

RAISING THE REVENUE AT A SMALL-CIRCULATION MAGAZINE:
GEIST MAGAZINE PURSUES NATIONAL ADVERTISERS

by

Elisabeth Gontard

B.F.A., University of Victoria, 2001

PROJECT SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PUBLISHING

in the

Faculty of Arts and Social Sciences
Publishing Program

© Elisabeth Gontard, 2004

SIMON FRASER UNIVERSITY

Fall 2004

All rights reserved. This work may not be
reproduced in whole or in part, by photocopy
or other means, without permission of the author.

APPROVAL

Name: Elisabeth Gontard
Degree: Master of Publishing
Title: Raising the Revenue at a Small-Circulation Magazine:
Geist Magazine Pursues National Advertisers

Supervisory Committee:

Rowland Lorimer, Ph.D., Senior Supervisor
Director, Master of Publishing Program
Professor, School of Communication
Simon Fraser University

John Maxwell, Instructor
Master of Publishing Program
Simon Fraser University

Barbara Zatyko, Industry Supervisor
Managing Editor, Geist Magazine
103-1014 Homer Street,
Vancouver, British Columbia V6B 2W9

Date Approved: Dec. 15/04

SIMON FRASER UNIVERSITY



PARTIAL COPYRIGHT LICENCE

The author, whose copyright is declared on the title page of this work, has granted to Simon Fraser University the right to lend this thesis, project or extended essay to users of the Simon Fraser University Library, and to make partial or single copies only for such users or in response to a request from the library of any other university, or other educational institution, on its own behalf or for one of its users.

The author has further granted permission to Simon Fraser University to keep or make a digital copy for use in its circulating collection.

The author has further agreed that permission for multiple copying of this work for scholarly purposes may be granted by either the author or the Dean of Graduate Studies.

It is understood that copying or publication of this work for financial gain shall not be allowed without the author's written permission.

Permission for public performance, or limited permission for private scholarly use, of any multimedia materials forming part of this work, may have been granted by the author. This information may be found on the separately catalogued multimedia material and in the signed Partial Copyright Licence.

The original Partial Copyright Licence attesting to these terms, and signed by this author, may be found in the original bound copy of this work, retained in the Simon Fraser University Archive.

W. A. C. Bennett Library
Simon Fraser University
Burnaby, BC, Canada

ABSTRACT

This paper is based on research I conducted during the internship I did at *Geist* in the summer of 2004. As directed by Craig Riggs for *Geist*, I worked on various special projects related to the magazine's pursuit of national advertisers. This project report explores why this is an opportune time for *Geist* to pursue national advertisers, as well as the challenges and opportunities the magazine faces. It outlines what makes a magazine a desirable medium for advertisers. It delves into the relationship between small magazines and their readers. It describes two ways in which advertising can appear in magazines: display advertising and corporate sponsorship. The project report also explains the steps *Geist* has taken and is taking in its pursuit of national advertisers: readership surveys and external evaluations in the form of Print Measurement Bureau analysis and a circulation audit.

DEDICATION

I would like to dedicate this report to the MPub class of 2003/04: an inspiring group of people. Particular thanks go to the Master of Publishing Program staff who create a wonderful learning and working environment: Dr. Rowland Lorimer, Ron Woodward, Professor Ralph Hancox, Craig Riggs, Dr. Valerie Frith, John Maxwell and Joanne Ray. Special thanks to the staff at *Geist* for providing me with a fabulous internship experience. And an extra special thanks to the people and animals who helped me get through my graduate studies: my parents, my dear friends Trace, Laurie, Janice and Mike, all of whom provided moral support. And last, but not least, my dogs, Trudi and Machuna who were patient when they had to wait for their walks and were always a source of unconditional love.

ACKNOWLEDGEMENTS

I would like to thank the following people for their support in writing this project report: from the Master of Publishing Program, Dr. Rowland Lorimer and John Maxwell; the staff at *Geist* magazine, particularly Stephen Osborne, Barbara Zatyko, Craig Riggs and Melissa Edwards.

TABLE OF CONTENTS

Approval	ii
Abstract	iii
Dedication	iv
Acknowledgements	v
Table of contents	vi
Chapter One	1
Introduction	1
What is a small-circulation magazine	4
How small-circulation magazines operate	4
<i>Geist</i> magazine	6
Why <i>Geist</i> is pursuing national advertisers	6
<i>Geist</i> accolades	8
<i>Geist</i> is everywhere	9
Funding challenges	11
Private donors	11
Government funding	14
Chapter Two	16
Understanding the needs of national advertisers	16
The magazine reader and the presenter effect	18
How readership is calculated	18
Rate base, ad rates and the costs per thousand (CPM)	18
Reach, the pass-along audience and frequency	19
Using external sources to evaluate circulation and readership	21
Four-colour throughout	21
Chapter Three	24
National advertisers and small-circulation magazines	24

The fine balance between a small-circulation magazine's readership and national advertisers	24
Advertising	26
Display advertising	27
Corporate sponsorship	28
Chapter Four	33
Geist's pursuit of national advertisers: a model for small-circulation magazines	33
Sexing up the <i>Geist</i> media kit	34
External evaluations: the circulation audit and the PMB	37
Print Measurement Bureau psychographic clusters	41
The <i>Geist</i> advertising-agency database	43
The pursuit of national advertisers: first attempts	44
A new way of selling: building a co-operative relationship with Abebooks.com	45
Advertising in colour: McGill-Queen's University Press	45
<i>Geist</i> as a venue for branding	46
Chapter Five	48
Conclusion	48
Appendix A	52
Detail from Let's Make a Deal: The Advertising Map of Canada	53
Appendix B	54
2005 <i>Geist</i> Local Advertising Rate Card	55
2005 <i>Geist</i> National Rate Card	57
Appendix C	59
<i>Geist</i> Information for Publishers and Booksellers	60
Works Cited	61

CHAPTER ONE

Introduction

Over the last seven years I have worked for small-circulation magazines as both a paid employee and as a volunteer. For three years I worked as a general assistant at *The Malabat Review*, Canada's premiere literary quarterly published out of the University of Victoria. I was responsible for cataloguing submissions, helping with subscription renewals, re-designing the *Review's* website and maintaining website content.

Circulation was low, submissions were high and advertising revenue non-existent.

The *Review* was produced with care and dedication to the craft of writing under the supervision of the senior editor and the assistant editor.

In 2001, I was the editor-in-chief of the University of Victoria's Writing Students Union's annual literary review, *The Inner Harbour Review*. There I increased the volunteer base from three to twenty-five, resurrected the magazine from obscurity, and increased distribution and sales. All work was volunteer and the publication of the *Review* was financed by a grant from the University of Victoria's Student Society. Advertising was never considered as a revenue source.

The story was somewhat different when I joined the team at *Out of Service Art and Literature Magazine* (OOS) in Whitehorse, Yukon, in the third year of the magazine's operations. The magazine, a high-quality bi-annual, was founded by three men and by the time I joined OOS, only one of the original founding members remained. My official title was fiction editor, but halfway through my first year in the volunteer position I also became advertising sales representative.

While I took to the new position with vigour because the magazine desperately needed ad-sales revenue to finance production, I quickly learned that because OOS' circulation was so low, under 500, and mostly single-copy sales* and because of the magazine's frequency, advertisers simply were not interested in placing ads in the magazine. Supporters and friends of the magazine made up the bulk of ad revenue at a greatly discounted rate. In the end, production costs were simply too high and management (also volunteer) was too busy to devote the time needed to produce the magazine and OOS quietly folded just before publishing its fourth issue.

My experience at these magazines led me to my internship with *Geist* magazine in the summer of 2004. I went to *Geist* with the intention of learning how a well-run, small-circulation magazine operates. I was introduced to the various parts of operations and settled in for two months with *Geist's* special project under the supervision and direction of Craig Riggs, a consultant working for *Geist*: the pursuit of national

* A true anomaly for a small-circulation magazine and had nothing to do with any ingenious marketing or promotion actions on the magazine's behalf. It was because tourists purchased the magazine as a Yukon souvenir.

advertisers. My responsibility was to research the Print Measurement Bureau (PMB) database and see how the *Geist* reader could be identified using similar variables to those used in the PMB database. The information would then be used in presentation to media buyers and national advertisers. I was also responsible for researching and developing the content for the advertising-agency database—advertising agency contact information and client information—that the *Geist* staff would later use in deciding which advertising agencies would be approached and with what information.

During my time with the national advertisers special project at *Geist* I became aware that the magazine was doing truly ground-breaking work for small-circulation magazines in Canada and that small-circulation magazines could benefit from the *Geist* model for increasing ad revenue by targeting national advertisers. This project report will describe this ground-breaking work.

This research report explores how the staff at *Geist* is seeking to increase the magazine's ad revenue by reducing comp and exchange ads and increasing the presence of paid national advertising within the magazine. It shows the opportunities and challenges that the magazine faces and explains why this is an opportune time for the magazine to pursue national advertisers. It defines what a national advertiser is and explains the nature of the relationship between magazine readers, magazines and advertisers. Using *Maisonneuve* magazine and *Canadian Art* magazine as examples, it demonstrates how the relationship between advertisers and small-circulation magazines can be realized. It also explains the steps that the staff at *Geist* has taken so far in the pursuit of national advertisers. The conclusion evaluates *Geist's* actions and makes recommendations for further action.

What is a small-circulation magazine

The definition of a small-circulation magazine varies according to the source. The Western Canadian Magazine Awards divides circulation into two categories: less than 20,000 and more than 20,000 (Western Magazine Awards 2004, “Entry Form”). The 1999 Canadian Heritage study of small magazines “Vitality and Vulnerability: Small- and medium-sized magazines, a profile and gap analysis” defines small-circulation magazines as having a circulation under 10,000 (Impresa Communications Limited 1990). In the Department of Canadian Heritage’s March 2004 publication “Profile of Small and Medium-sized Enterprises in the Canadian Cultural Industries”, small- to medium-sized cultural magazines are determined by having a circulation of 100,000 or less (Nordicity Group Limited 2004). For the purpose of this research, the definition found in the paper “Supporting Canada’s Cultural Magazines” prepared in 2001 by the Canadian Magazine Publishers Association (CMPA) for the Department of Canadian Heritage is appropriate: a small-circulation magazine has a circulation of 25,000 and under (CMPA 2001, 9).

