant need to monitor the performance of each brand extension and to revise brand extension strategies accordingly. Though the publications' success somewhat relies on environmental factors beyond the publisher's control, there are ways to diminish its effects from within the company, as the TEMG demonstrated.

Staying true to their goal to grow, the TEMG looked for ways to expand their reach outside print publishing. Tribute.ca was launched in 1997 to take advantage of an exciting new medium. *Tribute* one of the first publications to launch on the Internet and, from the start, it was well received by both users and advertisers. The next section discusses the TEMG's endeavour into digital publishing and its success thus far.

## PART III: DIGITAL BRAND EXTENSION

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### TRIBUTE.CA

Much like the TEMG's print brand extensions' initial purpose, tribute.ca aims to capture a new readership by providing entertainment news online. Unlike the print brand extension strategies, where print magazines heavily relied on advertisements for revenue, tribute.ca offers interactive marketing packages such as contest creations and micro-site impressions (a section dedicated to a product simulating a mini website hosted on tribute.ca). This approach takes advantage of the Internet's abilities to interact with readers and create stronger brand recognition. Tribute.ca has experienced significant growth over the years as more advertisers opt to advertise online.

Tribute.ca began in 1998 as a basic HTML website that offered movie information, showtimes in theatres, contests, the top 20 movies in theatres, and repurposed content from the print magazine. On June 21, 2000, the TEMG added streaming TV onto the website called Tribute TV. Tribute TV allows millions of Microsoft Windows Media Player users to access a half-hour show that features celebrity interviews and previews of upcoming movies.<sup>74</sup> At that time, high quality streaming video was a relatively new concept that increased the TEMG's presence on the Internet as a place for movie entertainment news. Two years later, the TEMG entered into a two-year agreement with Destiny Media Technologies in an effort to enhance the website user experience.<sup>75</sup> Destiny Media Technologies offered Clipstream technology that enabled Windows Media Player to be embedded into the browser to keep users on the website (previously, clips were played outside the browser). At that time, the website was revamped to create a more uniform navigation system with new menu items including a section on trivia, star chats (interviews), trailers, and links to movie studios.

It was clear that the Internet had the potential to be used as a marketing tool. Streaming videos began to appear as a way to build a following of regular visitors. The most prominent feature that kept visitors returning was the ability to search for showtimes by city, by movie, or by theatre. Digital versions of the print magazine continued to be available in an HTML format. As the website became increasingly popular, it was evident that there was advertising potential. Providing links to partner studios was an early move to advertise its entertainment network. In 2003, tribute.ca underwent a logo change to create a more distinct image. Around that time, the digital arm of the TEMG grew and worked separately from the print arm since much of its contents were exclusive to its website. The website began incorporating advertisements in the form of banners, a feature that has remained unchanged since. [Appendix 4]

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<sup>74</sup> "New Alliance Between Microsoft and Tribute.ca Will Deliver Movie Content to Millions," *Canada NewsWire*, 21 June 2000.

<sup>75</sup> "Tribute Networks Chooses Destiny Media Technologies," *dsny.com*, [online], 2002.

The repurposed magazine content was only a small part of the website. It was not until 2007, when the site received a makeover, that PDF versions of the magazine became downloadable. The digitized magazines included advertisements from the print magazine, whereas before, no advertisements were present. Though making PDF versions of the print magazine benefited advertisers (as it increased advertisement exposure), it was more of a time-saving move by the TEMG. It was a by-product during the production of the print magazine.

Today, tribute.ca gets 3.2 million visitors each month. It delivers more unique visitors per month than any national Canadian movie entertainment site.<sup>76</sup> The site editorial voice remains unchanged. It still features the showtimes/theatres search engine, as well as opportunities to enter contests, read interviews, watch trailers, read movie synopses, read box office results, and get Hollywood gossip.<sup>77</sup> Tribute.ca now abides by the IAB CUAP 2.0 advertising standards; they will not accept advertisements that download, install programs or plug-ins, or solicit personal information from the user.<sup>78</sup> A website free of pop-ups and other distractions is part of creating a positive user experience.

