

A Publication of *min* and *min's b2b*

Connect and Integrate

Now in its second year, the Sweet 16 once again penetrates deep into the world of advertising and marketing, identifying eight corporate marketing stars and eight of the best ad agency executives who champion magazine brands. As we spoke to one after another of these luminaries, certain themes began to emerge that shed light on the state of advertising today. Here are some of the crucial nuggets that emerged:

Only Connect

Anyone who is a fan of E.M. Forster (or Merchant Ivory films) has heard the line in *Howard's End* where Margaret says: "Only connect." In the book, it refers to the responsibility individuals must take for their actions. In publishing, however, it rings a whole other bell. Making the connection is what it's all about, whether the link is between consumers and magazine brands, or companies and elusive purchasers. So, even if you've never heard of Forster or hate the Merchant Ivory oeuvres, the idea of making connections should resonate like a...well, like a bell.

Unique Relationships

Bill Hebel, svp and media director at Slack Barshinger, talks about the personal relationship readers have with magazines. He says, "Even my daughter reads magazines. She won't go anywhere without her laptop, but she gets magazines and curls up in a corner with them to read." Maggie Knoll, print director and senior partner of MindShare Chicago, talks about the "inspirational medium" of magazines. MindShare did a study

(cont'd on page 26)

Preaching Liquid Content

BRENDA WHITE IS AN EXPERT on everything to do with print. And this year, when ad budgets are on the rise – "great news," says White, Starcom vice president and director of print investment – Starcom's ACE program is more relevant than ever.

ACE stands for Accountability, Connection and Engagement, which sums up its approach. "Any time we do a magazine plan, we have accountability metrics so we can go back to the client and say 'here's what worked, here's what we recommend doing differently,'" says White.

The agency buys a brand, not pages. "We preach the concept of liquid content," White says. "We partner with a

(cont'd on page 4)



BRENDA WHITE

JEFF BELL Playing The Ad Game

"I LOVE MAGAZINES," says Jeff Bell, corporate vice president of global marketing, interactive entertainment business at Microsoft, who admits he is a "harsh critic of publishers and editors." Bell has been calling the shots on where to run ads for the Xbox 360 since last summer, when he joined Microsoft after a stint as head of marketing at DaimlerChrysler for Dodge, Chrysler and Jeep.

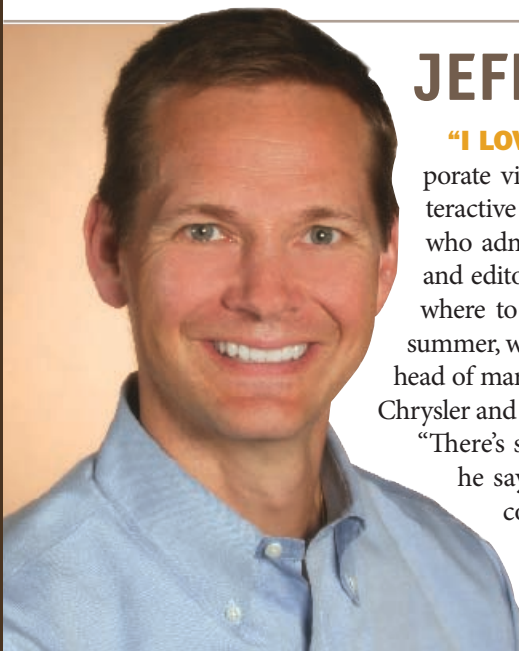
"There's something special about magazines," he says. "They have unique content that's compelling to readers and the ability to stimulate with color photos and layouts — and they're very portable. But I am concerned they aren't

making enough progress in being interactive."

More than many other corporate marketers, Bell needs his relationships with magazines to include the use of PDAs or cell phones to let people act upon stimuli. He's talking about "that special moment when someone sees a pair of sunglasses, a sweater, the latest cell phone or great new video game, or an Xbox 360 console. With a print magazine, they rip a page out or scribble a note to themselves, but if they could just hit *535 or *545 and answer two to three questions, or bookmark something and make contact later through email...Some magazines understand this would be much more powerful."

Microsoft's interactive entertainment business has a significant commitment to video game publications,

(cont'd on page 26)



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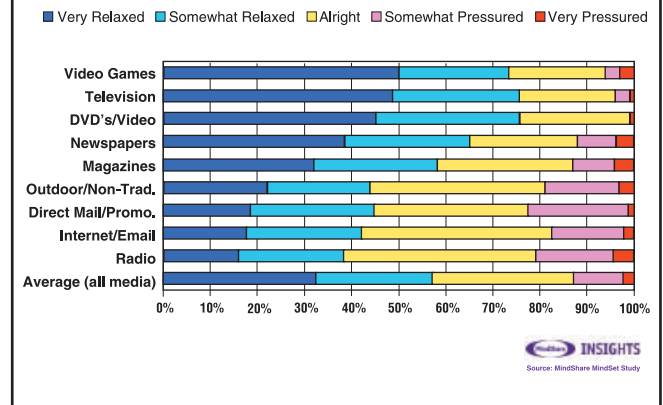
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Share of Ad Spending by Medium

Media Type	2006	2005
Television	43.7%	43.2%
Magazines	19.9%	20.0%
Newspapers	18.7%	19.9%
Radio	7.4%	7.6%
Internet	6.5%	5.8%

Source: TNS Media Intelligence

Media Type and Mood



min's Advertising Report

uncovering the brands, ad agencies and power of magazine media

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BRENDA WHITE

Vice President, Director of Print investment, Starcom

White, Cont'd from page 1

magazine brand, whether it's distributed by print, online, TV, radio, events, or sometimes merchandise.

"We start with what is the right brand and way to get the message to the consumer," she notes. "Just because we are the magazine group, doesn't mean that's all we do. Wherever the brand lives, that's where we will go."

White's group, the print activation experts, often provide the entry point. "If there's an idea that includes TV and online as well as a local component, we spearhead the idea, get the online and TV experts in the room and make sure we are getting the best deal." Because her team knows its magazine partners and readers, they "are the ones that lead the negotiation, lead the idea-generation," says White.

The concept of liquid content operates based on how consumers use different contacts. They go online for information, but publishers "can't just put a magazine up there, the way they did years ago," says White, who adds: "Magazines are really catching on. They provide service and value for consumers."

Liquidity of content leads to liquidity of thinking, ideally. "A great partnership...delivers on my objectives. I tell the publisher the objectives, whether we need to change brand perception or drive consumers to a Web site, and they come in with a program that is a natural part of their brand DNA. A great partnership takes the DNA of the client and matches it to the DNA of a magazine brand."

For example, Special K is about New Year's resolutions and health, says White, and Starcom wanted to extend that partnership with a fitness magazine: *Shape*. Printed pieces combined with online exposure to spread the message that Special K wanted to help consumers become more fit, backed by custom content and a new spin on advertorials. Events and workout kits tied with a DVD about weight management and fitness programs, and a TV promotion incorporated trusted editors from the magazine.

Asked about the future of magazine brands, White says: "I'm bullish.

If they continue to push for measurement, prove that print works, there's no question there's a future." ●



"I was a magazine junkie from an early age...I'm in my dream job. There's no other job that I can really pour my heart and soul into."

