

**The Events Model:
How Industry-Specific Award Events
Benefit Magazines**

by

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Project Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Publishing

in the

Publishing Program

Faculty of Communications, Art, and Technology

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SIMON FRASER UNIVERSITY

Fall 2015

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Abstract

The purpose of this report is to explore the effectiveness of magazine award events and to recommend improvements that will propel such media events to impact the publishing landscape on a greater level. This paper uses *Western Living's* Designers of the Year and *Vancouver* magazine's Restaurant Awards as case studies to support the concept that award events are a clever and dependable source of non-traditional revenue, free marketing, and proprietary editorial content for such publications. It also critically analyzes the impact that each department—editorial, marketing, and sales—has on planning, executing, and promoting these events in terms of editorial vision, marketing and PR impact, and sales strategy associated with such events. Finally, this paper offers suggestions and recommendations for how award events could be utilized and monetized further.

Keywords: magazine publishing, magazine events, event marketing, industry events, sponsored events, multi-platform publications.

Acknowledgements

First, I'd like to thank my senior supervisor John Maxwell for his guidance as both a professor and a supervisor, and for lighting the fire in the final stretch. To my supervisor and colleague Shannon Emmerson, thanks so much for inspiring me throughout the entirety of the MPub program, and continuing to do so every day. To my industry supervisor Anicka Quin, thanks for inviting me onto the *Western Living* team and offering valuable insights throughout my time writing. To Dale McCarthy, thank you for answering every single question I asked. To Gabrielle Narsted, I'm so grateful to you for your help and positivity. I couldn't have written this report without any of you.

To my fantastic friends and family, thanks for listening to my endless chatter (about this project report and everything else). Cayley, thanks for talking me through every tiny struggle throughout this process. Mom, for inspiring my love of education and supporting me in every single way, I am so grateful. Dad, thanks for encouraging and motivating me to "get it done." Jacob, I really appreciate your genuine excitement for my life. And to Caitlin, thanks for your humour and encouragement; you probably make me too confident in my abilities but I love you for it.

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Introduction

Where budgets are tight and profit margins are slim, innovation has always been necessary to maintain the publishing industry. Today, more than ever, publishers must be agile with the platforms through which readers and advertisers are reached. Publishers must strive to diversify their presence in order to compete with all other players in the world of content—brands, marketers, bloggers, and social media personalities to name a few. During my internship at both *Western Living* and *Vancouver* magazine, I learned first-hand how these publications differentiate themselves from their competitors and how they reach their desired audiences. Through my joint role as Online Intern and Marketing Intern for both magazines, I was exposed to the editorial and marketing planning for events, and witnessed the benefits and impact of the events model daily. Interestingly, it's not only through digital platforms that these magazines differentiate themselves from competitors, but through in-person interactions. In an increasingly digital world, *Western Living* and *Vancouver* prioritize face-to-face engagement, and use award events as one of the major platforms through which they expand their brand, develop their audience, sell their advertisements and create their editorial content.

Print editorial, digital editorial, social media, marketing, audience development, sponsorships, and advertising sales are all impacted and driven by the events, and in turn, each of these departments directly impacts and drives the events as well. This report thoroughly analyzes the tactics used by *Western Living* and *Vancouver* to produce their respective annual award events, Designer of the Year and Restaurant Awards, and considers the impact and value of these events on their editorial, marketing, and sales departments. This report also considers the impact of such events on each magazine's business as a whole, and provides recommendations on how to further capitalize on the original, proprietary content produced by the award events.

This chapter will provide necessary background to understand the current events model at *Western Living* and *Vancouver*, including the evolution of events from a marketing tool to an overarching model, the different types of events in use

today and why award events have been so successful, the impact of controlled circulation on the events model, and the natural opposition that exists between sales and editorial.

The evolution of events

Perhaps in the past, awards and events were produced specifically within the scope of a marketing event. Today, however, as the monetization of magazines is hindered by diminishing print sales and growth in digital audiences, the importance of events extends beyond the marketing department. Currently, “digital revenue is not growing at a fast enough pace to overcome declining print sales,” and therefore publications have been striving to find another way to monetize their products.¹ “While publishers struggle to mine revenue from their core print operations, their events businesses are starting to look like a comparative gold rush” because of the multi-platform potential of event sponsorship.² In an increasingly digital industry, events allow magazines to reach out to readers and advertisers in new and innovative ways. “These events do what magazines have always done—deliver stories and marketing messages to a specific audience—but they also show how publishers are experimenting with different platforms and business models.”³

Different types of events

The events of *Western Living* and *Vancouver* exist on several different levels. Client events, or sponsored events as they are sometimes called, are those that are sponsored by a particular client of the magazine. An example of this is the Brian Jessel M Power Speaker Series. This event is funded and hosted by the client, Brian Jessel BMW, and provides increased brand awareness for the dealership, while *Vancouver* magazine coordinates the guestlist, moderator, panelists,

¹ Michael Sebastian, “Digital Growth to Prop Up Magazine Revenue Amid Print Losses, PwC Forecasts,” *Ad Age*, June 3, 2014. <http://adage.com/article/media/digital-growth-hold-magazine-revenue-flat-pwc-forecasts/293502/>.

² Nat Ives, “Events businesses are paying off for publishers,” *Advertising Age*, May 3, 2012. <http://adage.com/article/media/events-businesses-paying-publishers/233072/>.

³ Chad Kaydo, “How Magazines Are Rethinking Their Events,” *Biz Bash*, June 12, 2014. <http://www.bizbash.com/how-magazines-are-rethinking-their-events/new-york/story/28691/>.

discussion topics, food, beer, and wine sponsors, and promotes the event. The magazine gains brand association with Brian Jessel, has editors in attendance to mingle with attendees, and receives revenue from the event. *Vancouver* has hosted seven client events throughout 2015, and plans to negotiate more in the future.

External events are sponsored by *Western Living* and *Vancouver*. These events require minimal involvement from the sponsoring publication because they are likely paid for with contra. For example, the magazine promotes the event in print, online, and in social media to increase publicity and awareness, and likely provides copies of the magazine for gift bags. In exchange, the magazine logo is featured prominently at the event and on signage and websites. Such events purely provide brand awareness and promotion of the magazine itself. There were fifty-eight external events throughout 2015 between *Western Living* and *Vancouver*.

Internal events are organized, coordinated, and hosted by the publication, and are branded as an extension of said publication. Examples of these events are *Vancouver's* Restaurant Awards (RA) and *Western Living's* Designers of the Year (DOTY), each of which is the biggest event of the year for its respective publication.

Internal events will be the focus of this paper due to the overarching impact they place on each department within the magazines. Where external and client events greatly benefit the sales and marketing departments, internal events offer equal benefits and opportunities for the sales, marketing, and editorial departments. Further, internal events provide the platform for the various magazine departments to develop and evolve their work on a greater scale than any other event allows. While *Western Living* focuses on DOTY on an annual basis, *Vancouver* hosts 4 other annual internal events in addition to RA, which help extend the magazine into other niche industries throughout the calendar year.⁴

Award events today

According to Publisher and General Manager Tom Gierasimczuk, events provide *Western Living* and *Vancouver* with “a beautiful little solution” for the problem of

⁴ See Part Two for more information on industry infiltration.

monetization of magazines.⁵ Not only do events provide ad sales, sponsorships, and partnership opportunities, they also provide the magazine with “proprietary and authoritative editorial content” and “massive brand exposure.” Such editorial content and brand exposure extends beyond the one-day event and one-month issue. There is coverage and content “before, during, and after the event,” there are weeks of promotion leading up to the event, extensive coverage during the live event, and follow-up coverage in the weeks after. In the case of RA, for example, there is coverage through both *Vancouver* editorial channels and also through attendees, nominees, winners, and judges. The magazine also receives brand exposure by having its logo displayed in every winning restaurant in the city, which has been as many as 150 winning restaurants per year (gold, silver, and bronze in nearly fifty categories). An event such as *Western Living*’s DOTY has similar reach, but within a niche market—the Western Canadian design industry—while RA is targeted at both Vancouverites that go to restaurants and those within the hospitality industry.⁶

In effect, both *Western Living* and *Vancouver* have found that award events provide unique sales opportunities. Rather than offer a “your ad here” approach, these award events create a “side business” beyond advertising that increases revenue and brand value.⁷ Further, RA and DOTY have become brands in themselves, both to their respective industries and to their readers.

Controlled circulation & its impact on the events model

For publications that depend largely on controlled circulation for distribution, events provide an important opportunity for readers and clients alike to get their hands on a copy of the magazine. When a thousand attendees depart the DOTY event with a copy of the coveted September issue, it ensures significant distribution. The same goes for the approximate seven hundred annual RA attendees. Since newsstand presence is inconsequential for both publications,

⁵ Tom Gierasimczuk, interview by Taryn Hardes, personal interview, Vancouver, July 15, 2015.

⁶ Ibid.

⁷ Ibid.

major circulation acquired from events provides sales representatives with higher readership numbers that help with ad sales.

Often, special interest publications have an advertising advantage over general publications because readers are already segmented into a niche audience.⁸ In the case of *Western Living*'s controlled circulation to high-earning postal codes in Western Canada and distribution through select retailers, there are two specific audience segments: the well-off readers who receive the magazine at their homes, and the Western Canadian design community to which DOTY caters. The DOTY events provide the magazine with an opportunity to strengthen relationships with clients—such as retailers who may stock the magazine in their storefront—and expand their readership, while creating authoritative and proprietary content that is interesting and relevant to the controlled-circulation audience.