### **Digital Brand Extension Strategy**

The TEMG presented a unique brand extension strategy by creating the digital brand extension, tribute.ca. Traditionally, magazine websites complemented the print edition, usually by repurposing the print edition's contents. It was only through the popularity of the Internet that publishers created websites to incorporate into their marketing program. Tribute.ca is unusual in the sense that it not only repurposes the print edition's contents, it acts as a standalone publication with no ties to its print counterpart. The website is more than a marketing tool—it is a brand extension.

Websites, like print magazines, can deliver editorial content and advertisements. At the same time, they can provide new benefits. They offer new ways of delivering content, which in turn lead to different experiences. In fact, different from print magazines, websites can deliver advertisements in more forms than one. In so doing, the website becomes an appealing marketing tool.

Even now, magazine publishers are still trying to figure out how to best utilize the Internet. A survey conducted by the *Columbia Journalism Review* found that publishers do not give enough attention to their websites. The *Columbia Journalism Review* revealed that online articles have lower standards of quality, are not as carefully fact-checked, and are not as meticulously edited as their print counterparts. Publishers admit that the most common reasons for posting content online are: because they ran first in the print edition; they want to stay

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<sup>76</sup> tribute.ca/mediakit, "2010 Media Kit," [online], 3.

<sup>77</sup> Ibid.

<sup>78</sup> Ibid.

current; or the quality is not high enough for the print edition.<sup>79</sup> In addition, only 5% of the publishers claim they post new or unique content on the website – most of the content is identical to their print version.<sup>80</sup>

The biggest question is: Should websites be considered a brand extension? For the purposes of this paper, the term website will refer to an online publication, regardless of its contents. In order to create a digital brand extension, like any other brand extension, it needs to offer something different to consumers while being consistent with the integrity of the parent brand. A website with repurposed content is not a brand extension because it does not offer consumers anything new. It is simply a supplement to the print magazine. Digital brand extension in publishing is more than repurposing content; it is the “business of developing, acquiring, copy editing, designing, posting, marketing and distributing content for a public audience using web pages, email, RSS, PDFs, podcasts and other digital formats.”<sup>81</sup>

Over 75% of Canadians use the Internet at least once a day.<sup>82</sup> As a digital brand extension, it was clear that tribute.ca had the potential to gain a larger readership on the Internet. Readers have access to its contests, exclusive videos, search engines for theatre locations, a ticket purchasing system, the option to rate and review movies, and digitized editions of *Tribute* and *Teen Tribute* magazines. These offerings, like its parent brand, engage, inform, and entertain the reader.

Brian Stewart, CEO of the TEMG, states that they have a serious commitment to playing a lead role in converging traditional entertainment content with the Internet.<sup>83</sup> Knowing that there is a huge audience on the Internet, a big part of tribute.ca’s branding strategy is to keep up with the latest technology and continue to offer video and audio content to motivate visitors to see more movies more often.<sup>84</sup> These features attract visitors to the website, which in turn attracts advertisers.

Tribute.ca readers are characterized as a loyal audience with a high rate of return. The website reaches more readers than any other TEMG publication. Blomkwist believes that its showtimes and theatres search engine is the one feature

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79 Victor Navasky and Evan Lerner, “Magazines and Their Web Sites: A Columbia Journalism Review Survey and Report” (A survey and special report by Columbia University in March 2010).

80 Ibid.

81 Don Nicholas and Kim Mateus, “Content Marketing 2010 with Don Nicholas & Kim Mateus,” In *Mequoda Seminars: Helping Publishers Make Money Online*, 2010.

82 “Internet use by individuals, by selected frequency of use and age,” *Statistics Canada*, 2010.

83 “New Alliance Between Microsoft and Tribute.ca Will Deliver Movie Content to Millions,” *Canada NewsWire*, 21 June 2000.

84 “Tribute Networks Chooses Destiny Media Technologies,” *dsny.com*, 2002.

that encourages visitors to return.<sup>85</sup> Loyal visitors mean repeat exposure for advertisements. This selling point makes tribute.ca an attractive advertising vehicle.