How small-circulation magazines operate

As documented in the CMPA report “Supporting Canada’s Cultural Magazines”, small-circulation magazines operate on passion, ideas, creativity, limited budgets, hard work and copious amounts of volunteer labour (CMPA 2001, 4). To fund their operations

and continue producing magazines issue after issue, small-circulation magazines rely on subscribers, single-copy newsstand sales, donors, government funding and select advertisers. These magazines are generally considered as niche publications with a limited audience. Having a limited audience means that a small-circulation magazine is not a prime advertising venue because advertisers are looking for the highest return on their investment and the greatest reach for their advertising dollar. That means they want their ad to be seen by as many of the right people as possible, as often as possible.

In North America magazines and advertising have a long-standing relationship. Advertising appeared in the first American magazines as innocuous text on the back pages (Johnson and Prijiatel 1998, 35). Now, in the twenty-first century, advertising comes in every shape, size and colour: from text-only listings on the back pages to four-colour, double-page, fold-out ads. In mainstream publications, advertising is considered as much a part of the magazine as the masthead and on average advertising makes up 60% of revenue for Canadian magazines (CMPA 2001, 7). For a small-circulation magazine, the relationship with advertising is less intrusive than in mainstream magazines. Advertising in most small-circulation magazines is mostly comp or exchange ads, neither of which results in ad revenue. Comp ads are free ads offered by a magazine in exchange for services or are given complementarily. Exchange ads, also known as contra ads, are ads that a magazine swaps in exchange for advertising space in another publication—magazines, newsletter, brochure, program—and doesn't result in ad revenue. On average small-circulation magazines have an ad to editorial ratio of 20:80 or lower.

Geist magazine

Geist magazine, a Canadian literary magazine published in Vancouver, is an example of a small-circulation magazine that is seeking to change its ad to editorial ratio. The staff at the magazine wants the ad to editorial ratio of 28:72 to change to 35:65 by 2007. The management hopes to achieve this by reducing the comp and exchange ads which currently make up 57% of ad value and by increasing the presence of paid national advertising within the magazine (Riggs, October 8, 2004).

Why *Geist* is pursuing national advertisers

Geist was first published in 1990 and printed in black on newsprint. The content was mostly written by founding publisher Stephen Osborne, members of the founding editorial board and whoever happened to submit something that was interesting. Osborne's intent was to publish a magazine five times a year. His intention fell to the wayside when the reality of how much work it took to publish four magazines per year dawned on the novice magazine publisher (Osborne 2003).

In 1990 the Geist Foundation was created with its primary activity being to publish *Geist* magazine. The Foundation's mandate states that the Foundation exists "to organize and encourage cultural activities that bring the work of Canadian writers and artists to public attention, explore the lines between fiction and non-fiction, and

present new views of the connective tissues of this place Canada (*Geist* 2004, “About Geist”).” *Geist* magazine’s mandate states that the magazine’s aim is to “register within its covers—in story, image, essay and the accumulation of little-known fact—the sensibility of a people whose imagined country may itself prove to be their greatest creative act (Geist, “Mandate”).” In other words, *Geist* exists to give Canadians a forum within which to express and read about their culture and ideas in a literary form.

Though the magazine started humbly, from the very beginning there were plans for the magazine to grow. Increasing subscriptions and securing renewals were always seen as important to the magazine’s expansion and to this end Stephen Osborne developed a database to track contributors, submissions and donors.

The ability to track subscriptions and pursue renewals resulted in growing subscription numbers. This, along with government funding and donations resulted in increased revenue and within the first five years of operations, changes could be seen in the magazine’s appearance as a result of increased revenue. The magazine went from being printed in black on white from cover to cover, to one-spot colour on the cover, to four-colour on the cover. The switch to a better paper quality took longer, but by 1996 the magazine was being printed with a heavy cover stock and the inside pages were printed on higher quality paper. Not only did the magazine’s physical quality change, but 13 years later by 2002 subscriptions and single-copy sales had reached 7,000 and the estimated readership had reached 25,000. Even with all the changes in the magazine and the increase in estimated readership and circulation, now in 2004 with a print run of 15,000, the magazine is still run by a

small staff and relies heavily on volunteer labour. The staff who run *Geist* consist of one full-time employee, four part-time employees and various contractors to fulfill other tasks. A significant amount of magazine labour is done by an active volunteer board. This co-operative and conservative approach to operations has allowed the magazine to continue operating year in and year out even on a small budget.

Geist accolades

Six years after its inception, *Geist* was honoured with its first award at the 1995 Western Canadian Magazine Awards: Stephen Osborne's "Notes and Dispatches" column won the award for Best Regular Column or Department. Since that first award, the magazine has been nominated for and won numerous Western Canadian Magazine Awards including Magazine of the Year – BC/Yukon in 2000 and 2001, and even more importantly Magazine of the Year – Western Canada in 2001 and 2003 (Western Magazine Awards 2004, "History"). Industry awards are important to a magazine because they raise the magazine's profile both within and outside the industry and often result in free publicity in the form of newspaper articles, radio and television interviews. Most importantly, industry awards have given *Geist* a sense of having arrived at a level where it is competing for content and design awards with other major magazines in Western Canada like *Vancouver Magazine* and *Border Crossings*.

Geist is a collaborative endeavour and while the magazine has been garnering awards, its editor has also been receiving recognition for his contribution to the Canadian magazine publishing industry. In 2004 Stephen Osborne was recognized with two high-profile awards: the National Magazine Foundation honoured him with the 2004 Foundation Award for Outstanding Achievement and the City of Vancouver awarded him with the first-ever Vancouver Arts Award for Writing and Publishing. Even though these awards were for the *Geist* editor, as with all awards these add more value and credibility to the magazine itself and increase awareness and interest in *Geist* and the people who produce it.

***Geist* is everywhere**

In the last year, *Geist* has had a significant amount of publicity resulting from its own initiatives and also a great deal of free publicity. For the first half of 2004 it seemed that a month did not go by without *Geist* appearing prominently in the media. First there was the media blitz around the “Caught Mapping Series”, then the exhibit of the same name, followed by a *Geist*-sponsored photographic exhibit in Toronto and as mentioned above, national and city accolades for the magazine’s editor Stephen Osborne. The details of this series of events give a sense of *Geist*’s publishing profile. In January 2004, Katheryn Dednya wrote an article for *The Victoria Times Colonist* about the “Caught Mapping Series” and the person who creates the maps, Melissa Edwards. The article was picked up by *The National Post* and what followed was a media frenzy of sorts with Melissa Edwards appearing on both national radio and

television (The Map Room, 2004). The “Caught Mapping Series” has gained an avid following among *Geist* readers. Some readers love it, some hate it and some, in Melissa’s words “just don’t get it.” The concept is simple: a theme map of Canada appears in each issue of *Geist*. “The Doughnut Map of Canada” features place names throughout Canada that have something to do with doughnuts. Following the positive publicity about the maps, *Geist* presented the “Caught Mapping” exhibit at the Geist Gallery in Toronto and there are plans to show the exhibit in Vancouver.

This brings us to the Geist Gallery. The Gallery is a collaborative effort between *Geist* editor Stephen Osborne and Laurie Edwards, curator of the Stupid School of Contemplative Art and Narrative in Toronto. The intention behind the Gallery is to create a greater *Geist* presence in Toronto by exhibiting visual art shows that represent the *Geist* view of the nation. The Gallery’s first show was the “Caught Mapping” exhibit in April 2004. In September of 2004 the gallery ran “The Dark City” exhibit, a collection of photographs of Toronto at night taken over the last 11 years by photographer Fabrice Strippoli, who is a regular contributor to *Geist*. The exhibit opening was attended by about one hundred people among whom were representatives from national media outlets including the *Globe and Mail* and *The National Post*. The success of the second exhibit suggests that it is feasible for *Geist* to continue with its intention to further establish the magazine’s presence in the publishing capital of Canada by using the Geist Gallery as its base.

Funding challenges

Even with an impressive estimated readership of 25,000, increased public awareness of the magazine, positive press coverage and the industry recognition *Geist* has been receiving over the last couple of years, the magazine still faces significant challenges to its continued revenue. Like many small-circulation magazines, *Geist* has relied on private donors and government funding for a good portion of its revenue. Private donors have been extremely generous in recent years, an example being the windfall-like donation of three-year funding from the Tula Foundation in 2003.

While private donors may be a source of revenue, having been recently denied charitable status by Canada Revenue Agency, *Geist* does not have the very appealing status of charitable organization. Without charitable status, the magazine will not be able to access donors who require charitable status as a prerequisite to any donation. On top of these challenges, there is the ever-present threat of non-renewed funding from government agencies.

Private donors

Private funding is an option for magazines looking to diversify their revenue sources. Though private funding is always helpful and appreciated, it can't be considered as a long-term funding source because individuals and foundations may choose

to alter their funding program at any time. For example, in January 2003, the Tula Foundation, a private foundation, presented *Geist* with \$120,000 funding over a two-year period (CMPA 2003, “Press Release”). This revenue allowed *Geist* to increase its contributor fees to competitive levels with major newspapers and to create a forum within *Geist* for the long essay. In an interview with the CMPA Stephen Osborne said, “The Canadian reading audience is not large enough to support new writing through magazine sales alone. Cultural magazines are always strapped for cash and are rarely able to pay their contributors much more than honoraria. Now that *Geist* can offer realistic fees to our contributors, we hope to see some exciting new writing in extended forms (CMPA 2003, “Press Release”)”

Since the Tula funding became part of *Geist* revenue in 2003, the magazine was able to commission the feature “Cowboys & Indians”, a long essay about the Calgary Stampede by David Campion and Sandra Shields in Issue 53. *Geist* also partly sponsored Christopher Grabowski’s trip to Afghanistan from which he produced his photo essay “At Play in the Streets of Kabul” that was published in *Geist*’s Issue 51. Grabowski’s essay won the award for Best Photographic Feature or Series at the 2003 Western Canadian Magazine Awards (Western Magazine Awards 2004, “Awards History”).