For *Vancouver*, readership is much more generalized. Of course, through its controlled circulation in Vancouver's high-income postal codes, there is a certain status and education level that is expected of the audience, but there isn't a specific niche for interest. Throughout its editorial calendar, the content focuses on a variety of topics, from shopping, wine, and beer, to business, politics, events, and housing. Therefore, RA and other internal events hosted by *Vancouver* provide the magazine with an opportunity to reach a very specialized and interest-focused audience. Though it is not guaranteed that members of the restaurant industry will become dedicated *Vancouver* readers through their exposure to the yearly event, the focused distribution of the magazine helps the brand gain access to this industry on an annual basis.⁹

The differing priorities of magazine departments

At *Western Living* and *Vancouver*, like most other publications, there is a marked difference in perspective and priority between departments. This difference comes from each being motivated by different goals. Editorial teams strive for a qualitative goal—to create the most beautiful, authoritative, desirable, and

⁸ Jack Bernstein, "Editorial as Space Selling Strategy," in *Small Magazine Advertising: Essentials for Publishers and Sales Representatives*, (Magazines Canada, 2006), 12.

⁹ See Part Two for more about industry infiltration.

editorially aligned content possible, with integrity of publication usually at the highest priority. Marketing teams work towards building the reputation and reach of the publication as a whole. Sales teams strive to sell advertisements and sponsorships, usually regardless of what this means for editorial integrity. Here is the crux of the issue: each department depends on the other for the organization to proceed, but each may have a different perspective of how exactly the publication should progress.

This paper will explore the dynamic between editorial, marketing, and sales departments in their pursuit for award event success, and will analyze the effectiveness of the events model for each department. For example, while Publisher and General Manager Tom Gierasimczuk adamantly declares the purpose of events is revenue, *Western Living* Editor-in-Chief Anicka Quin emphasizes the importance of the editorial integrity of the awards, and Business Development Manager Dale McCarthy stresses the effectiveness of the events in building brand recognition for the magazine. Perhaps Gierasimczuk is precisely correct when he calls award events “a neat little package that checks all the boxes,” as each department receives significant benefits from the production of such events.¹⁰ However, due to the different motivations of each department, it is nearly impossible for all three departments to be fully satisfied by an event. Despite this, the award events at *Western Living* and *Vancouver* allow the magazine departments to come together as a team. Therefore, the dynamic between departments and the negotiations that take place throughout the planning and execution of DOTY and RA are both fascinating and worthy of analysis.

The differing priorities of a magazine’s departments will cue the organization of this paper. In Part One, award events are analyzed as marketing and public relations tools. This analysis also includes consideration of the value of in-person interaction, how events can serve as advertisements, and how such award events are executed in terms of planning and budget. In Part Two, digital metrics from social media and web publishing are used to identify the audience development benefits of RA and DOTY. In Part Three, award events are identified

¹⁰ Gierasimczuk, personal interview.

as independent editorial verticals from a multi-platform perspective, and finally, Part Four will identify the effectiveness of award events as both sales tools and independent revenue sources.

Part One: Award Events as Marketing and Public Relations

Magazine marketing faces many barriers to success, the greatest of which is budget. The allocation of budget dollars into marketing efforts—a given for major brands and corporations—tends to fall into the category of “nice-to-have” rather than necessary for magazine publishers. Using editorial content as marketing and public relations (PR) material is often how *Western Living* and *Vancouver* cut back costs, especially in today’s digital world where content marketing is so prevalent. For example, viral content serves to publicize the brand as a whole, like *Paper Magazine*’s “Break the Internet” campaign with Kim Kardashian in October, 2014, which put the little-known indie publication onto the map. Likewise, *Western Living* and *Vancouver* magazine’s award events function as both editorial content and marketing material.

The power of celebrity features—a sure-fire editorial technique for building publicity and awareness to many magazines—is also a contributing force behind the marketing of *Western Living* and *Vancouver*. But rather than featuring a single famous face to foster attention for an issue, or for the brand, they use award events to *create* celebrities of their award honourees, often alongside an established celebrity figure like *Vancouver*’s 2015 Chef of the Year, Vikram Vij, or all-star DOTY judge Kelly Deck. Then, they use the power of community engagement by bringing together the honourees and judges to celebrate their successes at an exclusive, invite-only event, which produces press coverage and broader conversations between winners, attendees, judges, and readers. This chapter will discuss how celebrity- and community-driven DOTY and RA editorial provide strong marketing and PR to their respective magazines.

The social value of live events

Live events connect every type of participant in a magazine publication—the publisher, the advertiser, the local community, and the reader—in a unique way. For example, “live events offer advertisers the opportunity for personal interaction

with the participants attending the event” and also “allow publishers to deliver product samples and brand experiences directly to consumers.”¹¹ Gierasimczuk too, stresses the importance of the live interaction versus mediated interactions: “[events] get people to unplug and spend time with your publication—they get someone in a room to pay attention to what you’re doing. There’s a novelty of a live event because our world is increasingly digital.”¹² Further, “even as technology transforms live events, the core strength of gathering people in one place is the power that comes from sharing an experience, meeting people with some common interest, and feeling part of a larger group.”¹³

The idea that live events foster strong communities is key—in order for a publisher to produce strong content through events, they need to “help attendees become a temporary community with a shared experience.”¹⁴ The dual event nature of DOTY (hosting one event in Vancouver and one in Calgary) is particularly useful for bringing communities together temporarily—it provides rare and valuable face time for the Vancouver-based *Western Living* team to engage with their Albertan readers, designers, and advertisers. In the past, “the events used to be parties, but now it’s more a celebration with the right people,” meaning the events include influencers and clients that will potentially spend on advertising and sponsorships.¹⁵ From an editorial perspective, the event is “a party for the winners, a celebration of their hard work and achievement.”¹⁶ From a marketing perspective, the publication acquires visibility through the success of award honourees. The celebration of winners fulfills the requirement of creating a temporary community, but more than that, it is clear through the success of both DOTY and RA that appreciation is desired by people within these communities, and therefore a positive personal relationship with winners is easily fostered if

¹¹ Gwen Dunant, “Creating Advertising Opportunities: Special Sections, Promotions and Value-Added Packages,” in *Small Magazine Advertising: Essentials for Publishers and Sales Representatives*, (Magazines Canada, 2006), 72.

¹² Gierasimczuk, personal interview.

¹³ Chad Kaydo, “The 3 Cs of Events in 2014,” *Biz Bash*, May 14, 2014.

¹⁴ <http://www.bizbash.com/the-3-cs-of-events-in-2014-content-community-and-collaboration/new-york/story/28487#.VgtE8Y9Viko>.

¹⁵ Ibid.

¹⁶ Dale McCarthy, interview by Taryn Hardes, personal interview, Vancouver, July 15, 2015.

¹⁷ Anicka Quin, interview by Taryn Hardes, personal interview, Vancouver, July 16, 2015.

attention is paid to them through a live event.¹⁷ At DOTY 2015, it was apparent throughout the room that individuals were proud of and excited for the honourees, and since all attendees are involved in the greater Western Canadian design community, it created a friendly and inviting atmosphere that was social and inclusive.

Events as public relations

The essence of PR for a magazine is to “find ways to make the magazine newsworthy so that it is covered as a news event.”¹⁸ The editorial content serves as a press release (and in some cases an additional press release is also utilized) to emphasize the newsworthy topic.¹⁹ Among the endless options are radio coverage, television appearances, media coverage, and of course, the events themselves. The fantastic thing about both DOTY and especially RA is that the awards themselves are newsworthy, and a vast amount of work in the marketing department is dedicated to creating even more buzz around the event that can be promoted throughout the city, and in the case of DOTY, Western Canada.

For example, *Western Living* has an ongoing partnership with *Breakfast Television Vancouver* to feature Associate Editor Stacey McLachlan on a regular basis to promote the magazine. *Breakfast Television* promoted DOTY 2015 by having Editor-in-Chief Anicka Quin as a guest on the show to discuss the awards. Host Jody Vance interviewed Quin about the event, the winners, the magazine, and the publication’s redesign, and provided her services as the host at DOTY. CBC provided similar services, including a host and publicity, for RA 2015. These kinds of press relationships provide further PR opportunities and “jazz up the events,” says McCarthy.²⁰ “Having a recognizable celebrity emcee helps the event feel bigger than the magazine,” and a sponsorship contributes significantly

¹⁷ Ibid.

¹⁸ Sammye Johnson and Patricia Prijatel, *The Magazine from Cover to Cover* (New York: Oxford University Press, 2013), 188.

¹⁹ Ibid.

²⁰ McCarthy, personal interview.

towards making budget.²¹ “The CBC sponsorship at RA saved us three thousand dollars in host fees alone,” says McCarthy.²²

A unique feature of RA is that *Vancouver* places an embargo on the issue until after the awards are presented, which means that unlike a non-embargoed issue where winners would be announced digitally, the news of the winners breaks during the actual award event. As the only embargoed *Vancouver* issue of the year, the announcement of the RA honourees holds a certain level of buzz and increases the value of social media and post-promotion compared to other *Vancouver* events. By keeping the winners secret in the weeks leading up to the event, *Vancouver* ensures that attendees are the first to hear the winners, which creates an aura of exclusivity surrounding the event. Further, the news creates urgency and timeliness on the date of release, boosting hype and increasing the potential for Vancouverites to interact with the content. McCarthy says RA is “the Oscars of the restaurant industry in Vancouver,” meaning everyone within the industry is anxious to attend.²³ The exclusivity of the event combined with the anticipation of the awards reveal results in publicity that PR representatives strive for—and that publicity occurs organically through the production of the event. As a result, the awards create news out of an issue in a way that is unparalleled throughout the rest of the magazines’ editorial calendars.

Public relations through cross-promotion

Events such as RA and DOTY provide PR for the magazines through their engagement with specific regional and industrial communities. Part of that PR is provided by cross-promotion through other brands, events, and organizations. Cross-promotion is the act of utilizing a like-minded event or organization to further promote the goals and content of your own event. Usually this is done free of charge through the mutual understanding that both parties will benefit due to the specificity of the shared target demographic between the two events or organizations. “Cross-promotion of media is key” because it extends the life and

²¹ Ibid.

²² Ibid.