A popular advertisement package tribute.ca offers is the contest site/micro site impression. The contest site package features a contest page on tribute.ca, a draft of rules and regulations, creative development, and approvals for contest ad units. The contest fulfilment and prizes are the responsibility of the advertiser.<sup>86</sup> Many contests are related to movies in theatres. For example, there is a “*Harry Potter and the Deathly Hallows: Part 1* Prize Pack Contest” running at the time of this report’s writing. This advertisement package takes advantage of the Internet’s ability to send in contest entries quickly and easily. Consumers get to familiarize themselves with the featured movie by entering these contests.

By using tribute.ca to enter the digital space, the TEMG is raising its brand awareness and capturing a new type of reader, one that is tech-savvy and enjoys entertainment on demand. It is able to market these brand extensions as technologically advanced, answering the rising needs of readers while delivering entertainment news—the company’s specialty.

### **Risks in Digital Branding**

The cannibalization effect can come into play if the digital brand is not implemented properly. This includes too much overlap between the website’s content and the print edition’s content, making the website a substitute for the print magazine. Although *Tribute* and *Teen Tribute* are free magazines, converting magazine readers into website readers would devalue the advertising packages the print magazine offers. That is why a majority of tribute.ca’s content is exclusive to the website.

Another risk tribute.ca takes is the increased competition online. Although tribute.ca has greater opportunities to reach more readers on the Internet, there are many other websites competing for readers as well.

### **Further Opportunities for Digital Branding**

The Internet has changed the way people live, work, shop, and are entertained. Besides the Internet, communication technologies have been changing the technological landscape in recent years with the wide acceptance of smart phones, notebooks, and more recently, tablets. Consumers are always connected and enjoy exploring the latest gadgets. With new communication media, new opportunities arise for a company to expand its brand.

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<sup>85</sup> Eric Blomkwist, interview by author, July 2010.

<sup>86</sup> tribute.ca/mediakit, “2010 Media Kit,” [online], 4.

*Mobile Devices:* With the increased popularity of mobile technology comes the increased use of apps (applications). To reinforce the tribute.ca brand, the TEMG has released a mobile app that connects iPhones and iPod Touch users to its database of movie listings, showtimes in the U.S. and Canada, and trailers. One selling feature of the app is that it is able to use iPhone's GPS technology to pinpoint the user's location and find nearby theatres. They also have three Wireless Application Protocol (WAP) sites (m.tribute.ca, m.tributemovies.ca, m.enprimeur.ca) since 2006. The Chief Operating Officer of the TEMG, Alexandra Stewart, says that this is a response to website and WAP users who have been requesting such a service.<sup>87</sup> With the rising popularity of Android-based mobile devices (mainly smartphones and tablets), tribute.ca will develop another version of its app for them.

*Streaming TV:* There is a global move away from TV to the Internet and mobile devices.<sup>88</sup> With increasingly affordable Internet access, people are embracing computers more and more. Recognizing this trend, Tribute TV was created to cater to the changing needs of its consumers. Tribute TV, a streaming media service available on tribute.ca, acknowledges consumers' move from traditional TV programs to streaming TV programs. Users will have access to videos and exclusive interviews through Tribute TV on demand.

*Social Media:* Social media networks account for 11% of time spent online.<sup>89</sup> Debra Aho Williamson, senior analyst with eMarketer, states that, "brand interactions [through social networks] are real, valuable, and growing."<sup>90</sup> Though tribute.ca has a Twitter account, a Facebook group, a Youtube channel and a mailing list, they could publicize their Facebook group and Youtube channels in their tribute.ca advertisements more. Their Youtube channel has 415 subscribers and their Facebook group has 383 "likes" at the time of writing which is relatively small compared to their tribute.ca readership.