— Brenda White

How to ACE the Plan

WHAT STARCOM and its clients seek in a program is simple: accountability, connectivity and research that proves the program is engaged with consumers. Publishers should know the objectives and be willing to take a risk. Also critical is brand essence. Most people know what a magazine brand stands for, and White says brand extensions should tie back to that. "It's about really listening to your consumer and evolving with them," she says.

White's career began in college, with a summer internship at Leo Burnett. But first, she switched her major six times. Getting a taste of the business helped narrow her focus. She worked her way around the agency, trying her hand in a number of departments, and changed her major for good: to communications. She got a

job as assistant planner, and when Leo Burnett spawned Starcom in 1997 as its independent media division, she landed in the magazine investment group. "I put my passion for magazines into it, and developed a great group that does some very cool things," she says.

Says Andrew Swinand, president and chief client officer of Starcom Worldwide: "Brenda has been a dedicated print leader for most of her 15-plus-year career. She has done some breakthrough work discovering ways to make engagement-based planning a reality for print media. This led to the creation of a tool, C3, that allows Brenda's team to accurately predict the result of a print placement across titles, categories, placements and clients. This tool has increased Starcom's clients print investment by over 6%."

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BILL HEBEL

Senior Vice President and Media Director, Slack Barshinger



Wrap-Around Media Planning

Bill Hebel hits the ground running at 6:30 a.m. He spends a half-hour reviewing emails, reads newsletters, then spends the rest of the day in meetings. His clients, all B2B, include Underwriters Laboratories, Tellabs, FedEx and others.

Slack Barshinger is an integrated marketing company, incorporating word-of-mouth, PR, direct mail, outbound tele-marketing and more. “We spend probably 70% on print,” says Hebel, who refers to magazine brands as “content companies.”

He notes that while print will likely decline, it will have a place as long as his generation is alive. But, he goes on to cite his daughter, who curls up to absorb favorite magazines.

He says his job is to “leech off the relationship a magazine has with its readership.” Many readers still get the same content but have changed their preference in delivery methods. The goal is to use media that communicate with the targets in the ways that make the audience happiest.

He sees a trend toward total packages

in a wide range of combinations: “I see Webinars but not print ads, print ads that support Webinars – I love electronic newsletters, they get a better response than traditional e-marketing. If we run strong print with it, it gets strong results.”

He knows what he wants from magazine brands, as well as what he doesn’t want. “I hate it when a rep comes in with a ‘Chinese menu.’ They have 27 to 30 options of things we can do with merchandising or proposals. Not once did they ask our objec-

tive or how we plan to achieve it.”

Hebel wants to see an effort being made. “I see everybody getting too lazy out there,” he says. “But it’s partly our fault. The average media person is overwhelmed,” and marketers don’t want to waste time with substandard proposals.

Don’t go to Hebel with a standard media kit. “A lot of times, the questions aren’t answered. I see why they do what they do. But I hope they will be open to sitting down and discussing our needs. We are doing things we’ve never done before, us-

Selling the Excitement

BILL HEBEL THOUGHT he wanted to be a copy writer in 1977. But, he says, “Someone told me I’d have to write Sears catalogs for a year to get a book together. Dad was an account person. He told me media would be a good thing for me. He’s a very smart man.”

Hebel’s father knew what he was talking about. Hebel started at J. Walter Thompson, and in 1981 he became a B2B specialist. He’s never turned back. Now, his mission is to inject his passion into every program he pitches.

“The best media plan is wasted if you can’t sell it,” says Hebel. “Ideas fall by the wayside because we were too timid to sell them. When a client sees excitement, it’s tough for them not to get excited. That’s why no one falls asleep in my presentations. One did that once. I thought he was going to die. I jumped up on the table and woke him up.”

Hebel believes it’s essential for media planners to understand the customers and how they get information. “We believe in research,” he says. “We have to do a lot of our own research, know how to touch customers in the best way possible.”

He says one of the reasons for his own success has been “communicating with our client, building a partnership and trust. If they trust us, they’ll go with the big ideas. We are going to fail on occasion – we’re not always right. But when we succeed, there’s no sweeter moment.”

ing the media as the message.”

One example is the way Slack Barshinger has positioned Underwriters Labs as the ultimate experts. “Here’s a client where we have leadership as a meaningful copy point,” says Hebel. “We looked for media opportunities to prove that leadership.” Those opportunities ranged from white papers to webinars, taking in a print campaign, search, online, and aggressive PR along the way. ●



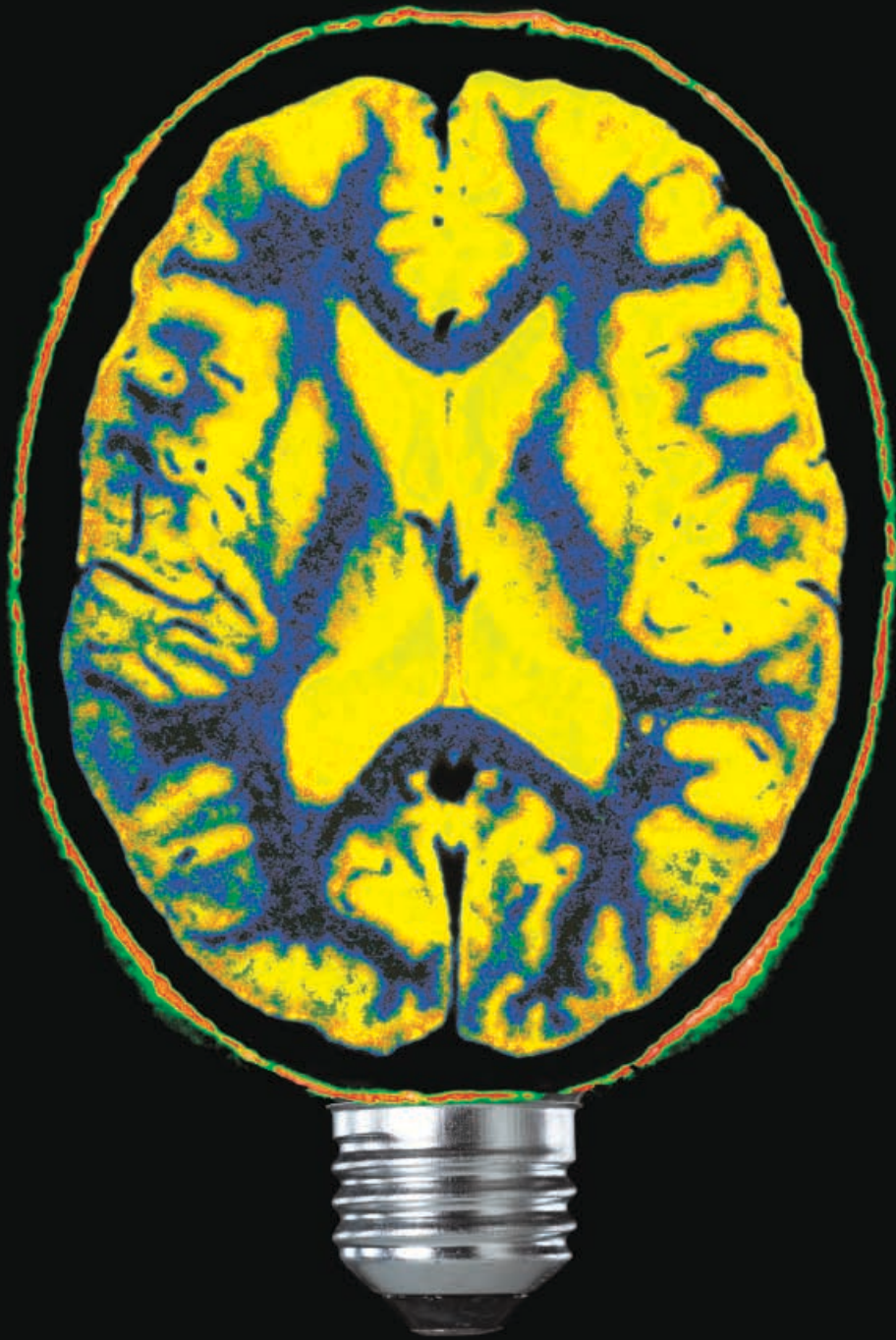
Hebel views a McGraw Hill ad he says is a poster child for B2B advertising.