²³ Ibid.

value of the event, and accesses more individuals within the given industry of the event without costing the magazine any money.²⁴ In the case of DOTY, *Western Living* has partnered with several events and organizations to promote the awards in recent years, such as Dinner by Design, the Modern Home Tour, and IDSWest, a home and design conference held annually in Vancouver. Each of these supplementary events works in conjunction with DOTY to further promote the editorial vision of the awards—to celebrate talent in the Western Canadian design industry—and to build sponsor and advertiser relationships, which is crucial for *Western Living* sales representatives. Cross-promotion through events such as these expands the audience for DOTY and helps promote the event to the exact niche community that it targets.

Another way that DOTY was promoted in 2015 was through *Western Living*'s recent redesign. The print issue underwent a major redesign just in time for the publication of the DOTY 2015 issue.²⁵ It's worth noting that the combination of DOTY and the redesign also allowed a joint promotion of the issue. The annual DOTY issue regularly reaches the highest number of readers, and therefore the new design was launched to the largest possible readership. The redesign also caught the attention of publishing media like *Marketing Magazine* and *Magazines Canada*, thereby expanding the presence of the DOTY issue and helping to distribute *Western Living*'s new look and logo within the publishing industry—another niche audience that is valuable to *Western Living*.

Vancouver, too, launched a redesign in conjunction with its main event this year to provide cross-promotion. However, in this case, it was the freshly designed and newly responsive website, *vanmag.com*, that was released. The new website includes a Restaurant Awards sub-category as well as a “Restaurant Finder” that allows users to search by genre, neighbourhood, price range, and anything else to find both editorial and sponsored content related to Vancouver's best eateries. On April 21, 2015 (the day of RA and also the website launch), *vanmag.com* received more than 5,100 sessions. The events' dual promotional opportunities were clever

²⁴ Ibid.

²⁵ See Part Three for more information on the *Western Living* redesign.

and effective—*Vancouver* used the publication’s biggest and most newsworthy event to catapult the new website into the forefront of the city’s minds. Though the website itself wasn’t covered majorly in the media, the timing still ensured that about 4,500 users hit the new and improved website on the first day and enjoyed the new digital property throughout their engagement with the awards coverage. The surge in traffic was inevitable and expected, so the team at *Vancouver* smartly conceptualized a way to further capitalize on the popularity of the event and awards, and used it to promote their new digital presence.

Events as advertising

According to Business Development Manager Dale McCarthy, the PR received by the magazines for both DOTY and RA can provide visibility to the brands in lieu of paid advertisements.²⁶ As the magazines have no advertising budget, McCarthy says the exposure provided by DOTY and RA essentially replaces that which would be achieved by spending a formal advertising budget on digital or print ads.²⁷ Such ads would likely seek to increase exposure of the brand, develop the audience, and increase the authority of the brand. For example, it’s common to see product placement and sponsored posts on social networks where brands and organizations pay personalities, influencers, and publications to promote their products or services. Where some brands may pay a for an “@” mention or social promotion on Twitter and Instagram, *Western Living* and *Vancouver* get this sort of promotion for free by hosting these events. Further, the majority of social posts regarding both DOTY and RA come from attendees—a group of invitees that are hand-picked to attend the event based on their contribution to the given industry and their authority on the topic of the event.²⁸

DOTY and RA have become standalone brand extensions of their respective magazines, but they also legitimize the authority of the magazine’s regular content and create a level of trust between the readers and the publication. Further, “advertising is about repetition,” so the sheer number of events that are

²⁶ McCarthy, personal interview.

²⁷ Ibid.

²⁸ See Part Two for more about social media metrics.

sponsored or produced by *Western Living* and *Vancouver* results in aggressive exposure of the brands throughout the year to potential readers and advertisers.²⁹

Event execution & budget

It's worth noting that in addition to there being no budget for marketing, PR, or advertising, there is also currently no budget at *Western Living* and *Vancouver* for event execution. There is a team of marketing associates that work to execute each of the internal events (and liaise with partners for the external and client events) but there is no budget for the actual hard costs of venue, decor, rentals, audiovisual, entertainment, awards, and catering. Business Development Manager Dale McCarthy says the profits from the event pay for upfront costs.³⁰ For this reason, it is absolutely essential that the costs of an event are minimized as much as possible.

Some event essentials are of course provided through sponsorships.³¹ Others are paid for with cash, which comes from the event's sponsorship profits. In the case of DOTY and RA, the marketing department is often able to negotiate a special deal or discount with vendors by leveraging the brand value of the events and the recognition the vendors will gain by hosting, appearing at, or servicing at the event, which assists with the event's overall costs.

However, the rest of the essentials are negotiated through contra agreements. This is a very important aspect of the event execution and the event budget at both *Western Living* and *Vancouver*. The use of contra was established when McCarthy joined the team as a way to stretch funding and help balance the budget of the event. Contra agreements at either publication are treated as in-kind exchanges between the publication and the vendor. Rather than pay the vendor with money, the vendor is awarded a credit towards magazine advertising. This is a significant benefit to the marketing department because it lessens the dollar amount needed for execution of the event. Plus, when the contra is redeemed for an ad in either magazine, the contra balance applies to the full list price of the

²⁹ McCarthy, personal interview.

³⁰ Ibid.

³¹ See Part Four for more about event sponsorships.

advertisement or sponsorship package, not the often-negotiated discounted price, which typically in magazine publishing can reduce the price by 25 to 50%.³² This means though there is a loss in ad sales for the issue, that loss is less money than the actual noted price of the ad space, which lessens the impact of the loss.

Though majorly beneficial to the marketing department, a contra agreement has both positive and negative impacts on the magazine as a whole. The use of contra towards the cost of an advertisement causes a loss in the overall sale of that issue's advertising, meaning it essentially "costs" the publication money because it isn't paid the full amount in cash. As the economics of magazine publishing depends entirely on advertising revenue, including the number of editorial pages allowed in a given issue, this loss results in a cost to the magazine for the printing of that issue. Therefore, while contra agreements are a favourite of the marketing department, they are not highly regarded by the ad sales team and those responsible for print budgets.³³

Though events such as DOTY and RA are often referred to within the scope of "event marketing," the marketing and PR benefits of DOTY and RA are just one aspect of the over-arching events model. Award events are equally beneficial to editorial and sales as they are to marketing. The following chapters will discuss the impact and benefit of the events model on all other elements of *Western Living* and *Vancouver*.

³² McCarthy, personal interview.

³³ Ibid.

Part Two: Award Events as Audience Development

It is obvious from an outside perspective that award events such as DOTY and RA must work to further develop the magazines' audiences. Each time an individual is recognized by the magazine, a new relationship is built. Familiarity with the brand extends further into the given industry (in these cases, the Western Canadian design community and Vancouver's restaurant community), and existing relationships strengthen. "Because of their focus on niche audiences, magazines have always excelled at building a sense of community among a group of readers," and live events allow both publications to further focus their niche.³⁴ Along with such relationships, the authority of the publication also increases. Each year's DOTY or RA reaches a vast group of specific individuals—nominees, judges, sponsors, clients, and potential clients that engage with the brand. However, this type of industry relationship can be difficult to measure due to its qualitative impact and the emotional element of award events. Therefore, the following chapter will analyze web and social media metrics surrounding the events in order to flesh out the scope of the events from an audience development perspective.

Though sometimes considered an element of marketing, this chapter will thoroughly discuss audience development as an independent stream within the events model. It will discuss the expansion of readership, the use of social media as a form of audience development, and the importance of industry infiltration within the events model.

The value of live events for audience development

The live nature of DOTY and RA provide valuable audience development for both *Western Living* and *Vancouver*. This becomes clear by observing the atmosphere of the events themselves. At DOTY 2015, the acceptance speeches of winning designers were littered with a genuine sense of gratefulness and thankfulness to

³⁴ Johnson and Prijatel, *The Magazine from Cover to Cover*, 30.

Western Living, which indicates a strong loyalty to the brand. And, where some winners had had a previous relationship with the brand—a relationship that was strengthened again by the honour they had received—there were other winners who had had little to no association with the magazine prior to being honoured. Such honourees are introduced to the publication through the awards, and therefore signify new relationships for the publication. Such award events build loyal consumer relationships quickly because an emotional connection or bond is created between attendees and the respective publication.

Furthermore, at both events, the award winners were truly honoured to be selected by the publications, which indicates that each magazine is both beloved and authoritative within the given industries. At DOTY 2015, Editor-in-Chief Anicka Quin’s prominence as the face of *Western Living* was obvious as she congratulated the winners and posed with them for photos. It’s Quin that holds the honour of personally calling and congratulating the winning designers each year, adding to the personal relationship between the editorial team and the winners, and personifying the brand allegiance that readers and designers hold for the *Western Living* brand.

Building personal connections with print audiences is especially important because, unlike digital publishing, print does not often garner live, ongoing conversations between the editor and the reader. Though a given editorial story may inspire many conversations, print does not capture that information. Therefore, print is inherently less conversational than digital publishing, which have comments sections and response platforms that foster a dialogue between the editor and the reader. Since customer communication is so important to audience development, live events like RA and DOTY offer the perfect bridge to engage with potential print audiences, but also serve to develop remote digital audiences as well.

Social media event coverage as audience development

Until 2013, *Western Living* and *Vancouver* social media channels were exclusively used to promote editorial content. Although today social channels remain largely focused on supporting the magazines’ editorial visions and developing stand-alone

digital channels that allow readers to interact with the brand, the magazines' social channels are also used for event promotion such as RA and DOTY. The fact that social promotion of the events only started a few years ago may be surprising to some, but this development is a relevant example of the way in which editorial, sales, and marketing departments were traditionally isolated from one another, and how, in the digital world, these bodies tend to merge. Therefore, categorizing social media event coverage as either editorial or marketing copy can be difficult. For example, the DOTY event is organized, coordinated, and managed by the marketing department, while they work closely with editorial and sales. But the editorial spread of DOTY is driven by the editorial team, led by Editor-in-Chief Anicka Quin, and so greatly influences the event's content. In fact, DOTY was originally conceptualized as a combination of editorial content and a marketing event by former Editor-in-Chief Charlene Rooke. Regardless of whether or not promotion of DOTY and RA is driven by editorial or marketing, it is clear that *Western Living* and *Vancouver's* current social media promotion of their award events provides exposure for the brand and the event, and is therefore expanding the reach of the publication and further developing the audience.