In June of 2004, the Tula Foundation agreed to a second two-year funding arrangement whereby the Foundation will match every dollar that *Geist* raises in new funding—over and above existing funding streams—up to \$50,000 per year (*Geist* Board Meeting 2004). While there is no doubt that the Tula Foundation has been generous with its donations, these donations have also put *Geist* in an interesting

position: whatever changes the magazine has made or makes to its operations because of the increased revenue—i.e., the increase in contributor fees—once the Tula money runs out, revenue will have to be in place for the changes to be permanent.

Though *Geist* was able to secure Tula funding without having charitable status, if the magazine had charitable status it would give the magazine a larger selection of donors to approach for funding. In January 2003, *Geist* applied for charitable status as a literary magazine. The Canada Revenue Agency (CRA) first denied *Geist* its charitable status in spring 2004 because the CRA did not consider *Geist* as a literary magazine due to its “populist and unconventional tone (Riggs, October 8, 2004).” The magazine management appealed the decision and included with its appeal, letters of support which identified *Geist* as an important Canadian literary magazine. These letters came from Mark Jamison the President of the Canadian Magazine Publishers Association, Joanne Larocque-Poirier, Writing and Publishing Section Officer with the Canada Council and Rowland Lorimer, Head of the Simon Fraser University Centre for Studies in Publishing. Despite these high-profile endorsements supporting *Geist* as a literary magazine, the CRA once again denied *Geist* charitable status because the CRA still considers that the magazine behaves like a private business and not a charity: *Geist* carries advertising, has a newsstand presence, contains cartoons, humour and irreverence.

At the time of writing this report, the magazine is considering further appealing the CRA decision and exploring other options. In the meantime, *Geist* must be more

innovative in raising revenue outside of federal and provincial funding sources and continue its attempt at increasing revenue from advertising, subscriptions and single-copy sales.

Government funding

Arguably, funding from government agencies can be as unreliable as that from private donors. Changes in ruling provincial and federal governments often result in changes in funding policy for the arts. However, positive change can also be affected.

The Department of Canadian Heritage's (DCH) Canadian Magazine Fund (CMF) provides funding for Canadian publications. In 2003 DCH announced that over the following three years it would "reduce overall funding for the Publications Assistance Program from \$46.4 million to \$45.4 million. Funding available for the Canada Magazine Fund will be reduced from \$35 million to \$16 million. The overall available funding level will still be almost \$20 million higher than in 1999 and will be more targeted towards the development of key areas (Ottawa 2003, DCH)." While there has been a reduction in funds available through the CMF, the targeted areas that positively affect *Geist* are: "Arts and literary magazines will have access to new editorial content funding and free-circulation magazines will no longer have access to editorial content funding, but request-circulation magazines will be eligible for a postal subsidy (Ottawa 2003, DCH)."

The potential positive outcome for *Geist* from these changes to the CMF is that the magazine will be able to apply for new editorial funding and as a request-circulation magazine, it will be eligible for a postal subsidy. However, there is always concern that *Geist* will have its funding reduced or cut off when the government starts cutting funding to major industry funding programs.

The funding challenges that *Geist* faces, namely how to maintain its revenue at the same level or higher once the Tula relationship ends, how to approach donors without the magazine having charitable status and how to weather any changes that may occur in the CMF that will affect the magazine, mean that the management at *Geist* has to continually think and re-think how to raise revenue. For *Geist* part of the answer is to lower the presence of comp and exchange ads within the magazine and increase the presence of paid advertising from national advertisers.

CHAPTER TWO

Understanding the needs of national advertisers

Before pursuing a national advertiser it is important for a magazine to know what a national advertiser is, what it wants from magazine advertising and what elements make a magazine an attractive medium for national advertisers. The other important thing for magazine staff to remember is that one approaches a national advertiser by talking with a media buyer. The buyer works for the advertising agency which represents the advertiser. The challenge for a small-circulation magazine is to attract the attention of the media buyer when there are so many magazines vying for the her attention.

This chapter explains the above and concludes with an examination of external evaluation media information sources that are valued by media buyers and national advertiser: the Print Measurement Bureau data and circulation audits.

Defining national advertisers

A *national advertiser* can be a for-profit or not-for-profit company or an institution that advertises its product on a national scale, for example Tim Horton's, CIBC, the United Way, Volvo, Sears, Tourism British Columbia and the Canadian Armed Forces. These advertisers have larger budgets than regional advertisers and are looking to advertise in a magazine with a desired reach, circulation and frequency. *Reach* is the estimated number of people who will see the advertisement. *Circulation* is the number of people who actually request or buy a magazine. *Frequency* is the number of times that a magazine is published within a year.

Why national advertisers choose magazines?

In psychologist Albert Mehrabin's model of message influence: "7% of message takeout is achieved through words, 38% is attributable to tone and 55% is influenced by non-verbal communication. Applying this to advertising one could hypothesise that: 45% of message is attributable to message content and most of the other 55% to context: The medium." (ACP 2004, 7)

Not only does a magazine offer reach, circulation and frequency, but a magazine must also offer a known target demographic and psychographic grouping. This targeted grouping, and the ability of the magazine to offer this as a known quantity, benefits advertisers.

The magazine reader and the presenter effect

As well as a defined target audience, magazines offer advertisers a medium that readers select because it represents their beliefs and interests, and therefore they are responsive to the content. The financial transaction involved in purchasing the magazine can be made as the readers trust the magazine enough to invest in it. By extension, because they trust the magazine, they also trust the advertisements that are placed in the magazine. This trust is called the *presenter effect* and it affects how a reader interprets an advertisement based on which publication the ad appears (Consterdine 2002, 60).

How readership is calculated

Whereas the presenter effect helps to create a receptive readership that makes magazines attractive media for advertisers, it is the size of the receptive audience that is of greater interest to the advertiser. The number of readers a magazine has translates into the number of consumers an advertiser can reach with one single advertisement.

Rate base, ad rates and the costs per thousand (CPM)

A magazine's countable readership is described in advertising terms as its *rate base* and that is the total of subscription and single copies of one issue of the magazine

sold. Rate base is often used as a simile for circulation and vice versa. Circulation, readership demographics and psychographics determine advertising rates. The more desirable a readership and the harder it is to reach that readership using other media, the higher the ad rates will be for the magazine that has the desired demographic and psychographic grouping (target audience) as a loyal readership. The *costs per thousand* (CPM) is a dollar figure used by advertisers to evaluate the advertising costs to reach 1,000 readers. The CPM is calculated by taking the total cost of a full-page ad (colour or black and white) and dividing that by the gross audience (circulation), divided by a thousand:

$$\frac{\text{Total ad cost (per page)}}{\text{Gross audience divided by 1,000}} = \text{CPM}$$

Reach, the pass-along audience and frequency

A magazine's *reach* includes its rate base and the pass-along audience. The rate base is a magazine's circulation, whereas the *pass-along audience* is anyone who reads the magazine after it has been purchased by the original purchaser or subscriber. The importance of the pass-along audience is that it can substantially increase the readership of the magazine: some popular magazines increase their calculated reach by 10 times due to the pass-along audience (Warner and Buchman 2004, 436).

Not only do advertisers want to reach a large number of their target group, but advertisers also want to reach this target group as often as possible. An advertiser

won't place the same ad multiple times within one issue of a magazine, but the advertiser will place the same ad in consecutive issues of a magazine depending on the magazine's *frequency*, the number of times a magazine is published within the period of a year. The advertiser's logic is that if the same ad appears in a frequently published magazine, i.e., weekly or monthly, it is more likely that the reader will register the advertised product. The less frequently a magazine is published, bi-monthly or quarterly, the less likely the reader is to register a consecutively advertised product. Because reaching the target market is of the greatest importance to the advertiser, a magazine that is less frequently published is a less attractive advertising medium for advertisers than for instance, a weekly magazine.

There are many reasons why magazines publish more or less frequently. Often it has to do with the timeliness of the content. A news magazine like *Macleans* is published weekly to offer immediate commentary on current affairs, while a magazine like *Canadian Geographic* is offering in-depth, regular coverage of a topic, but at a slower pace. Another reason to publish less frequently is to cut production costs. Contrarily, by increasing frequency a magazine can also increase revenue by increasing advertising. However, the increase in advertising revenue may not cover the increased costs in production and then subscription rates have to be increased to make up the difference.

Reach which includes a magazine's rate base and the pass-along audience, combined with frequency can offer advertisers a much larger audience for their products than the magazine's rate base—circulation—initially promises.

Using external sources to evaluate circulation and readership

A magazine can easily assess its circulation by calculating its subscription and single-copy sales, but advertisers are much more interested in external evaluations than those done internally by a magazine. In Toronto at the *MagsU* 2003 panel discussion “What Agencies Want: Mysteries Revealed”, panelists representing various media agencies concurred that a media planner’s decision on where to place advertising is based on Print Measurement Bureau (PMB) data and understanding why the magazine is unique and exactly right for its audience.

The PMB is a Canadian non-profit agency that conducts a bi-annual, in-depth survey of 24,000 Canadians and their consumer behaviour regarding the 110 publications and 2,500 products included in the PMB survey. The database contains information on “...print readership, non-print media exposure, product usage and lifestyles.”(PMB 2004, “About PMB”). The PMB database is media-oriented and because of the nature of its questionnaires, it provides a very detailed examination of the consumer and behavioural habits of survey participants.

Even with PMB data to back up the demographic and psychographic characteristics of a magazine’s readership, at the same *MagsU* panel discussion mentioned above, panelists agreed that agencies often won’t even consider a magazine that’s not audited. A circulation audit is a standardized, authoritative statement of a publication’s printing, distribution and readership (Verified Audit Circulation 2004). In Canada the Canadian

Circulation Audit Board (CCAB) which is part of Business Performance Audits World-wide—an international circulation auditing company—conducts circulation audits. Advertisers take notice of circulation audits because they provide an independent and reliable evaluation of a magazine's circulation and include important circulation information: average total qualified circulation, paid vs. free distribution, delivery mode, postal code or other geographic breakdowns and circulation history. This kind of detailed information allows an advertiser a clear examination of a magazine's readership in numbers and by location, and complements the psychographic and demographic information acquired using the PMB database.