## **CLOSING COMMENTS**

As technology continues to be present in everyday life, consumer habits are rapidly changing. Users today want immediate access to entertainment, whether it is through their mobile devices (smartphones, iPad, iPod, tablets) or their computers.<sup>91</sup> The TEMG considers the Internet as a legitimate publishing platform. Instead of simulating a print magazine online, tribute.ca takes advantage of the interactive elements available on the Internet to shape its content and create new revenue streams.

<sup>87</sup> "Tribute Entertainment Announces New Tribute Movies iPhone Application," *Marketwire*, 3 February 2010.

<sup>88</sup> *Ibid.*, 217.

<sup>89</sup> Richard Miller, "Chapter 22: Social Marketing," In *Entertainment, Media & Advertising Market Research Handbook 2011*, 216.

<sup>90</sup> *Ibid.*, 216.

<sup>91</sup> Temporal, *Advanced Brand Management*, 217.

The TEMG offers advertising packages that allows readers to interact with the brand. For example, to enter a contest, a skill-testing question relating to the movie is presented. It sends readers to the movie's synopsis page in search of the answer, allowing them to familiarize with the movie in the process. This is part of tribute.ca's appeal, allowing readers to interact with the advertised products in an enjoyable way.

Since advertisers are beginning to look for advertising opportunities online, as more and more readers opt for consuming content through online means, the TEMG must be able to keep up with the ever-changing technological landscape if they are to retain consumers' interests. This includes connecting with them through the latest social networks and devices. This is an ongoing challenge for tribute.ca.

In line with the TEMG's long-term growth strategy, tribute.ca captures a new readership and opens up new revenue streams. Rather than simulating print magazines in order to capture new readers, tribute.ca publishes content suitable for online consumption: short articles with minimal scrolling for easy reading, and streaming videos. The same idea applies to advertisements, where they are commonly presented as moving pictures or as part of an interactive contest or micro-site within tribute.ca's framework. L

## C O N C L U S I O N

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There are many ways to implement, maintain, and prolong a brand extension's life. Traditionally, brand extensions in print have allowed publishers to reach new audiences and open up new revenue streams. However, as the TEMG's print brand extensions case demonstrates, the magazine's websites are beginning to overshadow the print magazines they were meant to support as people look to the Internet for the bulk of their information.<sup>92</sup>

According to PricewaterhouseCoopers's *Global Entertainment and Media Outlook: 2010-2014* report, the number of smartphone and Internet users has increased dramatically. It is expected that by 2014, 10 million Canadians will be accessing the Internet via mobile devices (smartphones, notebooks, iPads).<sup>93</sup> The increasing number of users correlates with the increasing use of digital advertising – \$2.8 million higher than 2009, for a total of \$376.5 million.<sup>94</sup> The Interactive Advertising Bureau (IAB) predicts that Canadian marketers will spend up to \$2.1 billion on digital advertising in 2011 – a 15% increase.<sup>95</sup> The TEMG's changes over the years support this data – TEMG's print magazines decreased in size or ceased publication altogether while *tribute.ca* grew. As technology continues to expand, consumers will seek more innovation and immediacy.<sup>96</sup>

However, this does not mean that print magazines are dead; it simply means that publishers will need to adapt to the Internet and develop a sustainable model to ensure the financial viability of their operations. A sustainable business model for publishers is an ad-supported one, one that allows them to continue offering free content online.

The TEMG's digital brand extension demonstrates the change in the publishing industry as it accepts the Internet as a bona fide publishing medium. It is common for publishers to view their websites as marketing tools to promote their print magazines. However, with the growing numbers of online readers, publishers need to look at online digital publishing and its business model as a legitimately viable option.

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<sup>92</sup> Victor Navasky and Evan Lerner, "Magazines and Their Web Sites: A Columbia Journalism Review Survey and Report" (A survey and special report by Columbia University in March 2010).

<sup>93</sup> Jordan Adler, "Media and Ad Outlook Brighter in Canada than U.S., PwC Report," [online] *Marketing*, 18 June 2010.

<sup>94</sup> "Torstar Cautious About Ad Recovery," [online] *Canadian Press*, 28 July 2010.