Of that 70%, a good deal includes such value-adds as Webinars. “We deal with content providers with objectives in mind, and wrap programs around the tactic.”

Print still plays a roll in many plans, although Hebel notes, “The objectives now are ‘what are you doing for me today?’” Considering clients’ goals, he works to position components within the context of the whole plan.

Those who say print won’t exist in 10 years “are total morons,” he snorts, although he admits the experience will be very different.

ILLUMINATING.



mediakit.businessweek.com

The McGraw-Hill Companies

BusinessWeek



JAN THOMPSON

Vice President, Marketing, Nissan and Infiniti



Driving the Dollars

Nissan and Infiniti will launch some new vehicles this year, and Jan Thompson says their print buy will at least equal last year's. In fact, it could be better, although she is

still "moving dollars and priorities." She is in charge of media strategy and placement for the auto giant in the U.S., overseeing a \$20 billion annual marketing budget.

Nissan is trying to buy into the insights of its target group, but because of the convergence in media, "negotiations are at their most challenging time ever in the marketing world." As people consume media in new combinations, ad investments spread across platforms incorporating printed pieces, DVD, TV, radio, online and other choices.

Thompson 18 months ago challenged the reps that call on her: "For crying out loud, break the silos down. Don't make me talk to a magazine's print person, then the online person, then somebody else. I'm not buying three iterations of your book. You all get together and tell me what you can do."

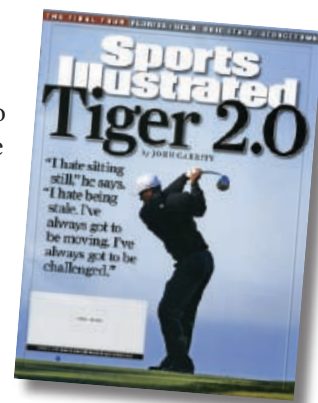
She recalls a Nissan campaign in *Sports Illustrated's* preview issues for college football: "We had gatefold creative enveloped in editorial, and we tried to be context-relevant. We went with mysi.com, too, and the hits exceeded expectations." An interactive edge – the Nissan Million Dollar Challenge – engaged consumers, who submitted predictions to win a million dollars.

To engage young women, Nissan signed a deal with *Glamour*, creating a sweepstakes to do a video with Pink. A new program for female consumers is in the discovery phase now, she says, to push a new model that is coming out in the fourth quarter 2007 at the New York Auto Show.

Thompson seeks insight into *very* specific targets. For example, "We are not talking just 'adults 18 to 34,'" she says. "We're talking 'Gen X

males with no kids.' We're refining the targeting." She depends on publishing partners to learn how she can reach their readers. "It's your job to tell us how can we leverage their engagement for our brands."

Thompson wants to tap the magazine's knowledge. "We have a greater chance than ever before to get in under the tent," she says. "We can't stay up to speed on every single target market we need today, it's just too fragmented." Measurement is another mantra. "At the start of the year, we say 'this is what we're going to spend, this is where we're going to put it,' then after the run we ask whether we put the money in the right place, get the lift we wanted, and if not, why not." It's a matter of measuring, then refining, then measuring again and refining yet again. "You can't go broad, just throw it out there and see what sticks, the way we used to. The dollars are more precious." ●



Facing Challenges

JAN THOMPSON KNOWS HER STUFF when it comes to marketing autos. She started at Chrysler right out of graduate school (she holds a masters from the University of Detroit, appropriately enough), and was in the field talking to dealers for nine years. While in California working for Chrysler, she was tapped by Toyota to work on its marketing side. Next, she became Lexus's first marketing director, and moved to Mazda to become its first vp of marketing.

She later became president and CEO of the Designory, which was an Omnicom company, doing marketing for auto clients. After about five years, Nissan and Infiniti, which were clients of the Designory, called Thompson and asked her to take her current post. That was in 2004, and she hasn't looked back.

"There is nothing boring in marketing," she says. "Every model, every launch is completely different, there's no 'cookie cutter' any more." She thrives on the challenge, laughing that the secret of her success has been perseverance and her willingness to look for the next "new thing."

"I'm never satisfied with where I am," she says. And as content and platforms continue to converge and cross lines, that's a good thing. "Look at what Ann Moore is doing over at Time, Inc.," she marvels. "What will we look like in five years? That's a hell of a crystal ball."

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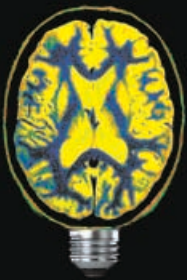
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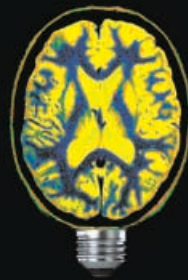
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BusinessWeek salutes min's 2007 "Sweet 16" magazine brand champions.
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CURTIS SMITH

Media Director, Integrated Media and Marketing, GlaxoSmithKline



Defining Engagement

Like many of its pharmaceutical brethren, GlaxoSmithKline is “a big supporter of print,” says Curtis Smith. “If anything, print spending has increased as we supported more brands,” he adds.

Those brands include Advair, Avandia, Boniva, Requip, Avodart and Valtrex, to name a few, as well as the corporate brand.

Smith is responsible for the corporate contracts and a wide range of the company’s brands. He dovetails his efforts with those of the media team to develop plans.

When he contemplates a new project, “I look at where the opportunities are to leverage content and relationships with the media sellers...If there’s a good idea that can cross channels, we try to leverage the volume of spend.”

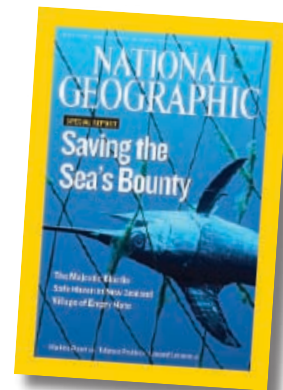
GSK has created programs to run in *National Geographic*, focusing on its philanthropic projects. These campaigns ran in the print vehicle and on TV, tying the ad messaging with the editorial environment “to give it relevancy and engage the people who come to those properties. That’s why they come to *National Geographic*,” Smith says. Ensuring that ad content works with editorial or programming content “provides a lift for the traditional creative, and we put metrics in place to measure that lift.”