Table 1: Designers of the Year 2015 publication schedule

Date	Announcement/Event
03/18/15	Judges are announced via website & social media
07/07/15	Finalists are announced via website & social media
08/24/15	Winners & Ones to Watch are announced via website, social media, & September issue (both digitally and in print)
09/17/15	DOTY Vancouver
10/01/15	DOTY Calgary

Designers of the Year 2015 web and social metrics

To extend the reach and value of DOTY editorial content, there is a six-month span of coverage. It begins with the announcement of the all-star judges in March. Then, a finalist post is published in July to build buzz and excitement about the

event and the awards. This was added in 2012 because Quin realized there was significant excitement for honourees just to be shortlisted.³⁵ The 2015 finalist announcement was indeed a driver of web traffic, though perhaps not an overly significant one. On the day of its publication, the finalists list was the top performing page of the day and accounted for 22% of the day's traffic. On the second day, it accounted for 25%. However, beyond the second day, it didn't provide much traffic or engagement on *Western Living's* digital platforms, but as the announcement itself encourages more relationships between individuals and the publication, it is a worthwhile post to publish.

The winners list, however, is another story. Throughout the first week following the winners announcement, DOTY web pages accounted for an amazing 33% of the week's traffic, and in regard to sources, social media accounted for the largest segment of traffic to DOTY content, which supports the idea that social media is a significant driver of traffic for magazines. Of the 4,000 views DOTY web articles received during the first week after publication, over half came from Facebook. Interestingly enough, however, only a tiny fraction of those came from *Western Living's* Facebook account. The rest, presumably, came from DOTY winners and other community members who shared the results with their friends and followers, which only emphasizes the value of the socially active and digitally savvy design community with which *Western Living* is aligned. Fifteen percent of the traffic came through Google searches, and another 5% came from the *WL Daily* newsletter, *Western Living's* subscription based e-newsletter, which boasts 7,700 subscribers. This statistic on the *WL Daily* is worth noting as well—generally a click-through rate of 1.5% is considered successful, and *Western Living* saw nearly 3% click-through on the DOTY content, indicating the value of the event coverage for readers and subscribers.

³⁵ Quin, personal interview.

Table 2: Western Living Designers of the Year 2015 Twitter promotion

Date	Tweet	Impressions	Engagements	Engagement Rate
09/16/15	#VIDEO Our Editor-in-Chief talks Designers of the Year + the work that got them recognized w/@jodyvance @BT_Vancouver ow.ly/SiFp2	548	18	3.3%
09/17/15	We're kicking off #WesternLivingDesignWeek with Designers of the Year awards tonight! Full list of events here: ow.ly/Sj6oe	549	10	1.8%
09/17/15	"Our goal was to make you feel guilty about recycling this." — publisher @Gierasimczuk on our new redesigned look at #doty2015.	901	21	2.3%
09/17/15	#sholtodesignstudio accepts his Furniture Designer of the Year Award. His work wowed our... instagram.com/p/7waNnspRTL/	513	17	3.3%
09/17/15	Great photo from last night's #DOTY2015—congrats again to the award winners! http://twitter.com/marianneamodi/status/644922162172821504 ...	369	9	2.4%
09/17/15	What a night! Your photos from last night's Designers of the Year Awards! ow.ly/Sp9fJ #DOTY2015 pic.twitter.com/rCbWbfjQiQ	418	23	5.5%
09/23/15	VIDEO: First seen at our #DOTY2015 awards—Designers of the Year talk mindful design ow.ly/SAeG5 pic.twitter.com/UHAM69nfGz	398	5	1.3%
10/06/15	#ICYMI Here are all the pics from our big Designers of the Year 2015 awards party! ow.ly/T3b4k #DOTY2015 pic.twitter.com/2GMI7UHkyr	285	11	3.9%
Averages	--	549	14.25	2.975%

Although the majority of social media-sourced web traffic comes from accounts beyond *Western Living*'s own social media accounts, the existence of the accounts is still valuable. This value comes from having an editorially-driven presence on each platform that encourages followers, which contributes towards the magazine's multi-platform audience. For example, *Western Living*'s Instagram channel drives no traffic to the magazine's website, but still contributes towards audience development. The value of the channel is found within the community it creates—a passionate and highly engaged audience that revels in the beautiful photos of homes, food, and travel destinations that *Western Living* offers.

Further, unlike *Vancouver*'s aggressive live-tweet strategy (which will be discussed later in this chapter), *Western Living*'s social media coverage of DOTY is very minimal, with only two Facebook posts and eight tweets published in directly correlation to the event. The reach of two DOTY posts on Facebook was 2,500, and on Twitter, eight tweets between August 16 and October 6 garnered 4,400 impressions and averaged an engagement rate of almost 3%. As the channel's average engagement during that time frame was 2%, it's clear that DOTY content performs well on the channel with a 50% increase in engagement on DOTY content. However, with more consistent social promotion, there would be a significant opportunity to better optimize the opportunity for engagement with the winners, clients, and attendees of DOTY in a social way and, from that, to further develop the audience.

For example, a succinct but thorough social strategy for DOTY promotion would make a large impact. Once a goal or a series of goals is created—such as doubling social engagement—then a strategy would serve to prioritize and reach the established goals. The first step for increased engagement would be to increase the quantity of social media posts in promotion of DOTY 2016. If, in that case, engagement remains the same as 2015's 3% engagement rate or even if it decreases slightly, the reach of the social posts will multiply, which will in turn, multiply the individuals reached by DOTY editorial content and further develop the audience. Secondly, some special graphics for winner announcements that

could be used across social platforms would work nicely to catch attention. Since the *Western Living* social audience is accustomed to seeing beautiful photos of homes, it would be best to utilize photos of the winning work, rather than the winners themselves, as their faces may not be recognizable to *Western Living*'s social audience. Thirdly, multi-media promotion with a social-first perspective would be spectacularly successful on Twitter, Instagram, and perhaps even Facebook. Social-first means the content is built for the platform, both by length and by design. Perhaps for Instagram, a video of the winner's work with a voice-over quote of them explaining what they love about an interior space could be successful. Additional goal-oriented effort behind the DOTY social promotion would benefit the audience metrics and expand the reach of the event's social promotion greatly.

Restaurant Awards 2015 web and social metrics

On the day of RA, there were 17,000 pageviews and 11,000 sessions on vanmag.com. Almost 30% of that traffic went to the Restaurant Awards 2015 page, where all winners were announced. Five percent went to the magazine's homepage and another 3% went to the Restaurant of the Year page. From there, the following fifty top pages were all, unsurprisingly, Restaurant Award pages. When compared to an average day, when the website hovers around 2,500 pageviews and 1,500 sessions, it provides a substantial 700% increase in pageviews, which proves how a newsworthy, industry-specific event can contribute to the magazine's audience.

Acquisition shows that social media accounted for 60% of the daily RA sessions, and the majority (64%) of these users came from Twitter. It makes sense, as @vanmag_com tweeted a whopping 125 times that day, announcing each winner as they were announced, posting photos, and commenting on the goings-on of the awards. The day's Twitter impressions totalled 180,000, and the engagement (comments, retweets, favourites, and clicks) summed up to 4,500. Click-through on @vanmag_com's Twitter accounted for almost 100% of the web traffic coming from Twitter (as opposed to external accounts linking to the content), which shows how authoritative the brand is for RA content. Of course,

there's also the exponential impact of @vanmag_com mentions and the hashtag #VanMagAwards. Using a hashtag that includes the magazine's colloquial name helps to drive awareness and publicity for the event as well as the publication.

The big day for the website, though, is the day after the awards, when all the attendees, nominees, and winners go online to read the coverage and to publicize it through their own channels. In 2015, there were 5,100 sessions and the average pages per session was an extremely impressive six—meaning the pageviews for the day were well over 30,000. Over the two days that followed, April 23 and 24, another 28,000 pageviews were acquired—following a similar pattern as seen during the RA event—bringing the week's pageviews to almost 80,000. For a magazine that has a print circulation of 51,000 per issue, the digital reach of the event is significant.

Vancouver's promotional successes in the days that follow RA owe the vast majority of traffic to Facebook, not Twitter. Ninety-two percent of the sessions between April 22 and 24 came from Facebook. But, interestingly, Facebook promotion wasn't prioritized by the magazine at all. In fact, despite only posting four Facebook posts on the *Vancouver* fan page the week of RA, there were close to 15,000 impressions and 1,000 clicks through to the website. The RA winners post had a reach of 8,000, and the "Chefs vs. Yelp" post, linking to a humorous RA promotional video, had a reach of 6,000.³⁶ This is significant in comparison to the typical reach of a *Vancouver* Facebook post, which usually reaches triple-digits at the most. However it's not significant when you consider it in isolation. Consider the week's average of 250 clicks per post, and it's easy to hypothesize that it would have been worthwhile to optimize the use of that channel to drive traffic and awareness of the event.³⁷ This would include creating a strategy for the event promotion in advance of the event itself, and assigning responsibility of the channel over to a *Vancouver* editor. In addition, a comprehensive, year-round social media strategy would increase the value of the channels, which would cause them to be more impactful for events such as RA.

³⁶ Facebook Analytics.

³⁷ Ibid.

If the majority of the sessions between April 22 and 24 came from Facebook, but not the *Vancouver* Facebook page, then where were they coming from? The RA winners page on vanmag.com had 725 shares on Facebook, so that's most definitely a significant contributor. Then of course there are the organic shares from restaurants and individuals sharing their awards, and from foodies sharing their to-do list for the following year. But still, these sources aren't significant enough to account for the scope of the day-after RA traffic.