<sup>95</sup> Jeef Beer, "Canadian Online Ad Spend Goes Up In Down Year," [online] *Marketing*, 10 August 2010.

<sup>96</sup> Jordan Adler, "Media and Ad Outlook Brighter in Canada than U.S., PwC Report," [online] *Marketing*, 18 June 2010.



In the past, advertisers could not foresee real profits by publishing online. Even today, they question whether or not the Internet is an effective advertising vehicle. But sophisticated website analytical tools, a better understanding of online browsing behaviour, and a more strategic approach to advertising will allow advertisers to take an informed approach to digital advertising. Those who do will become leaders in the industry.

In Advertising Week's discussion session "Digital Publishing in the Age of Engagement", the big question is: Has the Internet failed as a brand medium? From this session, two key themes were repeated: content and engagement.<sup>97</sup> *The Huffington Post* responds that the focus should be on fewer, better quality ads that are integrated with the content.<sup>98</sup> Simply put, advertising should be seamlessly incorporated into the editorial content rather than interrupting the reading experience.

The TEMG's solution is to create a digital brand that reinvents the way content is published online. Tribute.ca publishes content that engages and connects with readers while tying in elements of advertising. Tribute.ca's interactive elements (streaming TV, rating and comments on movies, and the showtimes/theatres search engine) embed elements of advertising that encourage readers to watch new movies. The TEMG also runs contests, which engage readers with the advertisers' products (and as mentioned in part 3, are purely sponsored by the advertiser).

Moving forward, publishers should not sell digital advertisement placements that mimic print advertisements in forms of banners or icons. Instead, advertisements should take advantage of the Internet's features to create relevant interactive experiences that add value to the content. Contests and other interactive elements on tribute.ca are the first steps towards fulfilling this tactic. The next step is for the TEMG to go beyond contest creation packages and develop more ways to creatively embed advertisements into its web content, to encourage readers to interact with it. This area remains to be explored.

The TEMG's future success will depend on how it incorporates technology to stay in touch with its readers. Its print extensions are already crossing over to the digital platform (as downloadable PDF files on tribute.ca). Since the TEMG's business model relies on advertising revenue, it is essential that they attract both an audience and advertisers. To do so, the TEMG must test new forms of content and advertisement delivery methods to engage readers and build brand awareness.

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<sup>97</sup> Jeff Beer, "The Web Has Failed Advertising. Discuss," [online] *Marketing*, 30 September 2010.

<sup>98</sup> Ibid.

With the Internet being a large part of publishing's future, publishers will find themselves leaning toward digital publishing as part of their growth strategy. As the Internet shapes the way readers consume content, publishers will have to evolve as well. The Internet is forcing the magazine publishing industry to satisfy readers' need for free instant access to information at anytime, anywhere, on any device, from smartphones to iPods to computers. Attracting readers will in turn compel advertisers to allocate an online advertising budget. While the future of digital publishing remains uncertain, publishers cannot afford to wait for its outcome. They must act now in order to survive the information revolution.

## APPENDIX 1: EARLY USE OF BRANDING IN MAGAZINES

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### *United States Magazine (1854-58)*

*The United States Magazine uses the American iconography to create a unique identity for itself. The American flag shown on the shield and the woman holding it are nationalistic icons to symbolize the magazine's role in defending the American culture; it is considered an early form of branding.<sup>99</sup>*

Source: "From The Periodical Archives: Magazine Mastheads, Icons and Branding, 1741-1899," *American Periodicals* 14, no. 2 (2004): 264.

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<sup>99</sup> "From The Periodical Archives: Magazine Mastheads, Icons and Branding, 1741-1899," *American Periodicals* 14, no. 2 (2004): 265.