Four-colour throughout

While external and internal assessments of a magazine can impress an advertiser, a national advertiser still wants its ads to appear in four-colour. At the *Magazines West 2003* workshop "Jumpstart Your Sales" in Vancouver, the President of Magazines Canada Gary Garland emphasized that the position of an ad is not nearly as crucial as its appearance in colour: there is 45% more impact if the ad appears in colour than in black and white (Garland 2003). Advertisers are aware of this impact that colour ads have and because impact is what they are looking for, advertisers want colour ads.

In summary, national advertisers look for five key variables: reach (including rate base and the pass-along audience), target readership, circulation, frequency and the availability of four-colour ads. The provision of information on these variables can be done internally with readership surveys and examinations of subscription and

single-copy sales records, however national advertisers prefer and are more apt to trust and value external assessments from sources like the PMB and the CCAB.

CHAPTER THREE

National advertisers and small-circulation magazines

The fine balance between a small-circulation magazine's readership and national advertisers

As mentioned in Chapter Two, a reader chooses to purchase or read a magazine because it reflects the reader's interests and, perhaps, beliefs. If the magazine fails to deliver what the reader expects or wants, then the magazine will lose that reader. Because of its niche nature and small readership, a small-circulation magazine is more likely to dwell on the fringes of the magazine industry than is a popular magazine and therefore its readers are more likely to expect their magazine to reflect this.

A couple of well-known, small-circulation Canadian magazines show that their editorial policies represent the niche interests of their readers: *This Magazine* covers non-mainstream news and *Broken Pencil* is devoted to zines and underground culture. There will not be ads for car manufacturers in either of these magazines, not

only because of the magazines' respective circulation and frequency, but because the editorial content, particularly in *This Magazine*, is likely to be critical of the automotive industry. The psychographic and demographic descriptions of both magazines' readerships are also not the target market for the automotive industry: young, educated and not affluent. *Geist* can be considered as a more mainstream magazine than either *This Magazine* or *Broken Pencil*. The *Geist* editorial content is less controversial than both of these magazines and *Geist's* readership is older, affluent and very well-educated ("2002 *Geist* Readership Survey"). Even with a more mainstream readership, the *Geist* reader continues to buy and read the magazine because it delivers what the readership is interested in: well-written, Canadian content.

A challenge the *Geist* staff will face in the pursuit of national advertisers is how to incorporate national advertisers into the magazine without offending readers with the presence of what they might consider to be inappropriate advertising. For instance, a *Geist* reader is likely not expecting to see an ad for the male virility-enhancing drug Viagra. But more than likely she would be responsive to an ad from Chapters because it is a chain bookstore and book advertising has always been present in the magazine. This chapter will explore how two small-circulation Canadian magazines handle national advertisers. *Maisonneuve* magazine features display advertising and *Canadian Art* magazine seeks out and secures corporate sponsorship.

Advertising

Advertising can appear in magazines in many traditional and non-traditional forms. The traditional ways in which advertising appears in magazines are display advertising and corporate sponsorship. Display ads are the ads most people are familiar with and aware of when they open a magazine: these are the ads you see on the pages of a magazine. Corporate sponsorship is much more subtle than display advertising and occurs when a corporation sponsors a magazine with a donation or by supporting a contest or an event. Whether a national advertiser chooses to place a display ad or be a sponsor depends on the type of magazine and how the advertiser sees its relationship with the magazine. If a magazine has a high circulation and is frequently published, then display advertising may be preferred by an advertiser because of the extent of the audience (reach) and how often (frequency) audience members will see the advertising. However, if the magazine has a low circulation, the advertiser may consider its advertising more as a donation to the magazine than as an expected return on investment. In the latter case the advertiser's support of the magazine is sponsorship and it is undertaken to reflect positively on the advertiser by virtue of being a patron of the magazine.

Maisonneuve and *Canadian Art* are examples of two ways in which advertising appears in small-circulation magazines. *Maisonneuve* does have some corporate sponsorship, but mostly features display advertising. On the other hand, *Canadian Art* does have a significant amount of display advertising within its pages, but the magazine has also been extremely successful in securing advertising from national advertisers in the

form of corporate sponsorship. This report will discuss *Maisonneuve* and how display advertising has worked for this new magazine. The report will then examine *Canadian Art's* highly successful and enviable relationship with national advertisers.

Display advertising

Published in Montreal, *Maisonneuve* magazine was launched in the spring of 2002 and is a bi-monthly, glossy, high-production value, general-interest magazine and compares itself to *Harper's* and *The New Yorker*. The magazine aspires for and achieves both a hip look and content: the tone and look is young and vibrant with the use of four-colour, high-quality graphics throughout and content written by up-and-coming authors, as well as established writers.

Maisonneuve is a non-profit organization with charitable status pending and has an ad to editorial ratio of 20:80 and a circulation of 12,000 with an estimated readership of 42,000 (Hardy 2004), with 3.5 readers per copy (audited circulation pending) (*Maisonneuve* Media Kit 2004). Stephan Hardy, Business Manager at *Maisonneuve*, describes the magazine's reader as a "peculiar type... young, urban, socially/culturally active ("trendsetters and leaders of tomorrow") (Hardy 2004)." It is this peculiar reader that Hardy feels attracts national advertisers.

Hardy views *Maisonneuve's* relationship with national advertisers as being "good" and he says that advertisers are interested in partnering on magazine events. Even with

this positive relationship with advertisers, in attracting the advertisers the magazine still has to deal with the overall perception that it is just a city magazine and its low circulation (especially for a general-interest magazine with a bi-monthly frequency). Having only been in production for two years, *Maisonneuve* is still in its infancy, which means that it still has to prove to the magazine industry and to national advertisers that the magazine has staying power.

To attract national advertisers, *Maisonneuve* has national sales representatives in Toronto and offers "...interested advertising agency representatives a complimentary subscription and occasionally mails them extra info (i.e., awards, circulation, cover stories) (Hardy 2004)." The ads for national advertisers that appear in the magazine are compatible with editorial content: fashion, art events, literary publications, book publishers, liquor and car manufacturers. Despite this wide range of advertisers, Montreal-based advertisers seem to make up about half of the advertising in a single issue. Another way by which *Maisonneuve* has been trying to attract advertisers was recently discussed at the 2004 CMPA workshop *Advertising Sales Essentials* in Toronto: that is to provide free, full-page colour ads to car manufacturers in order to induce other manufacturers to advertise in the magazine (Zatyko 2004).

Corporate sponsorship

Canadian Art magazine includes both display ads and corporate sponsorship in its advertising revenue. The magazine's relationship with corporate sponsors is

particularly interesting to small-circulation magazines which often times are—as *Canadian Art* is—charitable organizations. Part of *Canadian Art's* success with corporate sponsorship lies in the magazine having charitable status. Corporate donors are much more willing and able to donate to a charity because not only are charitable donations tax deductible, but often their funding programs require a donation recipient to have charitable status as a condition for donations.

As part of the context within which *Canadian Art* exists and thrives as a small-circulation magazine, it is important to note that the magazine was previously owned by Key Media Limited, which owned and published *Toronto Life*, *Fashion Magazine*, *Quill and Quire* and *Wedding Bells* (Stoffman 2002). Having Key Media Limited as a parent company meant that *Canadian Art* had access to infrastructure that existed at Key Media, like bookkeeping and advertising, and the magazine was able to build up its subscription list, donors list, industry and non-industry connections because it was being supported by Key Media. This type of nurturing relationship can help float a small magazine when otherwise it might not be able to make it on its own. Michael de Pencier who founded and ran Key Media, also began the Canadian Art Foundation which now publishes *Canadian Art*. (N.B. The Key Media-*Canadian Art* relationship occurred before Key Media was bought out by St. Joseph's Corporation in 2002 (Lexpert 2002)). Having had a good start as a small magazine with access to the extensive infrastructure at Key Media has given *Canadian Art* a great advantage over other small magazines because it established donors, connections and developed its own infrastructure before the magazine went off on its own. *Canadian Art* has been able to build upon—as opposed to start anew—what was put in place when it was owned by Key Media.

Canadian Art is a high-quality, four-colour quarterly printed on 55-lb coated stock and published in Toronto by the not-for-profit Canadian Art Foundation. It boasts to be the highest circulated Canadian art magazine with an audited circulation of 25,000 and an estimated readership of 138,600 (*Canadian Art* Media Kit 2004, “Fast Facts”). The magazine is described as a chronicler “of the Canadian art scene with top-notch writing by the country’s leading cultural writers. A national scope and an award-winning design make it a fundamental resource (*Canadian Art* Media Kit 2004, “Fast Facts”).” The magazine broadly describes its readers as everyone from artists and art educators to “those who enjoy a general interest in the world of art (*Canadian Art* Media Kit 2004, “Readership Profile”).”

While *Canadian Art* does feature display advertising throughout its pages, the magazine has succeeded in obtaining a significant amount of advertising in the form of corporate sponsorship. The magazine runs many annual contests that are sponsored by corporations: the Great Canadian Printmaking Competition is sponsored by Ernst and Young; the New Canadian Painting Competition is sponsored by RBC Investments Global and Private Banking. Contests are not the only joint endeavours the magazine initiates, *Canadian Art* also organizes an “International Lecture Series” with the Art Gallery of Ontario and 2004 is the inaugural year of the Canadian Art Foundation’s Youth Arts Bursary, a program that supports innovative visual-arts education projects. The magazine also offers International Art Tours and has begun the “Room with a View” series, which is a series of round-table discussions. These joint ventures do much to raise the profile of the magazine as a

considerable supporter of the visual arts within Canada. Its sponsors—or partners—benefit from the positive exposure of being associated with these events.