This is Smith’s definition of engagement. “It’s about putting the message in a place where the reader or viewer will be receptive to it and it flows nicely within the context of the environment in which it’s running.” Smith doesn’t like “one-off” proposals – he looks for bigger ideas. “If we can work together to figure out a topic that’s relevant to the advertiser, the products and the messaging but

also to the reader of the magazine, that has seamless integration.”

The challenge with print is content integration, but Smith says there are ways to do that and get past some of the rigid church-and-state environment. The rules “are there for a reason, but...the reader is smart enough to know what is potentially influenced editorial and what is not,” he says.

If a magazine has planned editorial, and if a natural sponsor tie-in exists, says Smith, “I



Pulling It Together

CURTIS SMITH GOT STARTED

in the advertising game at the University of Tennessee. He’s been doing it now for 14 years. As a member of the ad club, he toured NY communications companies for a week and “got a really good feel for what’s out there” before jumping in. He was part of the original Mediaedge, “at the front of the unbundling of media,” he notes. “We were expected to go out and pitch and manage our own business as a standalone agency, not riding the coattails of a creative agency.”

He worked with Glaxo Wellcome, GlaxoSmithKline’s Web site, on the agency side and knew the principals involved. He was doing contract work with AT&T when GSK built out its marketing department and called him. He joined GSK about six years ago.

The fact that he maintains a “big picture view” has helped him get many ideas off the ground. He also cites his good fundamental training, facilitated by mentor managing partner and account director Matt Schwach at Mediaedge:cia, with whom Smith still works on various accounts.

The “drugs and remedies” category topped the list for end-of-year 2006 as the single biggest contributor to ad spend, dropping a total of \$221,146,446 on advertising, a figure that was up 19% compared to 2005.

— PIB, 2006 data

don’t understand the hesitancy to go out and sell it as such and work with marketers to design programs that are mutually beneficial. That will be a challenge for magazines to address or risk continuing to lose out to TV and emerging media.”

Magazines need to know their brand’s essence and cleave to it to enhance their credibility beyond the printed page, says Smith. “Interactivity is important now. A lot of magazines are taking control of Web properties and making them an extension of the brand. It’s going to be interesting to see how they integrate packages across channels and whether it will be truly creative – not just selling pages on the one hand, banners and placement on the other. How will they work interchangeably between the two vehicles?” ●

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PATRICIA GLINIECKI

Senior Manager, Media Buying, Kraft Foods

Feeding Consumers' Appetites

The love affair between consumer brands and magazines is far from over. Kraft's Patricia Gliniecki notes that while "integration is definitely a theme," the marketing specialists who buy for the company's brands are learning to "use as many assets of a magazine brand as possible" to serve consumers and their habits of consumption, from print to events. The only limiting factors are imagination and budget, she says.

Gliniecki makes decisions that apply to title selection and which media to use, and she notes the company spent \$1.3 billion in worldwide advertising in 2005. "When we look across how we spent five years ago," she notes, "two-thirds was in broadcast TV. In 2005, two-thirds was in narrowcast media, which included print, outdoor, cable TV... we have evolved and are going to our consumers in all the media they frequent."

One print program that stands out for her is a partnership Kraft did with Condé Nast for the Tassimo coffee machine, a Kraft product. "We used several publications and customized the advertisement and advertorial for each." The campaign ran in *Bon Appetit*, *Gourmet*, *Architectural Digest*, *Vogue*, *GQ* and *Domino* – "We used pretty much everything," says Gliniecki. Another program combined a birthday card insert that celebrated

Planters Peanuts' 100th birthday with Time Inc., timed to run with the *Time 100* issue celebrating influential people.

A campaign Kraft created with Rodale incorporated a heart-healthy program for Nabisco crackers with customized eight-page inserts featuring heart-healthy tips

for whole-grain products; the campaign also used a microsite. The program, which ran in such publications as *Prevention*, *Runners World*, *Men's Health* and *Bicycling*, sponsored 400 events around the country.

Gliniecki defines a great program as one that begins and ends with the consumer. "It's got to [be] a partnership where the publisher takes the time to understand our brands and makes a connection through their content with the consumer so it resonates."

Kraft looks for publishers that are willing "to take the time to look at each brand and learn what they are trying to achieve with print spending. Gliniecki adds that "publishers have really stepped up to the plate in this area. They have changed the way they work, and changed their structure in some cases to address this. It's been wonderful."

She notes that companies are "looking at the staffing it takes to go beyond selling a page," she says. "It's an evolution."

Gliniecki believes the industry will continue to evolve. "There's always some talk about whether or not publications will go all digital or online. We will continue to have magazines. They are too personal. You take a magazine home and read it in bed or on the beach. You have a glass of wine – you're not going to sit there with a laptop."

And while she finds it hard at this stage of her career to look even five years ahead, she's clear on one thing: "I hope I'm part of the evolution." ●



The Great Escape

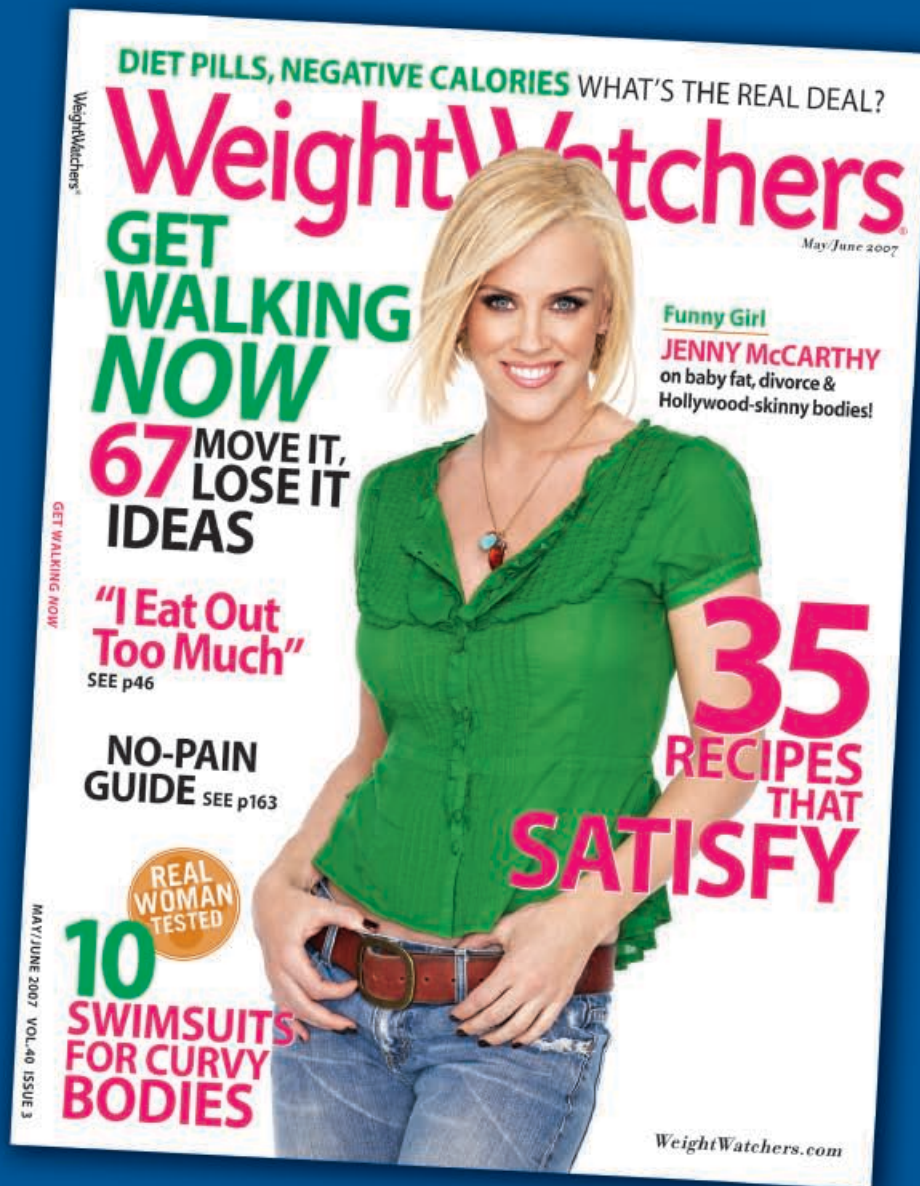
GLINIECKI HAS WORKED IN EVERY MEDIUM so far except digital. She even worked in finance for five years before "escaping" into media. Her first job was in accounts payable. "It wasn't a bad place to start," she says, "because a lot of the experience I got in finance was very helpful once I got into an area like media, where you are responsible for large budgets and spending."