APPENDIX 2: 2010 AD RATES FOR *TRIBUTE*  
AND *TEEN TRIBUTE* FOR A ONE-TIME AD  
PLACEMENT

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	Tribute Gross Rates (\$)	Teen Tribute Gross Rates (\$)
Full Page	19 900	17 720
1/2 Page	13 930	13 820
1/3 Page	9 900	8 860
Banner	5 000	4 000
Inside Front Cover Spread (IFC)	40 250	35 018
Double Page Spread (DPS)	35 000	30 450
Inside Back Cover (IBC)	22 885	20 378
Outside Back Cover (OBC)	24 875	22 150

*This chart shows the current ad rates for both Tribute and Teen Tribute. Teen Tribute ad rates remain the same despite its physical change (smaller publication). Even so, advertising in Tribute is still more expensive. Teen Tribute is able to justify its rates due to the increased circulation.*

Source: "Tribute 2010 Media Kit," *tribute.ca*. 2010. [cited 15 September 2010]. Available from: <<http://www.tribute.ca/mediakit>>.

APPENDIX 3: AMOUNT OF  
ADVERTISEMENTS IN *TEEN TRIBUTE*  
FROM 2008 - 2010

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Amount of advertisements in *Teen Tribute* (Summer 2008, September 2009 and September 2010 issues)

	Summer 2008 (# of ads)	September 2009 (# of ads)	September 2010 (# of ads)
Full Page			1
1/2 Page	1		
1/3 Page			1
Inside Front Cover Spread (IFC)		1	1
Inside Back Cover (IBC)		1	1
Outside Back Cover (OBC)	1		
Total number of pages for advertisements	1.5 out of 16	3 out of 8	4 1/3 out of 12
% advertisements per issue	9.3%	37.5%	36%

*This chart indicates Teen Tribute's increased revenue from 2008 to 2010 from advertisements. In 2009, Teen Tribute merged with Tribute and in doing so Teen Tribute decreased its page count from 16 pages to 8. Despite the smaller publication, the number of advertisements remained the same as compared to Summer 2008's issue. Considering the decreased publication size, the percentage of advertisements per issue increased 28.2%. This percentage is maintained as seen in September 2010's issue of Teen Tribute. With lowered production costs and same ad revenue, Teen Tribute became a sustainable magazine once again.*

*Note: These issues were chosen because they were published around the same time of each year. Summer 2008 issue of Teen Tribute was chosen because of the author could not access a copy of its fall/winter 2008 issue.*

## APPENDIX 4: THE TRANSFORMATION OF TRIBUTE.CA

With the help of the Wayback Machine ([web.archive.org/web](http://web.archive.org/web)), I was able to retrieve old versions of [tribute.ca](http://tribute.ca). There are broken images throughout the following screenshots because the images were not saved onto their server. However, the screenshots still reveal the growth of [tribute.ca](http://tribute.ca) from 2000 – 2010.

The transformation of [tribute.ca](http://tribute.ca) over a span of 10 years indicates new technologies incorporated into the site as it grew, and illustrate the increasing number of advertisements that appeared in the site.

**Tribute.ca**

movie info  
SEARCH showTIMES & theatres  
CONTEST  
Watch TributeTV Now!  
magazines  
teen Kids  
en Primeur e-news  
Top 20/20

**Hannibal**  
NOW PLAYING ON VIDEO

**COMING SOON**  
Sweet November

**NOW PLAYING AT A THEATRE NEAR YOU**  
Saving Silverman  
Valentine  
The Yards

**NORTH AMERICAN BOX OFFICE NEWS**

1	<a href="#">Hannibal</a>	wknd gross \$58.0 million total gross \$58.0 million
2	<a href="#">The Wedding Planner</a>	wknd gross \$7.8 million total gross \$38.0 million
3	<a href="#">Saving Silverman</a>	wknd gross \$7.4 million total gross \$7.4 million

The Grosses are updated every Monday morning.  
Figures provided are in US dollars.

**VIDEOS**  
COMING SOON

Home | Search | Showtimes | Contests | TributeTV | Magazines | News  
Now Playing | Coming Soon | In Production | On Video

Copyright © 2001 Tribute Entertainment Media Group

*Tribute.ca* (December 2001) reveals a basic web layout with limited video streaming content and no advertisements. Digitized versions of print magazines were available.