A look at the *Canadian Art* website shows that it features banner-ads for its corporate sponsors: Rogers, RBC Investments and BMO, and there is also an ad for the *Canadian Art* MasterCard from BMO. This credit card is part of BMO's Affinity Program and a percentage of every purchase made using a *Canadian Art* credit card goes to *Canadian Art*. This is an innovative advertising relationship that benefits both BMO and *Canadian Art*: supporters of the magazine and its programs may choose this as a way they can donate to the magazine without actually donating any money, while BMO gains another client and potential revenue from credit card interest rates payments.

The *Canadian Art* model for corporate sponsorship allows the magazine to act beyond its scope of a chronicler of Canadian art. These sponsorship relationships enable the magazine to actively support and initiate programs within the visual arts community in Canada and give the magazine much more positive promotion than it could ever create on its own. The added bonus of these events is that each person who participates in an event or contest becomes a potential subscriber and that in turn reflects positively on circulation.

Advertising that appears in a magazine in the form of corporate sponsorship is less likely to offend a readership that might be sensitive to display advertising because the corporation is seen as a sponsor and not looking to sell its product or looking for a direct return on its investment. Corporate sponsorship is an ideal way for small-circulation magazines to raise revenue, but to gain corporate sponsorship a

small-circulation must show how supporting it will reflect well on the corporation. Corporate sponsorship must be carefully thought out. A magazine wants to make sure that its corporate partner is as compatible with the magazine as the advertising that appears within the magazine's pages. The last thing a magazine wants to do is offend its readers by choosing an incompatible sponsor.

What the *Maisonneuve* and *Canadian Art* examples show is that it is difficult for a small magazine to attract national advertisers. *Maisonneuve* is going as far as to offer free, full-page advertising to lure national advertisers, while *Canadian Art* has benefitted greatly from being previously owned by Key Media.

On a final note, looking at *Maisonneuve* and *Canadian Art* the management at both magazines are using similar tactics to attract national advertisers and corporate sponsors: both offer full-colour ads; the magazine either has charitable status or charitable status is pending; and both have undergone circulation audits. These tactics, you will see later in this report, are the ones which *Geist* magazine has also undertaken.

CHAPTER FOUR

Geist's pursuit of national advertisers: a model for small-circulation magazines

The *Geist* model for pursuing national advertisers is rooted in its particular situation. It is the highest circulated Canadian literary magazine; it is facing financial challenges, but has also had great opportunities; it is experiencing a lot of positive publicity; and, most importantly the magazine has a small, but extremely skilled, competent and dedicated staff who are prepared to take the steps, learning along the way, to raise revenue by pursuing national advertisers.

The *Geist* staff does not have a formal strategic plan for pursuing national advertisers, but key steps have been identified as needing to be developed so the magazine can become an attractive advertising prospect. This chapter will outline the key steps the magazine staff has taken in the pursuit of national advertisers.

As mentioned in Chapter Two, media buyers are more interested in third-party evaluations of magazines and *Geist* has been doing these, as well as its own assessments of the magazine and research of the Canadian advertising industry.

Over the last few years the staff at *Geist* has been collecting meaningful data to assess where the magazine stands with regards to its readership and circulation. These data have been collected using the Print Measurement Bureau (PMB) database categories; by creating an advertising-agency database; by conducting readership surveys; and by conducting a circulation audit. Using this information, *Geist* is trying to assess which advertisers they should approach, how, and with what supportive information about the magazine and its readers. We can begin with the updating of the *Geist* media kit, then follow that with a look at the magazine's database of advertising agencies and end this chapter with a look at how the *Geist* staff took its first tentative steps in negotiating with national advertisers.

Sexing up the *Geist* media kit

A media kit is a very important promotional tool that is given to prospective advertisers as an introduction to the magazine, its readership and how the magazine is managed. The kit conveys the feel and look of the magazine, as well as important facts including rate card, PMB analysis, audited circulation, mission statement and contact information. The kit is what the media buyer or national advertiser examines to assess the magazine. The media kit should also contain important facts. Over the years, the *Geist* media kit has been regularly updated as changes have been made to the rate card and information has become available regarding the *Geist* reader. The 2005 media kit has been designed to appeal to national advertisers. It contains the "Advertising Map of Canada", information from readership surveys, a new national rate card, a local

rate card and information derived from a PMB analysis of the *Geist* reader and the 2004 circulation audit.

Magazines want their media kits to stand out and they try to find ways to make their media kits unique. The staff at *Geist* came up with the idea of the “Advertising Map of Canada”. Based on the “Caught Mapping Series”, “Let’s Make a Deal: the Ad Map of Canada” features Canadian place names that have something to do with advertising. Place names include Trend Village, Ontario and Blowin Hole, Newfoundland. The idea behind the “Ad Map” is to get a media buyer’s attention with the map’s quirkiness and to relay the *Geist* sense of humour. In addition the media kit presents the results of *Geist*’s readership survey. (See Appendix A for a detail from “Let’s Make a Deal: the Ad Map of Canada.”)

The readership survey is a key element of the media kit and *Geist*’s readership survey was conducted in 2002, when the management at *Geist* decided that it was time to learn more about their readers. What management wanted was psychographic and demographic information: to know who their readers were, what they did, and how they felt about the magazine. The intent was to gather information on the readership so as to be able to describe it in an authoritative way. The survey results proved to be very useful to the magazine because there was a high response rate. This information was analyzed and a survey summary was placed in the 2002 media kit to help identify the *Geist* reader by demographics and consumer behaviour.

Two years have elapsed since the last readership survey, circulation has increased, and the *Geist* staff has learned more about how to conduct readership surveys. Now

the magazine wants to know more about its readers. It wants to be able to extend its knowledge of its readership's demographics and spending behaviours and see how the *Geist* reader compares to readers of other magazines. The magazine wants to know what is important to its readers, what kinds of advertising do they want to see in the magazine, how important to the readers are ads in the magazine, what they are buying and what services they use and what are their concerns. Once it has this information, the management at *Geist* is hoping to be able to present it in some meaningful form to potential advertisers.

The media kit also presents information on the availability of four-colour advertising throughout the magazine and a rate card to match this service. National advertisers much prefer four-colour ads to black and white for their products. Colour rates for inside front and back cover and outside back cover were introduced to *Geist's* rate card in 2004. The 2005 rate card which came into effect in August 2004, includes for the first-time ever four-colour advertising rates (all sizes) throughout the magazine. The six-time ad placement option has been removed from the rate card and some ad rates have increased, while others have decreased: \$25 increase for a one-time, black and white, $\frac{2}{3}$ -page ad and a \$15 decrease for an eight-time, black and white, $\frac{2}{3}$ -page ad. The outside back cover is now only available in four-colour and the rate for a single-placement back cover has increased accordingly with a surcharge of \$95.35. (See Appendix B for *Geist's* 2005 National Rate Card.)

As well as adding four-colour advertising rates, *Geist* has followed *Maisonneuve* magazine's lead and developed a local rate card for 2005. The idea is to offer a business that only operates in one province or region placement in a nationally

circulated magazine. The rates for local advertisers are lower than for national advertisers because *Geist* recognizes that local advertisers are more valuable than exchange and comp ads (which don't necessarily bring in revenue), but have less value than national ads because local advertisers generally spend less on their advertising budgets than national advertisers do. A local advertiser is also more interested in a local target market and not necessarily a national target market, so ad rates must be attractive to local advertisers if a magazine wants to include these in its ad revenue. As an example, a 1/2-page, black and white, single-placement ad at the local rate would cost \$475; at the national advertising rate the same ad would cost \$635. Local ads are only available in black and white and not in four-colour. (See Appendix B for *Geist's* 2005 Local Advertising Rate Card.)

External evaluations: the circulation audit and the PMB

With four-colour rates and a regional rate card in place for 2005, the *Geist* staff initiated a circulation audit, which was the first of two external evaluations of the magazine. In February 2004 the *Geist* staff applied to the Canadian Circulation Audit Bureau (CCAB), a division of Business of Performing Audits (BPA) for a circulation audit. The *Geist* staff estimated that readership was 25,000, that included paid and non-paid copies (total roughly 7,000) and with a pass-along audience of 2.5 which was suggested by the results of the "2002 *Geist* Readership Survey" (Riggs, October 14, 2004). When the CCAB auditors looked at *Geist's* circulation they were looking at qualified circulation and non-qualified circulation. Qualified circulation is described

as “circulation whose recipients can be proven by documentary evidence to meet the Publisher’s definition of the market served (BPA 2004, “Reading the BPA International Consumer Circulation Statement”, 3).” Non-qualified circulation is “the recipients who do not meet the publication’s definition of the field served and recipient qualification. Advertiser and sample copies, for example, fall into this category (BPA 2004, “Reading the BPA International Consumer Circulation Statement”, 3).” The evidence of circulation includes receipts for all transactions between the magazine and purchaser (paid or unpaid) and evidence of transactions included: printer’s invoices, distribution receipts, source verification (i.e., proof that recipients are requesting publication), circulation statistics (i.e., geographic distribution, breakout of bulk versus single-copy distribution).

Following the submission of the above mentioned documents, the CCAB determined that the “Qualified galley of *Geist* is composed of paid individual subs, Salon.com subscriptions*, and non-paid subscriptions” (BPA, “*Geist* 2004 Initial Audit Report”, 2). Using these qualifications, the qualified circulation was broken down as follows:

Qualified paid	3,540
Subscriptions	2,717
Single-copy issues	823
Qualified non-paid	1,934
Total qualified circulation	5,474 (BPA, “ <i>Geist</i> 2004 Initial Audit Report”, 2)

The CCAB audit also determined an average non-qualified circulation of 2,111 (BPA, “*Geist* 2004 Initial Audit Report,” 14).

* Salon.com subscribers were offered a *Geist* subscription in 2003, paid for by Salon.com in exchange for advertising in *Geist*.