Her career has been evolving for 30 years, offering her a new challenge at every turn, whether by virtue of the many diverse products the company

makes and sells, or because the company itself always seems to be involved in its own evolution. "It's definitely not boring," Gliniecki laughs.

Flexibility has been the key to her success. "I'm particularly good at adapting," she says. She has moved from print to national TV and back to print again. "I came to Kraft as the only person from Nabisco who made the move to NY," she notes. She took over the company's print functions. "It was a whole new world," she says. "Most of the other people in the department are TV people. They don't always get it."

WeightWatchers[®] magazine



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Integration: Connecting the Dots

In 2000 and 2001, Steve Bloom was on the online side in general planning at Zenithmedia. As the company (a 10-year-old offshoot of the Publicis family) set about laying off staff to make up for shortfalls when dot.com business fell off, Bloom stepped into a new role at the agency on the print side. “I’ve always been involved in print,” he says. “My first account was BMW, and you can imagine how much magazine buying they were doing. Print’s always been in my blood, even as I’ve gone on short hiatuses.”

“Print’s always been in my blood, even as I’ve gone on short hiatuses.”

— Steven Bloom

Bloom now oversees all the magazine activity for clients that include such recent wins as Nestlé, AstraZeneca and Richemont (a luxury goods galaxy comprising such stars as Cartier, Montblanc, Chloe, and others), as well as Chase. A lot of these brands, and Bloom himself, are deeply engaged on the print side of the publishing equation.

“All you read about is how print is suffering. We’re in an interesting bubble, because a lot of our advertisers are supporting print in a very big way.”

Pharmaceutical companies help to “prop up print,” he notes, and despite recent dives in the auto industry, he says, “Things are strong on the print end.”

But Bloom also talks about the integration of print and online media. “There might be accounts where magazine spending is going down, but the same money could be supported with their Web property.” He notes publishers that work the online side achieve greater profitability with the Web than in print. “Magazines go digital because there are a lot of efficiencies to be realized.”

Still, for luxury brands, print is “where it’s at.” “Luxury brands show better in print,” he says, because of “the aesthetics.” The cachet loses some essence online.

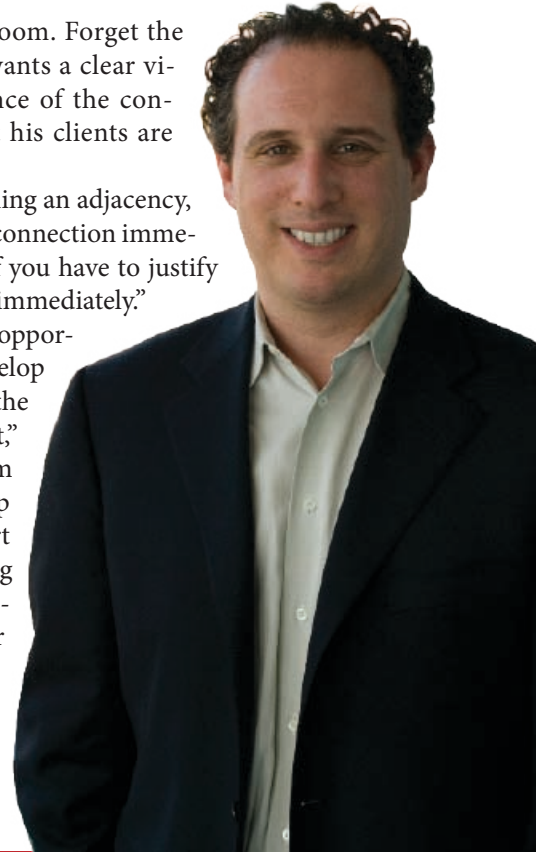
Bloom notes that “in this new world of integration and holistic media, we are trying to sit in front of the planning process and pull broadcast, print and online people together to develop big ideas. You take the nucleus of an idea, then drive it through the different properties.” To do otherwise is too limiting, he says.

Publishers must do their homework. “Understand

the hot spots,” says Bloom. Forget the one-off strategy. He wants a clear vision of how the essence of the content ties back to what his clients are trying to do.

If a publisher is pitching an adjacency, readers should get the connection immediately. Bloom says, “If you have to justify it, you lose something immediately.”

Pages are driven by opportunities. “If you develop a strong program, the pages will follow suit,” he says. “It’s a long-term proposition. Develop something that’s smart for you, so spending budgets can be a continuous progress over a couple of years. You’d be surprised how many of the people we talk to have a lack of understanding.” ●



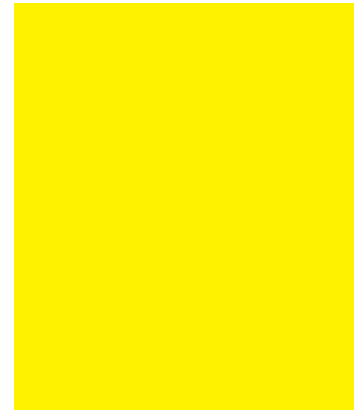
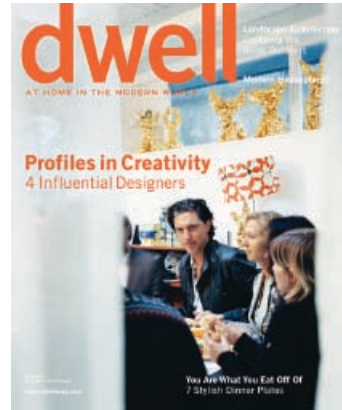
Breaking Down the Silos

STEVEN BLOOM HAS BEEN IN MEDIA now for about ten years, starting at DeWitt Media, the first stand-alone media agency in the industry. DeWitt was bought by Publicis in the 1990s and became Optimedia. For the first five years he was on the general planning side of Digital Edge for Mediaedge, then in Mediaedge’s print group. It was an integrated planning and buying group, which is the same approach Bloom takes now at Zenithmedia.