**Tribute.ca**

- Showtimes
  - By City
  - By Movie
  - By Theatre
- Movie Info
- Trailers
- Tribute TV
- Newsletter
- Star Chat **NEW**
- Magazines
  - Tribute**
  - Brad & Angelina
- Contests
- Top 20
- News
- Studios
- Trivia
- Enprimeur.ca
- Contact Us

wap.tribute.c  
tribute.ca goes wireless

**NOW PLAYING** **COMING SOON** **IN PRODUCTION**  
**ON VIDEO**

**movies**

**FEATURE PRESENTATION**  
**KIDS' PICK**

**NOW PLAYING AT A THEATRE NEAR YOU**

**NORTH AMERICAN BOX OFFICE NEWS**

- The Sum of All Fears**  
last week --  
wknd gross \$31.2 million  
total gross \$31.2 million
- Star Wars: Episode II - Attack of the Clones**  
last week #1  
wknd gross \$20.6 million  
total gross \$232.0 million
- Spider-Man**  
last week #2  
wknd gross \$14.5 million  
total gross \$354.0 million

The Grosses are updated every Monday morning.  
Figures provided are in US dollars. [More](#)

**MOVIE STUDIOS**

**VIDEOS** **COMING SOON**

[Home](#) | [Search](#) | [Showtimes](#) | [Contests](#) | [TributeTV](#) | [News](#)  
[Now Playing](#) | [Coming Soon](#) | [In Production](#) | [On Video](#) | [Wireless](#) | [Affiliates Program](#) **NEW**

*Tribute.ca (September 2005) shows a more uniform and user-friendly navigation menu and the first appearance of an advertisement (though it is promoting Tribute's own product, tribute.ca in WAP, a mobile website). A "Star Chat" section was implemented to provide readers with exclusive celebrity interviews by Tribute staff. This is the first instance of tribute.ca having editorial content created exclusively for publication online.*

**tribute.ca** Kids TRIBUTE

[Showtimes](#)  
[-Improved Search](#)  
[-By City](#)  
[-By Movie](#)  
[-By Theatre](#)  
[Now Playing](#)  
[Search](#)  
[Trailers](#)  
[Tribute TV](#)  
[My Showtimes](#)  
 For any theater  
[click here](#)  
[Star Chat](#)  
[Magazines](#)  
  
[Contests](#)  
[Top 20](#)  
[News](#)  
[Studios](#)  
[Trivia](#)  
[Enprimeur.ca](#)  
[Contact Us](#)  
[Advertise](#)  


**FEATURE PRESENTATION**

**CASANOVA**  
 LEONARDO DICAPRIO  
 HELENA BONHAM CARTER  
 MICHAEL FASSBENDER

**NOW PLAYING** [COMING SOON](#) [IN PRODUCTION](#) [ON VIDEO](#) [more >](#)

**NOW PLAYING** [more >](#)

**EXCLUSIVE INTERVIEWS & TRAILERS** [more >](#)

**ON DVD/VIDEO** [more >](#)

**DVD PICK OF THE WEEK**

**The New World**

**NORTH AMERICAN BOX OFFICE NEWS** [more >](#)

1	When a Stranger Calls	wkd gross \$21.6 million tot gross \$21.6 million
2	Big Momma's House 2	wkd gross \$13.6 million tot gross \$45.7 million
3	Nanny McPhee	wkd gross \$9.8 million tot gross \$26.5 million

**Tribute TV**  
**Tribute TV**  
 now on  
**SUN TV**  
 Saturdays  
 at 6 p.m.  
 & continues on  
 SHOPTV 6 p.m.  
 Monday-Friday  
 6:30 Sat & Sun  
 & everyday at  
**midnight**

**Be the first to catch Movie trailers, celebrity interviews and more...**

[Home](#) | [Search](#) | [Showtimes](#) | [Contests](#) | [TributeTV](#) | [News](#) | [Wireless](#) | [Newsletter](#)  
[Now Playing](#) | [Coming Soon](#) | [In Production](#) | [On Video](#) | [Affiliates Program](#) | [Privacy Policy](#)  
 Copyright © 2006 Tribute Entertainment Media Group

Tribute.ca (February 2006) goes through a logo change to reflect a more modern look and differentiate itself from its print counterpart. The first instance of an external advertiser (Sun TV) is seen here. The site also shows an increased number of both the TEMG and external advertisements (Kids Tribute, Sun TV).