The total qualified and non-qualified circulation equals 7,585, higher than *Geist's* estimated paid and non-paid circulation of roughly 7,000. Using the pass-along audience of 2.5 (indicated by the 2002 readership survey) and the BPA's calculated total qualified and non-qualified circulation equals 7,585, *Geist's* total estimated readership is 18,962.5. While this figure is a great deal lower than the estimated readership of 25,000, it doesn't include circulation that didn't fall under the CCAB-defined circulation. Even with this difference in estimated readership, *Geist* still remains the Canadian literary magazine with the highest circulation and the greatest readership.

The second external evaluation source that the *Geist* staff looked at was the Print Measurement Bureau (PMB) database. As mentioned in Chapter Two, media buyers are more responsive to external evaluations of magazines and the PMB database is considered a prime measurement source. The general attitude of agencies is that they like PMB and the more validation of information that is easily comparable between magazines, the better (*MagsU* 2003). The decision was made to describe the *Geist* reader as well as possible and compare her to a base established by the PMB database. The staff at the magazine did this analysis using the 2002 PMB database that was available for free to Simon Fraser University students through the Simon Fraser University library. The reason for using an older database was financial. To have access to the most recent database, a user must pay a membership fee and it was deemed that *Geist* was not in a position to pay a membership fee to join the PMB.

Using the results from the "2002 *Geist* Readership Survey", it was determined that the *Geist* reader is fairly evenly divided between three age groups: 25–34, 35–49 and 50–

64. Of the respondents 85% have one or more university degrees (including bachelor and graduate degrees) and 50% have an annual household income over \$50,000.

For the PMB database search, the *Geist* readership was identified by income, age and education and divided into three separate categories with a fourth for comparison with the other three:

- 25–24 years old, \$50,000+ household income with a bachelor or graduate degree
- 35–49 years old, \$50,000+ household income with a bachelor or graduate degree
- 50–64 years old, \$50,000+ household income with a bachelor or graduate degree
- 25–64 years old, \$50,000+ household income with a bachelor or graduate degree

These categories were compared to a base population that was established as 25–65 year-olds. The reason for such a broad description of the comparison group was based on the PMB recommendation that it's preferable to have a broad base with which to compare the identified reader because the broader the base, the more reliable the information will be (PMB 2004, 3).

Not only did the *Geist* staff identify consumer and behavioural data of its target group, but also it used the PMB database psychographic information feature to determine the psychographic clusters to which the *Geist* reader belongs. This software feature for psychographic information produces a random list of psychographic information that compares the target group to the base population. After examining the information retrieved from the database, it was determined by comparing the

results the “2002 *Geist* Readership Survey” to the characteristics of the psychographic clusters that the *Geist* readership falls into the following psychographic clusters:

- Seriously Liberal
- Cultured and Active
- Super Savers
- The Get Set
- Shaken-Not-Stirred (*Geist* PMB Summary 2004, 1)

Print Measurement Bureau psychographic clusters

Seriously Liberal

This group takes social issues seriously, for instance believing that there should be more public funding for the arts and that Canada’s social safety net should be strengthened. They tolerate alternative lifestyles, and think marijuana should be legalized. They are willing to spend more to get environmentally friendly products.

Cultured and Active

This group reads a lot about travel and vacations, and enjoys planning for the travel. They’re likely to choose exotic destinations where they might hike or play golf. When they’re not on vacation, their interests revolve around concerts and galleries, crafts and gourmet cooking.

Luxury and Adventure

This is an adventurous group who like to try new and exotic destinations for their vacations, the choice of which is influenced by articles in magazines and newspapers. They fly business class and they’re likely to do active things on vacation, such as skiing and playing tennis on vacation.

Super Savers

These are buttoned down individuals who know exactly where they are with financial matters. They have taken the necessary steps to provide financial security in their retirement. They are averse to many innovations in the area of finance, such as ATMs and the cashless society. They would rather postpone a purchase than buy on credit.

The Get Set

These are innovators, on the leading edge for new household gadgets and audio/video equipment. They're also very interested in interior design ideas, looking for new ways to decorate their homes and getting inspiration for decorating from magazines. They consider themselves computer literate, and they spend time every day on the Internet.

Shaken-not-Stirred

This cluster is likely to drink different types of alcoholic beverages including beer, light beer, liquor and wine. They're very sociable, and they agree with statements such as "I am prepared to pay more for good wine (PMB psychographic clusters)."

Using the information from the PMB psychographic report and the PMB consumer and behavioural patterns, as well as the results of the "2002 *Geist* Readership Survey", the *Geist* staff is preparing to present its readership to potential national advertisers. As a start, a "2004 Audience Information for Publishers and Booksellers" sheet was created and it includes some information derived from the PMB analysis of the *Geist* reader:

"*Geist* readers are seriously liberal in their outlook. They are sophisticated, socially engaged, and active participants in and consumers of arts and culture."

(See Appendix C for the "2004 Audience Information for Publishers and Booksellers" sheet.)

The above quotation reflects an attempt on the part of the *Geist* staff to use PMB wording to communicate with advertisers in the language of PMB analysis.

The *Geist* advertising-agency database

To deepen the *Geist* staff's understanding of national advertisers and how to reach them, it was decided that in the summer of 2004 an advertising-agency database needed to be researched and developed. The database would contain a list of ad agencies that purchase media spots on behalf of national advertisers. Most national advertisers hire an advertising agency to do the work of finding advertising media for them. A media buyer within the agency is contracted to represent the advertiser's interests and searches for suitable media in which her client should advertise.

The *Geist* database of Canadian advertising agencies was compiled by searching the Internet and consulting library listings. The aim of this project was to find out which advertisers were represented by which agencies. Two sources proved to be invaluable: *The National List of Advertisers*, published by Media Info Network (Rogers Media) and the Institute of Communications and Advertising's website (www.ica-ad.com) which has a who's who list of Canadian advertising agencies. Using these two sources as primary references, a list was compiled of agencies, and when the information was available, a list of their clients.

This list was pared down to include agencies that represent national advertisers whose products are compatible with *Geist's* editorial content. Agencies which were singled out included those that represent book publishers, bookstores, environmentally friendly car manufacturers, financial institutions, photography equipment, provincial and national government agencies and departments.

The pursuit of national advertisers: first attempts

By conducting external evaluations, a circulation audit and PMB analysis, as well as internal assessments in the form of readership surveys, 2004 has been *the* year that the *Geist* staff has taken the major steps to put itself in a position where it can seriously pursue national advertisers. In the latter part of 2004 the magazine began talks with national advertisers and/or their media buyers. In mid-2004, *Geist's* managing editor Barbara Zatyko and *Geist* consultant Craig Riggs each met with ad-agency representatives and media buyers in Toronto. The following examples do not reflect the outcomes of Zatyko's or Riggs' meetings in Toronto, but demonstrate the *Geist* staff's first attempts at direct talks with national advertisers and what has resulted. The examples are not conclusive because these efforts are just in the early stages, but the examples give an idea of what kind of advertising relationship the staff at *Geist* are pursuing.

A new way of selling: building a co-operative relationship with Abebooks.com

After sexing up the *Geist* media kit and conducting third-party evaluations, the magazine management was ready to approach national advertisers. In August 2004 *Geist* management made its first attempt at this exercise. Armed with the PMB-structured analysis, circulation audit report and the media kit, *Geist* staff met with representatives of the Victoria-based bookseller Abebooks.com.

The aim of the August meeting was to explore ways in which the magazine and the bookseller could work co-operatively. What resulted was that both parties have identified a number of mutually beneficial, potential initiatives they could embark upon. What most notably resulted of the August meeting is that Abebooks expressed a desire to post *Geist* content on its website. This content would then direct people to the *Geist* website. In turn, *Geist* is developing a concept for a book club on its own website and will use Abebooks.com as a method of fulfillment. While this is still an exchange (contra) agreement and there haven't been any decisions made about an advertising relationship, the possibility of one does exist.

Advertising in colour: McGill-Queen's University Press

In the Summer 2004 Issue of *Geist*, the first paid, four-colour advertisement appeared in the magazine. McGill-Queen's Press is a joint partnership between McGill University in Montreal, Quebec, and Queen's University in Kingston, Ontario, and "is both a

specialist in the Canadian perspective and a publisher of international themes (McGill-Queen's University Press 2004).” The publisher has been advertising with *Geist* for many years, but in Issue #53, McGill-Queen's Press became the first-ever advertiser to appear in colour in *Geist*. The Press took out two four-colour, full-page ads, front inside and back inside covers for six new books from its fall list. Not only do these ads show national advertisers what *Geist* can do and how a four-colour ad will look in the magazine, but the ads also put *Geist* in league with most of the magazine industry by giving national advertisers what they want: colour ads.

Geist as a venue for branding

As mentioned in Chapter Three, corporate sponsorship is almost an ideal advertising relationship between a corporation and a magazine. However, securing a suitable sponsor can be a challenge if a magazine can't identify its case of needing a “patron”. This is especially true if a magazine doesn't have charitable status. The route that the *Geist* staff is pursuing to attract corporate sponsorship is to present the magazine as a suitable venue for *branding*. A concise definition of branding is: “A marketing function that identifies products and their source and differentiates them from all other products (Arens, 2004).”

While *Geist* can't offer the circulation or frequency that a national advertiser may want, reach as many of the right people as often as possible, *Geist* can offer advertising space in a high-quality, award-winning magazine that has an affluent,

educated and socially aware readership. If an advertiser is seeking brand extension —“the exposure of a brand to a broader target customer market, geographic market, or distribution channel” (Allaboutbranding.com 2004)—to the *Geist* target readership, then *Geist* is a suitable medium because of the combination of the presenter effect and the magazine’s own *brand loyalty*: “This occurs because the consumer perceives that the brand has the right product features, image, quality, or relationship at the right price (Arens, 2004).” Therefore, with the combination of *Geist*’s target readership, the presenter effect and the magazine’s brand loyalty, the staff at *Geist* can make a strong case for being a good medium for branding.