Enter *Vancity Buzz*, Vancouver's *Buzzfeed*-style source for news, events, food, entertainment, lifestyle, business, arts, and sports that boasts nearly 400,000 social followers. According to Business Development Manager Dale McCarthy, this behemoth of Vancouver pop culture—which has no affiliation to *Vancouver*—has a habit of “scooping,” the RA news, and the 26th event was no exception.³⁸ At 4:45 pm, *Vancity Buzz*'s wrap-up article naming all fifty gold winners was published, and over 2,500 Facebook shares and 150 Twitter shares followed. An additional 314 shares of *Vancity Buzz*'s Facebook post and twenty-one retweets of its announcement tweet on Twitter were also recorded. Where a business would typically need to pay for a press release to earn promotion like this, events such as RA provide the magazine with free publicity from other publications. *Vancity Buzz* may “scoop” the event and capitalize on editorial content of which they have no ownership, but the publicity is worth it, especially since *Vancity Buzz* specializes in the hard-to-reach millennial market.

Industry infiltration

For Business to Business (B2B) publications, events are key. Conferences, training events, and how-tos are relatively straightforward to plan and run, and are easy to target at the publication audience.³⁹ DOTY and RA allow *Western Living* and *Vancouver*, both Business to Consumer (B2C) publications, to partially transition into the B2B space. RA is particularly notable for its outreach to and dependence upon one industry in isolation—Vancouver's vibrant restaurant community. Whereas both *Western Living*'s DOTY awards and its entire editorial calendar are

³⁸ McCarthy, personal interview.

³⁹ Gierasimczuk, personal interview.

naturally dependent upon the Western Canadian design industry (and likewise the award event and the publication are significant for the Western Canadian design industry), *Vancouver*, without any previous connections to the Vancouver restaurant community, smartly inserted itself into the community with its first RA in 1990 and has only expanded its influence within the community in the years since.

One only needs to visit a long-time winner like Thai eatery Maenam to see the awards hanging on the walls to understand the influence and longevity of RA. In 2015, *Vancouver* decided to change the dimensions of the framed awards that restaurants display in-house, but many long-time winners complained about the aesthetic inconsistency of the awards. This outrage aptly demonstrates just how highly the awards are valued by the community, and it is a testament to how successfully RA managed to infiltrate the industry. As a result, *Vancouver* corrected the award dimensions for all those who requested it. It's also worth noting that the magazine has infiltrated other industries through many of its other award events. The Power 50—an internal event that celebrates the most powerful people in Vancouver—applies the magazine's expertise to the business sector, the Vancouver Magazine International Wine Awards to the wine industry in Canada and worldwide, and the Vancouver Magazine International Craft Beer Awards to the local beer industry. Through each of these events, *Vancouver* extends its reach, influence, and authority throughout the city's culture, therefore increasing its value as a brand.

Audience development and industry infiltration through DOTY and RA help *Western Living* and *Vancouver* further their brand identity each year. Authoritative events like DOTY and RA allow the magazines to do what they do best—build a community of engaged, like-minded people and businesses, and bring them together to celebrate the triumphs of the collective group. Through digital, print, and in-person interaction, *Western Living* and *Vancouver* each fosters an audience that grows and develops each year through their biggest events, and retain that visibility throughout the rest of the calendar year to the next year's event.

Part Three: Award Events as Editorial Verticals

The major events at *Western Living* and *Vancouver*, including award events like DOTY and RA, have undeniably become editorial verticals for each magazine and this chapter will discuss these verticals in detail. Both the DOTY issue and the RA issue have become the biggest and best issues of the year for their respective magazines. The number of pages is of course driven by ad sales for the magazine, but the symbiotic relationship between editorial and sales is the key to the success of these issues. With a higher number of ad pages comes a higher number of editorial pages, and the production teams at *Western Living* and *Vancouver* have developed the event-focused editorial into must-have issues not only for readers and industry partners, but also for advertisers.⁴⁰ This chapter will discuss the editorial evolution of DOTY and RA by platform and year, and how the editorial directly impacts the event and vice versa.

Designers of the Year through the editorial lens

Western Living Editor-in-Chief Anicka Quin says editorial content is the driver of the DOTY event.⁴¹ It makes sense, because content “has always been the meat of any event—the information shared, the product launched, the vows made—but now content also refers to the tweets, videos, photos, and blog posts that follow,” like with DOTY and RA.⁴² The editorial team manages the process of informing Western Canadian designers of the application process, selecting the judges, coordinating the judging process, and planning and creating all of the editorial content, across all channels. “Designers of the Year was created as an editorial concept and it has grown from there,” says Quin.⁴³ Citing Arthur Erickson’s Waterfall Building as an example, Rooke called out the transformative power of

⁴⁰ See Part Four for more on advertisement sales.

⁴¹ Quin, personal interview.

⁴² Kaydo, “The 3 Cs.”

⁴³ Quin, personal interview.

design as being the motivation for the magazine's mission to identify the top talent in all seven designer categories in 2008.⁴⁴

Not only do designers benefit from the chance to be featured in the magazine if they win their category, but they also benefit from the opportunity to have esteemed designers like Kelly Deck, the late Arthur Erickson, Karim Rashid, and Jeffery Wilgie taking a look at their work, which contributes to the overall excitement surrounding the awards. Finalists and winners also benefit, of course, by meeting other regarded designers from within their industries at the DOTY events.⁴⁵ Further, *Western Living* editorial content benefits from gaining access to the newest players in the design industry, as they will likely be featured in the magazine in the future. The first DOTY event, in 2008, was held at the Ritz-Carlton showroom and saw over four hundred attendees when the team was expecting around a hundred. Quin, who was *Western Living*'s managing editor at the time, says it was clear right away that *Western Living* had touched on something that was wanted and valued by the design community in Western Canada, a perspective that continues to make the DOTY event and issue so successful.⁴⁶ Plus, that desired content makes it easier to sell ads and sponsorships, which in turn promotes the growth and development of the September issue and the magazine itself. This cyclical impact has continued throughout the past eight years of DOTY.

The first DOTY issue published in September 2008. With all-star judges Glenn Pushelberg, George Yabu, and the late Arthur Erickson on the panel, it made sense that Rooke chose to feature them on the cover of the magazine. The editorial content was divided into separate features for each category, which included the winner, judges, and "One to Watch." They also included a cover stars feature about their work on the Ritz-Carlton Vancouver redesign, a building that never came to fruition thanks to the 2008 recession. Fittingly, the show suite at the Ritz-Carlton was also the location of the first DOTY Vancouver event, creating a

⁴⁴ *Western Living* magazine, September, 2008.

⁴⁵ Quin, personal interview.

⁴⁶ Ibid.

neat link between the issue and the event.⁴⁷ Including that feature, DOTY was allocated twenty-four editorial pages in the 106 page issue, which equals about half of the editorial pages. By 2015, the September issue has reached 146 pages total and twenty-eight pages of DOTY editorial content. For this new format, the ad/ed goal is 60% editorial and 40% advertising.⁴⁸ The DOTY issue of *Western Living* is not only the biggest issue of the year in terms of size, but also in terms of print run, and Quin says the DOTY issue is consistently sold out and the most sought-after.⁴⁹ Business Development Manager Dale McCarthy says both issues have the highest circulation of the year, which in the case of *Vancouver* magazine, is likely due to the expanded audience that comes with an industry-specific issue.⁵⁰

The Western Living redesign

For the 2015 DOTY issue, *Western Living* launched an aggressive redesign of the magazine. The redesign included a new 9" x 10.75" format, entirely new grid, new fonts, and a simplified cover with minimal cover lines and a new nameplate.⁵¹ Plus, for the first time in DOTY's eight-year history, the cover of the issue features the work of a DOTY winner, rather than featuring judges, chairpersons, or graphic-style imagery. It only makes sense that a redesign of this scale was saved for the DOTY issue. Why wouldn't the magazine want to take advantage of the highest circulation and page count of the year to launch an entirely new look and feel that would elevate the perception of the publication? It's a self-fulfilling prophecy for the editors and sales representatives. The "biggest and best issue" gets bigger and better throughout the years, largely in part because it is the biggest and best.⁵²

According to Editor-in-Chief Anicka Quin, the redesign, with its larger format, new grid structure, and streamlined "WL" logo, "celebrates the best of

⁴⁷ Ibid.

⁴⁸ McCarthy, personal interview.

⁴⁹ Quin, personal interview.

⁵⁰ McCarthy, personal interview.

⁵¹ Chris Powell, "Yellow Pages Introduces a Bigger, Better Western Living," *Marketing Magazine*, August 26, 2015. <http://www.marketingmag.ca/media/yellow-pages-introduces-a-bigger-better-western-living-155257>.

⁵² McCarthy, personal interview.

what makes print so fantastic.”⁵³ In an industry that’s increasingly focused on digital presence and social followings, the redesign indicates *Western Living*’s dedication to its print issue and also reinforces the importance of the DOTY issue. Plus, as the new design is meant to offer an “accurate reflection of the authority and sophistication of [the] design community in Western Canada” that “celebrates and honours the design community in a way that we feel is genuine, elegant, [and] luxurious,” it offers further complement to DOTY winners, finalists, attendees, and advertisers.⁵⁴

Designers of the Year web content

In the seven years since the start of DOTY, the scope of the editorial coverage has developed as well. Web promotion begins as early as March, when a post is published announcing the all-star judging panel for the year’s awards. This reminds readers and advertisers that the event is coming, and reminds designers to submit their applications. It also provides an opportunity for cross-promotion because judges may share the news on their own platforms, therefore reaching a larger audience. The next DOTY post is the finalists post, published in July. There is excitement for the applicants who move on as finalists, so in 2010 *Western Living* created a finalists post that publishes prior to the September issue’s publication and the DOTY events, to provide finalists with an early opportunity to share their success. “The finalists list is huge for the website,” says Quin, because it’s the first announcement of shortlisted candidates and potential winners, which is extremely newsworthy within the design community.⁵⁵ The magazine also provides finalists with digital badges that they can share through social media, newsletters, and websites, which helps promote the events and the issue.

Upon publication of the DOTY issue, posts about each winner are published to the website, as well as the Ones to Watch category, which provides

⁵³ Western Living Magazine, “Inside the New Western Living,” *YouTube* video, 2:54, August 24, 2015, <https://www.youtube.com/watch?t=12&v=86ld7Gfb0IU>.