# GEMINI 25

Congratulations to the 2010 Gemini Award winners  
[CLICK HERE FOR THE COMPLETE WINNERS LIST](#)

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tribute.ca

Now Playing

Coming Soon

Movie Tickets

Mobile | Text Size: S M L | Contact Us

---

Movie Trailers

On DVD

Movie App

[SIGN UP FOR click here](#)

---

SEARCH

---

SHOWTIMES

- [Search Showtimes](#)
- [Search By City](#)
- [Search By Theatre](#)
- [Search By Movie](#)

---

NOW PLAYING

---

Contests

---

Tribute Magazines

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- [Home](#)
- [Movie Trailers](#)
- [Star Interviews](#)
- [Features](#)
- [Top 20](#)
- [Celebrity News](#)
- [Studios](#)
- [Trivia](#)
- [Enprimeur.ca](#)
- [On DVD](#)
- [Box Office](#)
- [Problems/Ideas](#)
- [FAQ](#)
- [Bookmark Page](#)
- [Follow us on](#)

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2010 GEMINI 25 AWARDS

Now Playing [view all...](#)

Harry Potter and the Deathly Hallows: Part 1

Part 1 begins as Harry, Ron and Hermione set out on their perilous mission to track down and destroy the secret to Voldemort's immortality... [more](#)

★ ★ ★ ★ ★  
432 votes  
4.19 user rating

RUSSELL CROWE

The Next Three Days

★ ★ ★ ★ ★  
68 votes  
3.93 user rating

"What's the story?"

Morning Glory

★ ★ ★ ★ ★  
156 votes  
3.95 user rating

MONSTERS

Monsters

★ ★ ★ ★ ★  
146 votes  
2.76 user rating

Star Interviews [view all...](#)

Harry Potter and the Deathly Hallows: Part 1

[Daniel Radcliffe](#)

[Rupert Grint](#)

[Emma Watson](#)

[Ralph Fiennes](#)

[Jason Isaacs & Tom Felton](#)

The Next Three Days

Elizabeth Banks

Tangled

[Mandy Moore & Zachary Levi](#)

[Donna Murphy](#)

[Byron Howard & Nathan Greno](#)

Celebrity News & Gossip [view all...](#)

- Escort to file charges against Charlie Sheen
- Lindsay Lohan dumped from porn star biopic
- Harry Potter creates magic at the box office
- Justin Bieber wins big at the AMAs
- First pics from the set of Breaking Dawn
- DeGeneres refuses to be interviewed by men
- Gwyneth Paltrow's Glee appearance critiqued
- Anne Hathaway throws fit at restaurant

Fantasia Is... Legacy

4-Disc Blu-ray™ Combo Pack  
November 30

Special Features

TRON

EXCLUSIVE INTERVIEW WITH OLIVIA WILDE

Movie Microsites [view all...](#)

- TRON: Legacy
- Easy A
- Eat Pray Love
- Sex and the City 2

Tribute Features [view all...](#)

- Harry Potter behind the scenes
- Secretariat: Taking the Lead
- The Facebook Story
- Julia Roberts' Delicious Journey

Enter and you could WIN advance passes to see

---

ANGELINA JOLIE JOHNNY DEPP

THE TOURIST

---

IN THEATRES DECEMBER 10<sup>TH</sup>

Passes will be awarded to the following markets: Calgary, Edmonton, Montreal, Ottawa, Toronto, Vancouver, and Winnipeg

*This is Tribute.ca's (November 2010) current layout. This layout was first implemented in 2008. There are more instances of non-Tribute advertisements (2010 Gemini awards, Fantasia blu-ray ad, and The Tourist ad) as well as a sign of social marketing initiative with the appearance of a Twitter "follow" button in the navigation menu.*

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