In overview, even though *Geist* is the most highly circulated Canadian literary magazine, its small-volume placement means that it is still considered as a small buy for ad agencies: that means it is low on the advertising media priority list because of its modest reach, frequency (quarterly) and low circulation. The *Geist* model for pursuing national advertisers is experimental and as yet incomplete. The magazine staff is still trying to figure out if it is best to hire an ad sales representative or to approach ad agencies itself and if so, with what information. Overshadowing the *Geist* plan is the big question: is it realistic to believe that *Geist* can expand its advertising base to include national advertisers?

CHAPTER FIVE

Conclusion

As we have seen, the staff at *Geist* magazine have taken all the necessary steps to begin to raise revenue by pursuing national advertisers. Negotiations have already begun with media buyers and national advertisers and external evaluations and internal assessments have been conducted and the results are ready to be used.

The factors that continue to make the magazine an unappealing advertising medium are its frequency as a quarterly and its low audited circulation of 7,585. These are fairly major obstacles because advertisers want their ads to be seen often and by a lot of people so as to have an impact on product consumption.

The magazine could solve the frequency problem by becoming a bi-monthly. But as mentioned in Chapter Two, bi-monthlies require more revenue to cover the increased production costs (including increased staff hours). *Geist* has such a small staff—one full-time employee, four part-time employees and various contractors—that the increase in production costs for a bi-monthly, outweigh any possible increase in advertising revenue that might result in the short term from increased frequency. It is

important to remember that *Geist's* ad to editorial ratio is still quite low, 28:72 and it is projected to go only as high as 35:65 over the next three years. There is only so much advertising that will fit into the magazine.

To increase circulation, the magazine must secure more subscribers. In 2003 *Geist* introduced an automatic renewal option to subscription and renewal forms. The option for automatic renewal hasn't been very popular, with few people taking advantage of the service. The lack of interest in this service doesn't mean that it should be abandoned, but rather the automatic renewal option should be better advertised to raise awareness of the service and sway more subscribers to use automated renewal.

Along with the automatic renewal option on subscription forms, *Geist* should continue to trade subscriber lists with other magazines and offer more subscription deals to these readers, that is to say, to expand beyond the Salon.com readers. In the circulation audit the subscriptions which resulted from the Salon.com* offer were considered as qualified circulation. So to continue gaining qualified circulation, similar offers like the Salon.com offer should be pursued. This is happening at *Geist*, the magazine negotiated for a free copy of the magazine and a map from the "Caught Mapping Series" to be included in the *Maisonneuve* magazine 2004 special gift set.

Another way to secure subscribers is for *Geist* magazine to become a sponsor of readings, literary events or contests. Financial sponsorship is more than likely out of the

* Salon.com subscribers were offered a *Geist* subscription in 2003, paid for by Salon.com in exchange advertising in *Geist*. Refer to Chapter Four, page 38.

question, but the magazine could get involved in events. For example, as part of an entry fee or door prize *Geist* could donate free copies of the magazine which would contain a special subscription offer. Any subscriptions resulting from these promotional efforts would qualify as circulation because any request for a single copy of the magazine or subscription to the magazine is considered as qualified circulation.

Increasing circulation is not done overnight. It has taken 15 years for *Geist* to reach its present circulation, so what are the staff to do in the meantime? The answer: keep selling the magazine. In C. N. Potter's book *Who does what and why in book publishing: Writers, editors and money men*, salesmanship is described as the ability to convey the actual value of the product and encourage the buyer to take a chance by investing in it (Potter 1990). Selling *Geist* to media buyers and national advertisers requires salesmanship and the staff at the magazine need to convince the media buyers of the actual value of *Geist* magazine. *Geist* is a unique Canadian magazine that delivers what its specific readership wants. The magazine actively encourages Canadian writing. Its readership is a highly desirable target market because it is educated, affluent, invests in the arts and is not necessarily being reached nor put in the same mindframe by other more popular media.

When dealing with media buyers and national advertisers, the staff at *Geist* need to articulate the case of the magazine in language that media buyers understand and appreciate. As mentioned in Chapter Two, that is the language of the PMB. And while the staff at the magazine are beginning to incorporate that language into promotional materials, i.e., *Geist's* "2004 Audience Information for Publishers and Booksellers", this language needs to be included in the 2004 readership survey and any other

surveys which may be planned for the future. As for who would conduct the future readership surveys, it is possible to have an external survey done, but for a magazine the size of *Geist*, the costs are simply too much when the money could be better spent on other efforts to increase circulation, like subscription drives.

Throughout the process of learning about what national advertisers want and what information is important to them, the staff at *Geist* have realized that no matter how precious the magazine is to those involved with it, the media-buying world is not waiting for another outlet in which to advertise. The magazine publishing market is saturated with publications that offer a quicker return on investment than *Geist*. When approaching media buyers, the magazine will have to present compelling reasons why national advertisers should choose *Geist*. The magazine staff will have to be creative and offer advertisers something different than just a small-media buy.

If any small-circulation Canadian literary magazine can succeed in its pursuit of national advertisers, *Geist* magazine can. It has the readership, the stability as a high-quality publication, the staff has the knowledge of what steps to take and, above all, *Geist* magazine offers a quality medium for advertisers. It may indeed take the three years the staff have allocated to change the magazine's advertising to editorial ratio. Or it may take a little longer. But as long as the magazine continues to be managed and organized as it has been, that is efficiently and with foresight, there is no reason to see why *Geist* wouldn't succeed in attracting national advertisers.

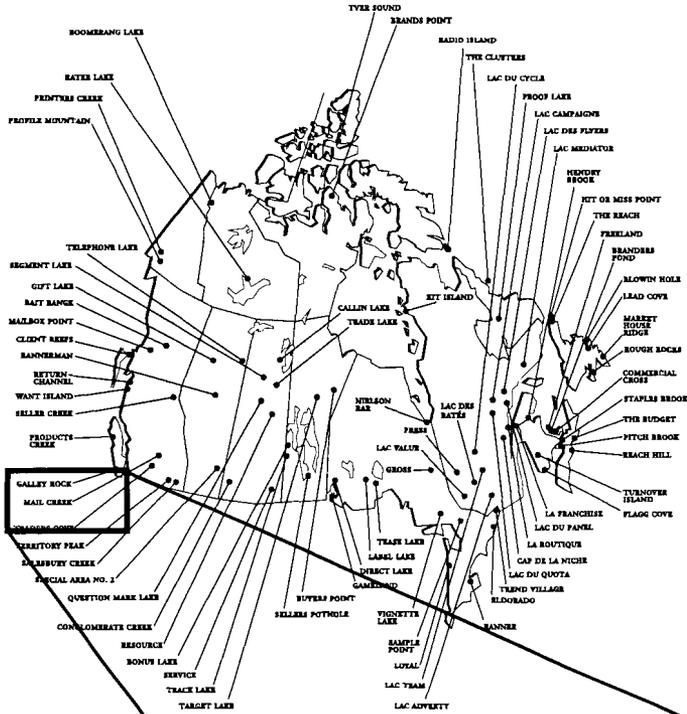
APPENDIX A

- Detail from Let's Make a Deal:
The Advertising Map of Canada

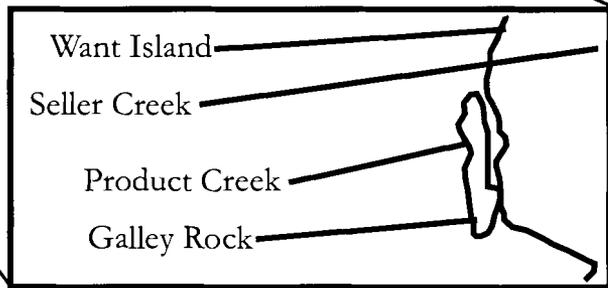
CAUGHT MAPPING

Let's Make A Deal

THE ADVERTISING MAP OF CANADA



PREPARED BY THE GEIST CARTOGRAPHIC AND ADVERTISING TEAM



© 2004. Geist by permission.

APPENDIX B

- 2005 *Geist* Local Advertising Rate Card
- 2005 *Geist* National Rate Card

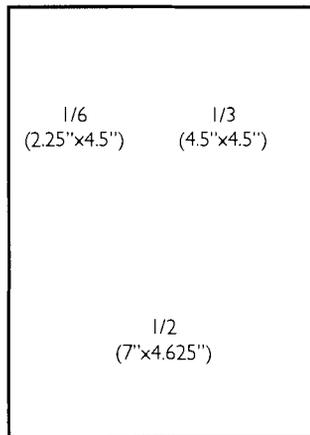
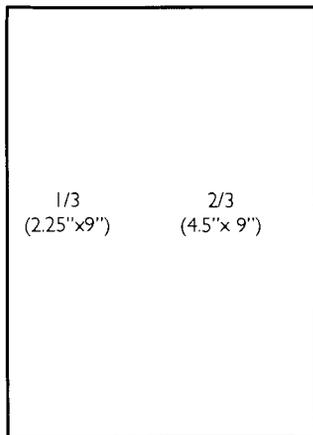
Geist magazine is a critically acclaimed quarterly featuring the best in Canadian writing, photography, comix and little-known fact.

GEIST

2005 LOCAL ADVERTISING RATE CARD

(Effective August 2004. Rates net of agency commissions or fees.)

Ad Size	8x B&W	4x B&W	1x B&W
2/3 page	\$465	\$510	\$585
1/2 page	\$355	\$395	\$475
1/3 (square)	\$215	\$245	\$285
1/3 (vertical)	\$215	\$245	\$285
1/6 page	\$125	\$145	\$165



Circulation:

Audited by CCAB.

Printed:

133 lpi, web, 60 lb. matte,
70 lb. matte cover, saddle-stitched

File Formats:

EPS (fonts converted to curves;
grayscale images at 300 dpi, line art
at 1200 dpi), or PDF (press setting,
no JPEG compression, Type 1 fonts).

Delivery:

Send to geist@geist.com.
Please compress files (Stuffit or Zip).
Attachments larger than 5MB should
be segmented or sent via FTP. Email
for pre-set Acrobat job.options file.

Proofs:

Fax 604.669.8250

Contact:

Production: Patty Osborne
Reservations: Barbara Zatyko
Suite 103-1014 Homer Street
Vancouver, BC V6B 2W9
Tel: 604.681.9161
Fax: 604.669.8250
geist@geist.com
www.geist.com

© 2004. Geist by permission.