“Integration is key,” he says. “Whatever client you work on, everyone is sitting together. You don’t have separate departments anymore; it’s all about teamwork. This creates an understanding of people’s roles, the challenges they face within each medium. It’s been working very well. It can be tough to break down the walls, but you need to break through. It’s not about fighting for a print budget, or an online budget, but what’s make sense for the brand.”

That’s what Bloom loves most about his job: “I love just seeing successful programs, the end result for clients, hopefully moving their business.” His passion for his work, and the fact that every day is different, help him look forward to going to work every morning. “I take a lot of pride in seeing our work in the marketplace,” he says.

His analytical abilities and people skills have put him where he is today, as well as his respect for the media partners he works with. “We are working together on the same mission: to deliver intelligent, impactful programs for clients.”



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Mark Ingall
Citibank

Matt Johnson
Wendy's

Maggie Knoll
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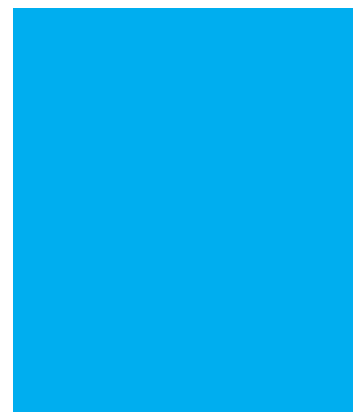
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BARBARA BORG

Director, Eastern Print Investment, OMD

The Phenomenon



OMD IS IN THE MIDST of change. Right now, the print investment group's role on most accounts is that of a negotiator. But, says Barbara Borg, "On some accounts, we get to plan and select titles. That's the way it will be in the near future on all business."

Borg, who is director of eastern print investment at OMD, says the print group is indeed seeing a shift in ad-spend focus, and the mixes are changing all over the map, with some migrating online, some buying TV and online, and some taking the leap into emerging media. She also says OMD and its clients are "using magazines differently, and on some businesses are only doing major partnerships, not just run-of-book business any more. On others, we are still very much

in a run-of-book mode, and it works well for them, which is wonderful news. I wish we had more of those, believe me."

Her career for a long time was, in one form or another, at Saatchi in planning. She headed to OMD's eastern print investment group three years ago. "In the beginning it was an adjustment, but I truly enjoy working with our magazine partners." Her client list includes GE, Absolut, Visa, Pepsi, FedEx, Lowe's Home Improvement, Armstrong Flooring and Bank of America, to name a few.

James T. Carr, publisher of *Family Circle*, has known Borg for many years and believes in her passion for accomplishing her clients' goals and objectives through the print medium. "The thing about Barbara that resonates most with me is how, today, she is still as passionate about print and doing what's right for her clients as she was



when I first met her," Carr says. "She is always challenging us on the publishing side to think bigger and better. You truly want to work hard for Barbara. She is strategic; she is fair and always trying new approaches to better the results for her clients."

Borg says there is a need for "more innovative ways to use magazines. Clients expect help in understanding what the return on investment is. With TV, they put a spot on the air and see a spike in business; with the Internet they can count click-throughs. You don't have that in magazines." Developing ways to demonstrate that ROI would help keep money in print, she says.

In the partnership between agency and publisher, both sides must see a return. When that happens, Borg says, "That gets me excited about a program. I want ways to grow clients' business, to prove the magazine industry is far from dead." Borg doesn't want publishers to come to her with proposals that will merely increase their pages. "We need to think of our clients' business. It has to be a win for both parties, a program that encourages growth or visibility or goes beyond an exposure."

In addition, her wishlist includes: "I would like to see clean circulation," she says. Down the road, she believes the survivors will be those that offer fully integrated packages. And that means integrated operations at ad agencies, too. "Right now, when we get integrated packages as part of the proposal process, we pull in experts in digital or out-of-home... it would be ideal if that lived under one group," Borg says. ●

Tough But Fair

BARBARA BORG HAS A REPUTATION. And that's a good thing for magazine brands.

Jack Hanrahan, U.S. director of strategic print communications for OMD, says, "Barbara Borg was one of the best hires I ever made. As a human being she's a phenomenon, a hard-working person - she's just the best. And such a good manager, it's amazing. She's tough. She knows what she wants and is good at getting it, but she also has great style. She's very classy, not a prima dona; she's very down-to-earth.

While Borg doesn't pull any punches, she is known far and wide for her fairness, honesty and hard work. Vicki Wellington, associate publisher of *Domino*, notes: "Barbara works around the clock searching for smart and unique ideas for her clients. She is always available for a good (or bad) idea, is fair, honorable, smart and strategic in her efforts. Barbara is a wonderful champion of print for a great variety of accounts and an amazing manager."

Borg says fairness and honesty have been the secrets of her success, along with doing whatever it takes to get the job done. "Whatever it takes, we will service our clients in an honest, fair way, whether it's my clients or the people who work with me. I have a complete open-door policy with clients and my group. That's the way I enjoy working."

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MAGGIE KNOLL

Print Director, Senior Partner, MindShare Chicago

Believing in Print



Maggie Knoll recently became MindShare's first print director. "Our department head approached me to tell him the pros and cons of a print team," she says. Through research, she learned there were real advantages to the concept. "Media planning teams are more challenged in creating different solutions now. There are so many expanded channel options," she says. "Having a specialized print team gives us more knowledge of the solutions, pricing and market changes."

As print becomes digitalized and more channels of distribution evolve, "There's so much to understand in the medium,"

says Knoll. Just in the first four months of the print division, MindShare has gained extensive knowledge about what publishing companies are doing in terms of cross-platform programs.

Advertising, even for a print group, isn't as simple as buying a page in a print product. "It's leveraging the brands... using the brands across the channels," says Knoll. Clients at MindShare believe in print, which has a specific role that works collaboratively with online channels, and "we need to understand that role. It's the one-two punch," she says.

Debbie Solomon, senior partner and group research director at MindShare, has known Knoll for many years. "She's a great professional, and she always does what's best for her clients," says Solomon. "She's dedicated to the print medium. She really loves it. They couldn't have gotten a better person" to run the print group.

Knoll says she likes to "get on a soapbox about print." Consumers are much more savvy and selective in making their media choices. But magazines offer a loyalty base that can't be ignored, as well as a single-minded focus. "You need one-on-one activity with the medium," says Knoll.

Knoll describes magazines as "the inspirational medium. It's the first phase of the buying cycle." But, she says, "magazines all have their own Web sites now, so people go there to search."

Knoll's team is responsible for more than \$125 million in print and magazines, and different clients use print differently. Kimberly Clark is a strong supporter of magazines because of the "mom" target, and Sears is increasing its print support, shifting a few dollars from TV. It's all about building that loyal base – a place where magazines currently have an advantage.

When a publisher comes calling, Knoll is looking for several crucial elements:

- Ownable, creative solutions that align with the brand's essence.
- Compact, targeted ideas. "Don't show me all your assets. Show me the idea that links back to the client," she says.
- Accountability. Make sure there's a research tool to measure success, whether it's a call to action, response rates or attitude changes.
- Flexible packaging.