⁵⁴ Western Living Magazine, “Inside the New Western Living.”

⁵⁵ Quin, personal interview.

the editorial team with a way to further recognize finalists (both in print, online, and at the event) that didn't end up winning their category.⁵⁶

After the DOTY events, *Western Living* publishes a series of photos from the event, which allows attendees to search for themselves and their colleagues. This year, *Western Living* took the social aspect one step further. Before publishing the event photographer's photos, the editors published a story-style web article that gathered together photographs posted on social media under the #doty2015 hashtag. As such, attendees and readers alike could enjoy a candid or behind-the-scenes look into the event on a more personal level, and further the social perspective of the brand. Although the story could have been created in a more digital-friendly fashion—either by embedding Instagram and Twitter posts into the blog or by using Storify to build the story—the final impact was the achieved, regardless. Days later, the professional photos were also published, creating another entry point into the DOTY web coverage.

Western Living also published a four-minute YouTube video after DOTY Vancouver, where the winners were featured discussing their perspective on design. The video served a dual purpose: it offered entertainment within the DOTY awards presentation and also served as web content following the awards. Through the event, 800 people in Vancouver and 200 people in Calgary watched the video at the events, which is a good return on the investment of making the video. Unfortunately, only sixty-five views were recorded on YouTube following the two events. The viewership of the video, particularly since it wasn't published directly to any other platforms (Facebook, Twitter, Instagram) is disappointing. Perhaps the video for DOTY 2016 needs a new editorial direction—something shorter, snappier, or more entertaining could be successful on *Western Living's* channels. Shorter, low-budget videos could also be tested throughout the editorial calendar so that by next year, there is more data to support the videos and to help offer greater returns on the time and money it takes to produce such content. If more research could be done into how to best produce and promote the video, it

⁵⁶ Ibid.

would result in a beloved and successful multimedia component for both the event itself and also in the digital format.

Designers of the Year social media

Graphics and images that promote the event visually would also be successful on social media. *Western Living's* Twitter feed is lacking in visual promotion, and it is proven that tweets with images are more likely to build engagement.⁵⁷ The event itself was also lacking in social promotion. There was no signage promoting the event hashtag or encouraging social engagement from the hundreds of attendees, numbers that would have made a significant impact on the event stats, which in turn would have promoted the event and garnered greater sponsorship opportunities for the following year.

Also, the #doty2015 hashtag requires consideration. Although DOTY is now an industry-recognized term, #doty is used by several other North American organizations for event promotion. It would be worthwhile to create a new, unique hashtag that *Western Living* can exclusively own and monitor throughout the year, in order to build awareness and engagement, perhaps with the magazine's acronym, "WL," included.

Restaurant Awards through the editorial lens

The long history of *Vancouver's* yearly RA issue is evidence of its editorial quality. For twenty-six years, the magazine has been the go-to for professionally-judged eateries in the city, in every neighbourhood, cuisine, and price range. The authority of twenty-six years of judged awards speaks to the editorial integrity of the publication. As former Editor-in-Chief John Burns says, "[the judges] get to have their say, without sway from advertisers."⁵⁸ This is the RA editorial perspective in a nutshell: unique, proprietary, editorial-focused content that readers (and the restaurant industry) can trust.

⁵⁷ Belle Beth Cooper, "How Twitter's Expanded Images Increase Clicks, Retweets, and Favorites," Buffer Social, November 13, 2013. <https://blog.bufferapp.com/the-power-of-twitthers-new-expanded-images-and-how-to-make-the-most-of-it>.

⁵⁸ *Vancouver*, May 2015.

Being an embargoed issue, the judging process for RA is complex. The seventeen food critics for 2015 spent the entire year dining out, only to collect short lists, share them, and continue dining. They made their votes separately and mailed them to an accountant, who tabulated the votes. Then, the group was brought together for “a (very) lively debate” to select the Best Restaurant winner between the Best Casual and Best Upscale Restaurants.⁵⁹ Burns says the critics discuss “the relative merits of each, what the past year meant in terms of dining trends, and the message they hope their best-of-show decision will convey.”⁶⁰ The final list of winners, Burns says, is a service to *Vancouver* readers that provides them with “another year of assured dining,” a “reward” that readers receive for their dedication to the magazine’s editorial content.⁶¹

The *Vancouver* magazine redesign

The *Vancouver* website, vanmag.com, went through a major redesign in conjunction with the 26th annual RA in 2015. The benefits of the new site include optimization for mobile, further sponsorship opportunities, and an overall elegance of design that is consistent with the print issue. However, there were downsides to this significant redesign. Primarily, the transition to Wordpress caused a significant loss in archived digital content. Launching the new site in conjunction with RA meant that there was no time to retrieve and re-post the lost archives, which has caused an overall decrease in indexed pages for vanmag.com.

When *Western Living* launched their new website, they made sure to harvest all previous DOTY content and re-post it as soon as possible to minimize lost traffic, even going so far as to push back the launch by a few days (leaving the site dark) to ensure popular content was available for readers. Such content is commonly re-visited in conjunction with the event, but at *Vancouver*, such repopulation was not given priority over the many other tasks required for the event itself, and as such, has still not been carried over to the new website. Of course, with twenty-five years of content, it isn’t necessary or even worthwhile to

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid.

digitize it all, but the past three to four years would be beneficial. Even the previous year's articles would have been good for pre-promotion of the event to tease readers and restaurateurs of the coming news, as the embargo on the RA issue restricts *Vancouver*'s promotional content.

Restaurant Awards web content

Not only did *Vancouver* create a vertical on the website for dining, titled "Eat," they also created a sub-section specifically for RA that will house winners content for years to come. Further, they created a landing page that offered readers linked images to the article about the winning restaurants. With fifty categories, that means fifty indexed pages of winners, plus the initial announcement page, a judges page, and three pages for each of the promotional videos that were created prior to the event. The workflow is logical—news outlets, magazines, bloggers, and social media posts link to the main page, and from there, the user clicks through to the information they want. Along the way, the reader is offered additional content within the vertical, which increases the chances that the user will continue to click and read. The new *Vancouver* newsletter, *Vancouver Insider*, which boasts over 8,000 subscribers, was also filled with RA content for the following weeks, driving subscribers back to the content funnel.

Restaurant Awards social campaigns

The mentality in *Vancouver*'s editorial department during RA 2015 was focused almost exclusively on print, especially because of the embargo placed upon the RA issue. Video was the next priority, as it needed to be conceptualized and executed in advance of the live event. Web content followed video in terms of priority, as every one of the fifty pages needs to be built, search-optimized, and linked through to other pages. Social strategy fell to the lower end of the priority list, and beyond the plan to live-tweet and cross-promote content across platforms, the strategy was neither formally recorded nor formally implemented, though several writers and interns were responsible for its execution. An intentional social strategy could elevate the event in future, and would be particularly impactful if

the audience engagement was developed further throughout the year to create a truly engaged audience.

Though *Vancouver* has mastered the day-of Twitter coverage, that same care needs to be applied to Facebook and Instagram. There is no denying the value of the social space, particularly for the millennial audience that is so important to *Vancouver*. Furthermore, both *Western Living* and *Vancouver* report their social followings in the “audience” section of their respective media kits and therefore place significant value in the reach of their social posts. As a whole, social platforms should be prioritized by the editorial teams to a greater degree.

From a multimedia perspective, *Vancouver* does invest budget in hiring a videographer for the award event. But unfortunately, the content is not optimized to the extent that a publication of *Vancouver*’s status requires. The editorial concepts are strong—this year’s “Chefs vs. Yelp” video had significant potential and decent performance (3,200 views as of September, 2015), but more cohesive and consistent social promotion would have better served the video. “Chefs vs. Yelp” featured a group of prominent Vancouver chefs reading mean Yelp reviews of their restaurant, to hilarious and comedic results. Funny, shareable, and relevant thanks to its similarity with Jimmy Kimmel’s “Celebrities Read Mean Tweets,” the video would have benefitted greatly from short social clips optimized for each given channel. On Instagram, fifteen-second clips could have been a hit. On Facebook, a direct upload of a clip rather than a link to YouTube would have significantly increased the video’s reach due to the platform’s promotional algorithms. Posting the full video may not have been the best idea, as attention spans are short on social media, so clips between thirty seconds and one minute in length could have been very successful. Both Facebook and Instagram offer auto-play as the default setting, so there’s more opportunity to capture attention spans through moving video than through video descriptions and captions.

As a whole, multimedia efforts, like RA videos, should be conceived in a social-first strategy. With only 129 subscribers, *Vancouver*’s YouTube channel is not the location for video views. It’s through the website (which receives an average of 40,000 visitors per month) and social streams (63,000 followers

between Facebook, Twitter, and Instagram) that video content will pay off, so multimedia efforts should be strategically planned and executed for those social audiences and optimized for each channel. It would be a small addition to the videographer fees to edit several short, snappy, shareable cuts for social consumption. Due to the embargo on the winners, it may be worthwhile to utilize the previous year's winners in some promotional videos that are clever, witty, and funny, to create buzz about the year's new restaurants that could be in contention. Further, Twitter, Facebook, and Instagram posts that feature the previous year's big winning restaurants would remind foodies to visit the reigning victors prior to the new year's event. Pre-event coverage could also include some data visualization that represents the winners of the past five years, such as how many repeat winners there were, what types of food seem to be favoured, and when there were upsets in previous years. This sort of coverage would be shareable and entertaining for dedicated RA followers—and would demonstrate the magazine's commitment to its digital presence. Further, RA 2016 could provide *Vancouver* with the perfect opportunity to launch its own Snapchat channel. Being such an exclusive event, live coverage would entice people to seek out the channel, and would serve to develop the digital presence of the magazine.

RA is also known as one of the most prestigious restaurant award events in the city for one major reason: like DOTY, it is judged, not voted upon. Food experts from around the city are gathered to apply their professional opinions to the city's eateries. However, a voted award could add a certain level of relevance to the event. It would provide web content and social engagement in the weeks leading up to the awards, and perhaps the voting could be done through Twitter or Instagram to engage with the millennial audience. The category could be named Foodie's Choice, or the award could be most specific: the audience could vote on Vancouver's most quintessentially Vancouver-like restaurant.