GEIST

2005 LOCAL ADVERTISING RATE CARD

(Effective August 2004. Rates net of agency commissions or fees.)

Issue	Space Closing	Copy Closing	Release
Fall, No. 54	Aug 16 2004	Aug 30 2004	Sept 13 2004
Winter, No. 55	Nov 15 2004	Nov 19 2004	Dec 06 2004
Spring, No. 56	Feb 21 2005	Feb 25 2005	Mar 14 2005
Summer, No. 57	May 16 2005	May 20 2005	Jun 06 2005

© 2004. Geist by permission.

GEIST

2005 NATIONAL ADVERTISING RATE CARD

(Effective August 2004. Rates are net of agency commissions or fees.)

Ad Size	8x		4x		1x	
	B&W	CMYK	B&W	CMYK	B&W	CMYK
Full page	\$695	\$910	\$795	\$1,040	\$920	\$1,195
2/3 page	\$525	\$685	\$595	\$775	\$685	\$895
1/2 page	\$475	\$625	\$545	\$715	\$635	\$825
1/3 (square)	\$285	\$370	\$325	\$425	\$375	\$485
1/3 (vertical)	\$285	\$370	\$325	\$425	\$375	\$485
1/6 page	\$165	\$215	\$190	\$250	\$220	\$285
Special Placement						
Inside front cover	\$830	\$995	\$950	\$1,140	\$1,100	\$1,250
Inside back cover	\$830	\$995	\$950	\$1,140	\$1,100	\$1,250
Outside back cover		\$1,050		\$1,195		\$1,295

Full page (7" x 9.5")	1/3 (2.25" x 9")	2/3 (4.5" x 9")	1/6 (2.25" x 4.5")	1/3 (4.5" x 4.5")	1/2 (7" x 4.625")
--------------------------	---------------------	--------------------	-----------------------	----------------------	----------------------

© 2004. Geist by permission.

GEIST

2005 NATIONAL ADVERTISING RATE CARD

(Effective August 2004. Rates are net of agency commissions or fees.)

Issue	Space Closing	Copy Closing	Release
Fall, No. 54	Aug 16 2004	Aug 30 2004	Sept 13 2004
Winter, No. 55	Nov 15 2004	Nov 19 2004	Dec 06 2004
Spring, No. 56	Feb 21 2005	Feb 25 2005	Mar 14 2005
Summer, No. 57	May 16 2005	May 20 2005	Jun 06 2005

Circulation:

Audited by CCAB.

Printed:

133 lpi, web, 60 lb. matte,
70 lb. matte cover, saddle-stitched

File Formats:

EPS (fonts converted to curves;
grayscale images at 300 dpi, line art
at 1200 dpi), or PDF (press setting,
no JPEG compression, Type 1 fonts).

Delivery:

Send to geist@geist.com.
Please compress files (Stuffit or Zip).
Attachments larger than 5MB should
be segmented or sent via FTP. Email
for pre-set Acrobat job.options file.

Proofs:

Fax 604.669.8250

Contact:

Production: Patty Osborne
Reservations: Barbara Zatyko
Suite 103-1014 Homer Street
Vancouver, BC V6B 2W9
Tel: 604.681.9161
Fax: 604.669.8250
geist@geist.com
www.geist.com

© 2004. Geist by permission.

APPENDIX C

- *Geist* Information for Publishers and Booksellers

Geist magazine is a critically acclaimed quarterly featuring the best in Canadian writing, photography, comix and little-known fact.

GEIST

AUDIENCE INFORMATION FOR PUBLISHERS AND BOOKSELLERS

Geist is Canada's most widely circulated literary mag, and Geist readers are big book buyers.

Our reader survey shows that *Geist* readers **spend 76% more** on books than the general population, and **49% read more** than 15 books during the last year. In particular, *Geist* readers love Canadian books: **96% bought** up to 15 Canadian books during the past 12 months, and **84% buy their books** from independent bookstores. **89% read** our "Endnotes" review section to see what's new in Canadian books, and **53% read Endnotes** specifically for suggestions on what books to buy.

The *Geist* audience:

- 25-64 years old,
- 60% female, 40% male,
- one or more university degrees and
- a household income of \$50,000+.

Geist readers are seriously liberal in their outlook. They are sophisticated, socially engaged, and active participants in and consumers of arts and culture.

Sources:

Geist Readership Survey

Statistics Canada

Print Measurement Bureau

© 2004. Geist by permission.

WORKS CITED

- Arens, William. "Contemporary Advertising, 8/e Glossary."
<http://highered.mcgraw-hill.com/sites/0072415444/student_view0/glossary.html> 13 Dec. 2004.
- Allaboutbranding. "Glossary." <<http://www.allaboutbranding.com/index.lasso?page=11,544,0>> 13 Dec. 2004
- ACP Pty Publishing Ltd. (ACP). "The Presenter Effect." <<http://www.acp.com.au/research/thepowerofmagazines/article22.asp>> 20 Sept. 2004.
- Bureau of Performing Audits (BPA). "Reading the BPA International Consumer Circulation Statement." Shelton, CT: BPA, 2004.
- Canadian Art Magazine. "Fast Facts." Canadian Art Media Kit 2004. Toronto: Canadian Art, 2004.
- Canadian Art Magazine. "Readership Profile." Canadian Art Media Kit 2004. Toronto: Canadian Art, 2004.
- Ottawa. Department of Canadian Heritage (DCH). Articles@PERIODICALS, Special Edition. "Support for Canadian Periodicals: New Directions." 16 July, 2003.
<http://www.pch.gc.ca/progs/ac-ca/progs/fcm-cmf/pubs/periodiques_e.cfm>
(20 Sept. 2004).
- Canadian Magazine Publishers Association (CMPA). "Supporting Canada's Cultural Magazines." Toronto: Canadian Magazine Publishers Association, 12 June 2001.

- Canadian Magazine Publishers Association (CMPA). "CMPA Press Release January 2003." <file:///Users/lizgontard/Documents/Project%20report/Thesis%20research%20documents/Masthead%20press%20release%20tula%20grant.html> 1 Oct. 2004.
- Consterdine, Guy. "How Magazine Advertising Works." Fourth Ed. Toronto 2002.
- Garland, Gary. "Jumpstart Your Sales." Magazines West. Vancouver. June 2003.
- Geist*. "About *Geist*." <<http://www.geist.com/about/about.php>> 15 Sept. 2004.
- Geist*. "*Geist* Board Meeting." Vancouver: 26 Oct. 2004.
- Geist*. "*Geist* 2002 Readership Survey." Vancouver: 2002.
- Geist*. "*Geist* PMB Summary." Vancouver: 29 July 2004.
- Geist*. "*Geist* 2004 Initial Audit Report BPA." Toronto: April 2004.
- Geist*. "Local Advertising Rate Card." Vancouver: 2005.
- Geist*. "National Advertising Rate Card." Vancouver: 2005.
- Geist*. "Mandate." Vancouver: no date.
- Hardy, Stephan: E-mail interview. 6 Oct. 2004.
- Impresa Communications Limited. "Vitality and Vulnerability: Small and Medium Sized Magazines: A Profile and Gap Analysis." Sept. 1999.
- Johnson, S., and P. Prijiatel. *The Magazine from Cover to Cover*. Chicago, Illinois: NTC Publishing Group, 1998.
- Lexpert. "Deal Display." <<file:///Users/lizgontard/Documents/Project%20report/Thesis%20research%20documents/Lexpert-%20Deal.html>> 7 Dec. 2004.
- The Map Room. "Geist Exhibition, Media Coverage." 26 Feb. 2004. <http://www.mcwetboy.net/maproom/2004/02/geist_exhibition_media_coverage.phtml> 1 Oct. 2004.

- Maisonneuve. "Maisonneuve Media Kit." Montreal: September 2004.
- McGill-Queen's University Press. "About MQUP." <<http://www.mqup.mcgill.ca/content.php?id=8>> 15 Sept. 2004.
- Mogel, Leonard. *The Magazine*. Fourth ed. Sewickley, PA: GATFPress, 1998.
- Nordicity Group Ltd. "Profile of Small and Medium-sized Enterprises in the Canadian Cultural Industries." March 2004.
- Osborne, Stephen. "Editing and Writing Workshop". *Out of Service Art and Literature Magazine*, Whitehorse. 19 May 2003.
- Potter, C.S. *Who does what and why in book publishing: Writers, editors and money men*. Secaucus, NJ: Carol Publishing Group, 1990.
- Print Measurement Bureau (PMB). "About PMB." <<http://www.pmb.ca/public/e/index.htm>> 15 Sept. 2004.
- Print Measurement Bureau (PMB). "PMB Psychographic Clusters." <<http://www.pmb.ca/public/e/index.htm>> 15 Sept. 2004.
- Print Measurement Bureau (PMB). "Untitled handout." Print Measurement Bureau workshop. Master of Publishing Program, Vancouver. 13 Jan. 2004.
- Riggs, Craig: Personal interview. 8 Oct. 2004.
- Riggs, Craig: E-mail interview. 14 Oct. 2004.
- Stoffman, Judy. "Is there Toronto Life after de Pencier? Magazine's publisher plans to sell his baby." *Toronto Star*. Toronto, Ont.: Jan 23, 2002. pg. F:02.
- Verified Audit Circulation. "What is a circulation audit?" <<http://www.verifiedaudit.com/audits.htm>> 15 Sept. 2004.
- Warner, C., and J. Buchman. *Media Selling: Broadcast, Cable, Print, and Interactive*. Third ed. Ames, Iowa: Iowa State Press, 2004.

Western Magazine Awards. "Awards History." <<http://www.westernmagazineawards.com/2003.htm#>> 20 Sept. 2004.

Western Magazine Awards. "Western Magazine Awards 2005 Official Entry Form."

MagsU. "What Agencies Want: Mysteries Revealed." Canadian Magazine Publishers Association, Toronto. June 2003.

Zatyko, Barbara: Personal interview. 5 Nov. 2004.