When Sears launched Kenmore Pro appliances last year, MindShare created packages to run in Condé Nast's *Bon Appetit*, *Condé Nast Traveler*, *Gourmet* and the Epicurious.com site. Custom inserts depicted celebrity chefs with the appliances behind them, and a custom microsite linked to Kenmore.com. A database reached out to the people who visited the sites or attended chef-studded culinary events, for back-up messaging and wrap-around success. ●

Recipe for Success

FOR SOME REASON, when a marketing executive wins a Bill Harmon award from the Chicago Magazine Association, they have to sing for their supper. Maggie Knoll earned her first Vanguard Award (as it was known then) in 1995 and was among the first to receive this kudos, which honors nominees who support magazines or creativity in print media. Last year, she won another Harmon. As a result of this achievement, Knoll had to create a video expressing herself, her interests and why she is passionate about magazines.

She did a takeoff on the "Top Chef" TV show, because "I love cooking, which ties in to magazines because it's all about individual tastes," she says. "Magazines offer niches that people are passionate about. It's the same thing with cooking, whether you like to cook Italian or French."

The "Top Chef" show came out when she was working on the Sears account, which had product embedment in broadcast. Because she did print planning for that, she decided to be the Top Chef in magazine marketing, recreating the show's Fire Challenge for her award video. Her client at Sears appeared on the video to issue the Fire Challenge, which gave her team one day to come up with a big idea for a magazine solution. Knoll and her team of "chefs" put "ingredients" into a big pot, pretending to cook up a good magazine program. "It's all about creative solutions," says Knoll.

MATT JOHNSON

Media Manager, Wendy's International

Integration & Accountability

Matt Johnson describes his job as being “charged with applying innovative thinking to develop a media strategy and plan to support key marketing initiatives on both a national and local level.” Historically, print has represented about 10% of Wendy’s targeted rating points, although the media mix is continually being re-planned.

Currently, in fact, Wendy’s entire advertising strategy is being re-planned, as the company swapped its ad buys to three new shops in January of this year. Saatchi & Saatchi will be the lead agency of record, kirshenbaum bond + partners has been designated to handle creative projects, and MediaVest is charged with media planning and buying.

Wendy’s chief marketing officer Ian Rowden cites a turnaround in Wendy’s business as the reason behind the timing of the switch. “The timing is right to seek new resources to take our advertising efforts to the next level,” he said in a statement when the change was announced. “This move will give the Wendy’s brand greater access to the diverse talent, expertise and perspectives that come from having a broader agency line-up.

Johnson will be calling the shots, as he directs the “planning, buying and stewardship of all print and online advertising efforts to generate the greatest impact against core Wendy’s customers.” According to him, tapping into the unique qualities of a magazine brand allows the company to access consumers more directly. “The ideal program allows us to partner with a magazine brand to deliver value to their readers by bringing them something that only Wendy’s can offer,” he says.

Accountability is key, according to Johnson. “I think the media best positioned for the future will be able to clearly demonstrate accountability – print included. Increasingly, we are asked to justify every dollar spent. The justification becomes more transparent as the tools to measure ‘effectiveness’ (econometric models, response rates, engagement modeling, etc.) are continually improving,” he says.

The company espouses an integrated approach to its advertising, and one of Johnson’s areas of responsibility includes producing brand integration,

with in-store cross-promotions and sponsorships, as well as evaluating and implementing new media research approaches and emerging media vehicles.

Johnson points to some successful recent integrated campaigns that included a program with *People* magazine called “Corner Raves.” A franchise position within the Picks & Pans section was augmented by a microsite angle that used interactive sweepstakes and games to drive brand engagement.

In addition, Johnson talks about an *Entertainment Weekly* program he calls “The A-List.” An exclusive sponsorship supported a unique pullout entertainment review section that *Entertainment Weekly* created specifically for Wendy’s.

A campaign with *Rolling Stone* even tapped into the current consumer-generated content craze, allowing readers to create their own *Rolling Stone* covers with print pages that encouraged readers to go online and develop their own customized *Rolling Stone* covers, complete with photo and personalized headlines. And no, that’s not one of them on this page. ●



A Writer by any Other Name...

LIKE MANY OTHER communications professionals, Matt Johnson has worked more than one side of the fence. He was a journalism major in college, at the E.W. Scripps School of Journalism at Ohio University. During college, he also worked as a reporter and writer for the *Post* in Athens, Ohio, contributing to the sports section.

His first job in media was at HMS Partners in Columbus, where he started as an assistant media planner but quickly rose to become media planner. Next, he spent four years at LensCrafters/Luxottica/Ray-Ban in Cincinnati, starting as associate marketing manager and rising to become marketing manager.

His stint at Wendy’s started in 1998, when he became media coordinator. Now, as media manager, he manages national media planning for general and Hispanic markets and directs a media budget of more than \$240 million a year.

JOANNA HAVLIN

Partner, Associate Director, Print, Mediaedge:cia

Leveraging the Brand Equity

Joanna Havlin's love affair with print started in college. "I got into this business because I loved magazines and was fascinated by typography, layout and design," she says. She took graphic design classes, but sought other options in the field.

She started at Mediaedge in the print group in 1999, did a stint at Carat, then Mediavest, but found her way back to Mediaedge:cia. Now, she "helps clients actively engage their targets within the print landscape." Those clients include the likes of Accenture, Chevron, LG, Xerox, and Citidirect.

Havlin determines how money is spent on print, and she says print budgets this year are relatively flat.

"There hasn't been any steep erosion in print spending," she says, but magazines have an opportunity to expand their platform offerings and even increase share.

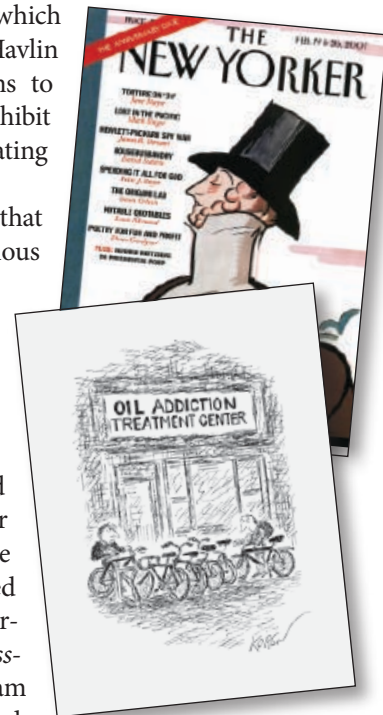
When considering programs, she says, money follows great ideas, but the ideas have to be unique, ownable, efficient, accountable and leverage the brand equity of the magazine. A perfect example was a program she worked on for Chevron that ran in *The New Yorker*. Eight print cartoons were created with Chevron energy themes. They were also housed on a Web site (www.willyoujoinus.com/advertising/ecards/), which had a viral effect.

Havlin brought the cartoons to life with a gallery exhibit at Chevron, generating excitement and buzz.

The agency wraps that buzz around various channels. "Magazines' valuable content is driving how we plan around the consumer. A lot of magazines transcend themselves and play out well in other environments," she says. Havlin enhanced Accenture's sponsorship of the *BusinessWeek* 50, a program that lives in print and online, culminating in an event and providing continuity throughout the year. The program aligns Accenture with the 50 top performing companies across multiple channels.