***Western Living & Vancouver* as multi-platform publications**

Spend any time with Publisher and General Manager Tom Gierasimczuk and you'll definitely hear the word "multi-platform." Both magazines are striving to

become “daily, weekly, and monthly experiences.”⁶² Both *Western Living* and *Vancouver* are on Twitter, Instagram, Facebook, and YouTube, and publish consistently to each platform. Each magazine has a beautiful responsive website and digital edition through Zinio. Both also have a substantial print version (*Vancouver* will follow *Western Living* in their new and improved design in 2016). But do the editorial teams truly optimize their content for each and every channel, and strategically develop those followings into engaged audiences? Do they use each channel to its fullest potential for the promotion of RA and DOTY, the most important events of the entire editorial calendar? There are always ways to improve and evolve a digital presence, and the time has come for both *Western Living* and *Vancouver* to prioritize digital, beyond the perception that it accompanies print. Such a shift has already begun; *Western Living*, having such a dedicated and niche audience in the Western Canadian design community is making marked progress, having recently hired a staff writer who is primarily focused on digital publishing, and *Vancouver* recently hired a digital producer who is responsible for optimizing content across digital channels. Unfortunately, that hiring came too late to truly benefit RA 2015, but there is opportunity for next year’s RA and also for other events. “Magazines utilize video, audio, links to websites, and interactive graphics to enhance storytelling and improve information delivery,” and therefore both *Western Living* and *Vancouver* have a great opportunity to further enhance their storytelling across their multiple platforms.⁶³

⁶² Western Living Magazine, “Inside the New Western Living.”

⁶³ Johnson and Prijatel, *The Magazine from Cover to Cover*, 30.

Part Four: Award Events as Sales Tools & Independent Revenue Sources

As Publisher and General Manager Tom Gierasimczuk puts it, the most concrete reason for a magazine to utilize the events model is because events “keep the lights on.”⁶⁴ Marketing and editorial benefits have of course been defined throughout this paper. However, from a business perspective, the financial gains garnered from events, including award events, are crucial to the existence of the magazines themselves, as Gierasimczuk suggests, and are therefore the top priority of such events. Non-traditional revenue is increasingly essential for the continued existence of present day media and particularly for brands such as *Western Living* and *Vancouver*.

According to Gierasimczuk, events offer a three-pronged revenue source. Firstly, revenue can be generated through ticket sales.⁶⁵ Though this revenue stream doesn’t apply specifically to RA or DOTY (both are invite-only with no cost associated with tickets), it does apply to Big Night, an internal event that celebrates winners from RA and the Wine Awards, which last year earned the magazine \$30,000 in ticket sales alone. Secondly, Gierasimczuk says revenue can come from charging awards entrants.⁶⁶ This is true for both the Wine Awards and the Craft Beer Awards, where in year one, almost three hundred entrants were received at \$10 per entry.

Thirdly, and most importantly for RA and DOTY, revenue comes from event sponsorships and ad sales.⁶⁷ This chapter will explore the variety of sponsorships available to magazine clients for both RA and DOTY and will consider the revenue potential of these events.

⁶⁴ Gierazimczuk, personal interview.

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Ibid.

The importance of event sponsorships

Since there is currently no budget at *Western Living* and *Vancouver* for event execution, the profit from an event's sponsorships funds the internal event. Events such as RA and DOTY provide the magazine sales representatives with the opportunity to sell more than just print or digital advertisements to clients, which is advantageous to both clients and sales representatives as the client receives added exposure and the magazine receives advertising purchases. "Value-added packages are increasingly expected [by clients], for the important reason that advertisers must fight for readers' attention."⁶⁸ Such sponsorship packages provide the magazine with more opportunity for business because event exposure in addition to print advertisements help to broaden and enhance an advertiser's message."⁶⁹ According to McCarthy, "no one wants to buy an ad anymore, they want to buy an experience," so DOTY and RA provide sales representatives with a variety of advertising and sponsorship opportunities, and can tailor the options to fit any advertiser's needs and budget.⁷⁰ Advertisers also "expect bundled deals with costs attached to digital, print, and event elements."⁷¹ Bundling provides sales representatives with up-sell opportunities as well, as a client may be more likely to purchase a variety of unique advertising opportunities rather than several advertisements in the same medium.

There is also an element of exclusivity to the award events that can be used as a sales tool for sales representatives. The award events create an elite environment that clients want to take part in—which purports the "must-be-in-issue" mentality.⁷² That mentality comes from the exclusivity of the editorial content, which serves two separate purposes in terms of ad sales. "First, it must attract the right type of reader for a product. And second, it must set a tone conducive to the reading of advertising. Regarding the former, the advertiser is looking for vehicles with which to influence a select group of people to purchase a

⁶⁸ Dunant, "Creating Advertising Opportunities," 72.

⁶⁹ Ibid.

⁷⁰ McCarthy, personal interview.

⁷¹ Chad Kaydo, "How Magazines Are Rethinking Their Events," *Biz Bash*, June 12, 2014. <http://www.bizbash.com/how-magazines-are-rethinking-their-events/new-york/story/28691/>.

⁷² McCarthy, personal interview.

product or service.”⁷³ Both DOTY and RA provide advertisers with a specific audience and niche topic within which their product or service fits, providing clients confidence in their ad spend. Further, controlled circulation guarantees that nearly all 51,000 copies of the magazine reach the hands of readers—it’s not dependant on newsstand sales or uncontrollable distribution strategies, and therefore sales representatives can call on that accountability during sales calls.

Vancouver Sales Representative Deanna Bartolomeu stresses the importance of event sponsorships for meeting her sales targets. As a representative that works with restaurant and bar clients, RA provides an advertising opportunity for clients to spend with *Vancouver* if they don’t necessarily have the budget for print ads. Further, for clients that do have the budget for print, but want a bigger impact, it provides an extra buy for them.⁷⁴ There is room for sponsors of every spending level, and specialized packages created for those that don’t find what they want in the sponsorship package for a given event.

Sponsored reports

Beyond event sponsorships, RA also lends itself to further ad sales and sponsored reports. “Chef’s Picks,” which was Bartolomeu’s concept, is a sponsored report that offers *Vancouver* restaurants a chance to feature one of their top dishes in the RA issue. Not only did the one-page feature provide clients with presence in the print issue, but the chefs were also featured in a video on *Vancouver*’s YouTube channel. The price point of \$995 each was affordable for restaurants and profitable for *Vancouver*, and the video component created a personal aspect to the sell. With a one-page print ad selling for \$6,950, the sponsored report was appealing to clients in terms of investment and also in terms of diversification of that investment because it included several elements.

“Chefs can articulate a dish better than anyone,” says Bartolomeu, and for that reason the “Chef’s Picks” page was a hit. Many of her clients are active on social media, so the video lent itself well to those clients wanting to share a high-

⁷³ Bernstein, “Editorial as Space Selling Strategy,” 12.

⁷⁴ Deanna Bartolomeu, interview by Taryn Hardes, personal interview, *Vancouver*, July 20, 2015.

quality multimedia video on their own website and social channels.⁷⁵ Though the video didn't receive exceptional views (only 300 over four months), a sponsorship opportunity like this is an easy sell for Bartolomeu because it "checks off all the boxes of what the client is doing for marketing and awareness," and as an added bonus, gets the advertiser into the event where they can reap the benefits of the brand association.⁷⁶ Clients gain benefits beyond advertising when they choose to sponsor a *Western Living* or *Vancouver* event. They gain valuable brand association with the magazine and receive an opportunity to build relationships with other industry leaders at the event.⁷⁷ "Being at the Restaurant Awards is exclusive and many of my clients don't get that face-to-face time with the industry any other time during the year," which makes the sponsorship additionally appealing and beneficial for clients.⁷⁸

Table 3: Restaurant Awards 2015 sponsorships

Sponsorship	Price	Maximum Number	Total Revenue
Presenting	\$30,000	1	\$30,000
Premium	\$15,000	5	\$75,000
Select	\$8,825	6	\$51,150
Trade	\$4,700	18	\$84,600
Total Sponsorship Revenue Potential:			\$240,750

Table 4: Designers of the Year 2015 sponsorships

Sponsorship	Price	Number Sold	Potential Revenue
Presenting	Van: \$17,648	0	Van: \$0
	Calgary: \$14,118	0	Calgary: \$0
	Dual: \$29,413	0	Dual: \$0
Platinum	Van: \$8,825	6	Van: \$52,950
	Calgary: \$7,060	0	Calgary: \$0
Gold	Van: \$5,885	7	Van: \$41,195
	Calgary: \$4,705	6	Calgary: \$28,230
Prize	Van: \$1,170	4	Van: \$4,680
	Calgary: \$1,170	5	Calgary: \$5,850
Potential Total Sponsorship Revenue:			Van: \$98,825 Calgary: \$34,080 Total: \$132,905

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ McCarthy, personal interview.

⁷⁸ Bartolomeu, personal interview.

Event sponsorship packages

McCarthy stresses the importance of “pay to play” sponsorships for major internal events, which means all sponsors pay to be present at the event. Even those sponsors that provide services, food, and beverages, also pay a fee to attend. This means that in addition to the sponsorship listed in the sponsorship packages, there is further revenue coming from those sponsors and from clients who chose a custom sponsorship.⁷⁹ “Pay to play” is the norm for other publication events as well, including *New York Magazine*’s Vulture Fest and *Women’s Wear Daily*’s Fairchild Summits.⁸⁰

Both DOTY and RA offer comprehensive sponsorship packages to fit any client’s budget. For RA, each level of sponsorship (Trade, Select, Premium, Presenting) is available to a limited number of clients, which creates exclusivity for the sponsors. Each sponsorship provides logo exposure at the event, some form of ad (whether it be online or print), space at the event to promote products, and of course, tickets to the event. Client involvement raises the calibre of the event, and when clients attend for the first time, they finally understand how important DOTY and RA are to both Western Canada’s design community and Vancouver’s restaurant industry, says Bartolomeu.⁸¹ Once a client attends, the relationship between the sales representative and the client grows, and the following year that client is prepared to discuss further sponsorship opportunities.

Sponsorship benefits

All sponsors of DOTY and RA receive the obvious perks of attending the prestigious award event and rubbing elbows with hundreds of highly-esteemed professionals and influencers from each of the given industries. In addition, their brand is associated with the publication, and they receive brand exposure in the print and digital presence of the magazine, in addition to the real-life exposure at the event, which is a key goal “to get advertisers’ products into the hands of

⁷⁹ McCarthy, personal interview.

⁸⁰ Kaydo, “How Magazines.”

⁸¹ Bartolomeu, personal interview.

buyers.”⁸² Sampling is attractive and popular for advertisers, and providing them with an opportunity to do so helps to sell sponsorships.⁸³ For this reason, events like DOTY and RA are ideal for sales representatives. They allow representatives to use editorial content as a sales tool. “The best editorial for an advertiser is the editorial that attracts the right type of readers who are in the right frame of mind to appreciate the product or service advertised.”⁸⁴

Of course, although the revenue generated from events like DOTY and RA is absolutely essential to the existence of the magazine (and is the reason behind the entire event if you ask a sales representative), there is a certain balancing act to the execution of the event. The opposition between editorial and sales is neither novel nor new, but it seems to be particularly vibrant within these magazine events. Perhaps this is due to the completely circular impact and importance of the events upon editorial development and increase in sales. After all, “the DOTY party needs to feel like a party for the winning designers, and we need to be careful that it doesn’t feel like just a trade show for advertisers. And advertisers don’t want that either—they want the exposure to designers in a party atmosphere,” says *Western Living* Editor-in-Chief Anicka Quin. This opposition is a difficult distinction to maintain when the sales team has aggressive sales targets to reach and a prime event through which to reach them.⁸⁵

Tapping into media spend beyond advertising

One primary reason events are so profitable for *Western Living* and *Vancouver* is because the exposure such events offer to clients goes beyond traditional advertising. Comprehensive advertising and PR packages allow the publications to transcend the traditional capabilities of magazine advertising. “Brands and clients are spending money on one-to-one face time and consider it a lead generator. We can tap into PR budgets, event activation budgets, social budgets—all of that can be created for clients by [*Western Living* and *Vancouver*] as sophisticated media

⁸² Dunant, “Creating Advertising Opportunities,” 72.

⁸³ Ibid.

⁸⁴ Bernstein, “Editorial as Space Selling Strategy,” 13.

⁸⁵ Quin, personal interview.

brands,” says Gierasimczuk.⁸⁶ Where clients previously would have scattered advertising dollars in advertising, PR, and social media campaigns, *Western Living* and *Vancouver*’s comprehensive sponsorship packages can offer all services in one place at a lower cost. “We can internalize all of those budgets and deliver for the client,” says Gierasimczuk.⁸⁷ Although this element of advertising with *Western Living* and *Vancouver* is still a minimal part of each publication’s respective advertising profit, there are plenty of opportunities to expand this side of the events model in the future. Media groups like Vox Media and RedPoint Marketing and Media Solutions provide similar services to clients, where they offer a full range of advertising, PR, content creation, and social promotion for clients beyond the scope of the magazine. This sort of expansion is both possible and likely for *Western Living* and *Vancouver* as each continues to diversify its revenue options.

The events model provides both *Western Living* and *Vancouver* with revenue opportunities that would be impossible without the authority of the awards, nor the brand status of the magazines. From print and digital advertising in association with event-focused editorial content, event sponsorship opportunities, and event-related sponsored reports, the diversification of the magazines’ revenue will contribute to the longevity of the brands in a changing publishing industry. Revenue opportunities will continue to develop and adapt as technology and advertiser expectations evolve, and in the meantime, the magazines will continue to reap the benefits of the non-traditional revenue source the events model provides.

⁸⁶ Gierasimczuk, personal interview.

⁸⁷ Ibid.

Conclusion

The events model is indicative of a shift in magazine publishing. Where a publication was once a print magazine, publishers today are responsible for reaching readers on a variety of platforms. Publishers are expected to be editors, tastemakers, marketers, event planners, video producers, social media managers, and digital analysts. Further, in the sales and marketing departments, a magazine needs to provide PR, marketing, social content, and advertising to both the publication itself and to its clients. While categorization of responsibilities for the editorial, marketing, and sales teams may have been clear for magazines in the past, today it is more difficult than ever to draw a line between those departments' responsibilities. As discussed in this paper, social media, sponsored content, and events are just three platforms where all departments of the magazine must share space and collaborate on how to better the brand from an overarching perspective. A large part of the reason events like DOTY and RA are so impactful on their respective magazines is because they fuel all these required roles for both the publication and the client group.

The fact that each department of a magazine gains significant benefit from these events is also worth noting. In a business where departments are commonly at odds with one another, finding both commercial and editorial success in one project is rare and exciting. Although each department may seek to benefit from award events in different and sometimes opposing ways, each and every employee at *Western Living* and *Vancouver* fully agrees on the importance of these internal events. The unique and proprietary editorial content, additional sponsorship revenue, increased ad sales opportunities, audience development, and the massive brand exposure that these events provide is unparalleled, and it is difficult to imagine a plausible alternative that could deliver on the same counts.

Of course, there are improvements to be made as *Western Living* and *Vancouver* develop their events further in the digital sphere. Each magazine must progress in regard to their digital editorial vision. This includes prioritizing social

media strategies, creating channel-specific content, and strategizing video with a social-first perspective. It is also important that the magazines increase the extent of their digital coverage of award events significantly due to the success of the existing coverage. Other recommendations include integrating social media into the live events themselves, creating a more rounded experience for attendees between the print, digital, and live elements of the event coverage. The perceived value of a multi-platform publication by members of each publication is increasing, and so resources are being allocated to contribute to digital development. However, as the digital presence of each magazine develops, it is important that the events model does not suffer, because in reality, the events are yet another platform through which the magazines reach advertisers and audiences in their multi-platform publishing strategies.

Going forward, *Western Living* and *Vancouver* will need to continue to develop the reach and potential of both DOTY and RA in every department—sales, editorial, audience development, and marketing—in order to remain a leader in the events model. Each year, events need to become bigger and better, and marked change year-by-year will pay off for the publications. Becoming complacent or comfortable in the success of the events will serve no one, and therefore substantial effort needs to be placed on developing, expanding, and evolving the events each year to continue to benefit from the events model.

With growth in digital consumption, expansion of niche social media platforms, and ever-evolving advertiser expectations, *Western Living* and *Vancouver* have no choice but to continue to evolve their editorial scope and revenue model. Each year will bring new channels, platforms, and challenges, and the wide reach of these industry-specific platforms through the events model will serve to develop the magazine for years to come.

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Appendix

Western Living & Vancouver Magazine Events, 2015

Month	Event	Event Type
January	Dine Out Vancouver	External
	Whisky Classique	External
	Edmonton Renovation Show	External
	c̄asna?əm at Museum of Vancouver	External
February	JCC Sports Dinner	External
	Big Night	Internal
	BC Home and Garden Show	External
	International Wine Festival	External
	Calgary Home and Garden Show	External
March	Big Sisters "Grape Juice"	External
	Robson Redux at Museum of Vancouver	External
	Buildex Edmonton	External
	Edmonton Home and Garden Show	External
	Brian Jessel BMW M Power Series	Client
	Vancouver International Auto Show	External
	Dining Out for Life	External
	The Dueling Arts by Social Concierge	External
April	Edmonton Women's Show	External
	BC Distilled Festival	External
	Restaurant Awards	Internal
	Candlelight Club by Social Concierge	External
	Taste for Life by Social Concierge	External
	The Happy Show at Museum of Vancouver	External
	Rare Finds	External
May	Daffodil Ball	External
	Speed Rack Canadian National Finals at EAT! Vancouver	External
	Brian Jessel BMW M Power Series	Client
	Ginger Jar White Party	External
	Maui Pop-Up Party with Blue Water Café and Tourism Maui	Client
	Vancouver Craft Beer Week Opening Night	External
	Vancouver Magazine International Craft Beer Awards	Internal
June	Western Canada's Next Home Stylist with Vancouver Home & Design Show and Urban Barn	External
	Ann Sacks Grand Opening	External
	Dinner by Design Calgary	External

	Night at the Aquarium	External
July	Packwood Grand by Social Concierge	External
	Brian Jessel BMW M Power Series	Client
	Modern Home Tour	External
	Deighton Cup by Social Concierge	External
August	Kits Fest	External
	Odlum Brown VanOpen	External
	Diner En Blanc Vancouver	External
September	Unbuckled	External
	Luxury Supercar	External
	Vancouver Tweed Ride	External
	Passions Gala	External
	Brian Jessel BMW M Power Series	Client
	Designers of the Year Vancouver	Internal
	Calgary Home & Design Show	External
	Design Week	External
	Why I Design at Museum of Vancouver	External
	Modern Home Tour	External
	Monogram Dinner by Design	External
	Big Sisters Gala	External
	Vancouver International Film Fest	External
	Artic Adaptations at Museum of Vancouver	External
	Designers of the Year Calgary	Internal
October	Harvest Haus	External
	Farms to Forks	External
	Museum of Vancouver Legacy Awards	External
	Vancouver Home & Design Show	External
	Splash by Arts Umbrella	External
	Edmonton Fall Home Show	External
November	65 Roses Gala	External
	Brian Jessel BMW M Power Series	Client
	Buildex Calgary	External
	Circlecraft Christmas Market	External
	Power 50	Internal
	Hopscotch Festival	External
	Taste of Yaletown	External
	Homes for the Holidays Edmonton	External
	Maui Pop-Up Party with Blue Water Café and Tourism Maui	Client
December	Vancouver Magazine International Wine Awards	Internal