When Havlin sees a new proposal, she is excited when it's clear the media partner understands the client's business and doesn't just bring ideas that have a cookie-cutter, insert-brand-here approach. Magazines that adapt, and which know what their readers want and can expand the brand platform while bringing value to the readers, are the Holy Grail. "Readers trust magazine content – editorial credibility in this day and age is paramount," she says. But she adds opportunities do exist to align editorial and advertising, providing value to readers without diluting the brand proposition for magazine or client.

The secret of her success so far is "definitely passion," she says. She praises current boss, George Janson (one of *min* magazine's Top 21 Most Intriguing People in 2005), Mediavest's Robin Steinberg, (a Top 21 alumna from 2006) and Ginger Taylor-White at Carat. "They encourage growth and challenge you, they help groom their teams' careers, and are very supportive and leaders in what they do," says Havlin. ●



Chevron's energy cartoon campaign.

Evolving Relationships

MAKING THE CONNECTIONS is what it's all about in both publishing and media planning. And both sides of the equation are in flux. "I love what I do now and have always been in a print group," says Havlin. "I also love working with the different disciplines.

"I don't see myself doing anything differently in the future, but I hope to stay ahead of the evolving media landscape and continue to find the right opportunities for clients, whether it's in print or somewhere else," she says.

"Establishing great relationships from every aspect, from internal relationships with your team to relationships with clients, as well as with the sales community – those are integral in the success of everybody in moving things forward."

MARK INGALL

Managing Director, Global Strategic Media, Citi

The Search for 'Sizzle'

In an ever-changing world of media consumption and ad dollar allocation, Citi's Mark Ingall says, "We've been pretty consistent. We are trying to look at the new media landscape through the eyes of consumers rather than the eyes of media." He adds, "People consume media in very different ways now."

Citi is trying to tap into people's passion, which isn't necessarily money. "People say it's about what I do with the money, not the money itself," says Ingall. Citi felt that to advertise only in financial vehicles would be to miss people's real ideas about life.

"The reason we use so many magazines is people have a diverse amount of passion," Ingall says. He stresses that it's all about content, not necessarily the channel. But magazines need to make sure they deliver the content in the channels consumers want, not the channels they happen to have.

Often, a medium acts as an entry point. When Ingall sees a headline in a newspaper, he wants to know more, but often that means he will head online to Google. That is the kind of concept Citi keeps in mind. "I asked my son something the other night, and he said 'I don't know.' I said 'I don't think you're allowed to say that any more.' There are too many ways to find information; you just use different media."

The programs that are most successful for Citi have one thing in common: scale. When Citi worked with Condé Nast on its FashionRocks campaign, it comprised media-rich sponsorships, events, and advertising within music and fashion.

Working with 18 of the company's titles, Citi created a bulk of magazine impressions and television coverage. For the event, Citi pre-sold tickets to its customers on the credit card side, invited clients and customers to the show and created a business occasion around the media event. Titles included *Vanity Fair*, *CN Traveler*, *Vogue*, *The New Yorker*, *Glamour*, *Lucky* and more.

Citi encourages publishers to bring proposals that involve more than one book. Ingall also looks for ways the brand can "live in the environment of the magazine a little better." That doesn't mean custom publishing, but an association with events the magazine is doing, for instance. Citi worked on a program with *Cookie*, asking the magazine to sponsor a lounge at the Bryant Park ice rink in New York City (Citi underwrote the pond for the rink). While *Cookie* wasn't necessarily associated with skating, Citi wanted the family-themed book to be the partner that fitted out the lounge.

The Five Questions

When looking at proposals, Ingall looks for long-term performance. "We talk about the 'sizzle' idea," he says. He focuses on five elements:

1. He tells publishers, don't present on PowerPoint; speak from the heart.
2. Next, he wants to know: How dynamic is the publication?
3. How can it intersect with the target market?
4. What is the publisher most proud of in the publication?
5. What's the big idea?

"Talk about those, and we'll have a good meeting," he says. "Last year, the weather was sponsored on local networks by local banks," he says. "There's no ownership, it's just the flavor of the month, which we are not into." ●



In His Blood

MARK INGALL GOT HIS first job in marketing in 1982, at Saatchi in London. "I bought ad time, which gave me the best grounding in media you can have. Saatchi in the 1980s was one of most fascinating places to work," he recalls.

He didn't necessarily mean to get into media yet; he didn't even know what it was. But media got into his blood.

London was developing into a center for international advertising in the '80s, and he spent some years of his life unpacking and packing for trips every week. In the late '80s, he moved to Asia to take a role in media for Bozell, covering a market that ranged from New Zealand to India. He began to manage offices in Singapore, then had a role with international clients in Southeast Asia.

Despite his peripatetic past, though, Citi is only Ingall's third job. When a headhunter called to see if he would be interested in moving to a job in New York with Citi, he decided it was time to head back to the West. He got in on the ground floor of Citi's first internal media department. That was in 2000.

Since then, the evolving opportunities ensure there's never a dull day. "There's never a moment when you can say 'we've sorted it all out,'" he says.



MIKE O'MALLEY

Group Manager of External Marketing, Tellabs Inc.

21st Century Brand Imaging

Tellabs is a telecommunications equipment manufacturer that competes with deep-pocket brands such as Cisco, Motorola, Nortel and Lucent. But that wasn't its only challenge. Ac-

ad dollars. "The challenge," O'Malley says, "is we are working to re-brand the company as a much more innovative, leading-edge company in transport, as well as residential and business mobile."

After conducting research, O'Malley says, "We worked on the print and online side to come up with innovative, integrated methods." The "Inspire the New Life" campaign (www.inspirethenewlife.com) shows Echo Boomers the services Tellabs can deliver, using its own clients. "We are not only showing off lifestyle solutions, but are delivering the message through those media," says O'Malley. The campaign, which launched last year, shows real customers' challenges and

strong relationships with a couple of different magazines," says O'Malley, including *Telephony*, *Mobile Europe* and *RCR Wireless News*, bundling print activities, online activities and such Tellabs services as video, podcasting, and multimedia.

Five high-definition video documentaries showed young video bloggers, online gamers and "netpreneurs," in this case kids with Web-based businesses, using high-def IPTV streams. Magazine brands were part of the meshing of the campaign.

O'Malley bundled magazine buys with online resources. "We are not moving away from print – it's a significant factor in the campaigns," he says. "We are looking to bundle with multimedia elements. That's what we find most effective."

Steve Johnson says we'll all be seeing more of Tellabs this year. "The company has decided to expand its use of print advertising in 2007 and will be launching a fairly significant international ad program," notes Johnson. ●



O'Malley and Mission District, an 'Inspire the New Life' client.

ording to Steve Johnson, vice president and partner at Slack Barshinger, Tellabs had a solid reputation, but its awareness levels were very low and perceptions were that of an old-line, non-technical company. To grow, Tellabs needed to communicate with the telecommunications industry effectively about its products and services.

Enter Mike O'Malley, the man who decides where the company spends its

real solutions, associating Tellabs' name with cutting edge technology.

O'Malley's group discovered that its users aged 17-25 were driving the new services, so it focused on them, using images of that target group in print and other advertising. "We're digging into what 'new life' means for this new set of users," says O'Malley.

The strategy depends on bundling multiple pieces together. "We have

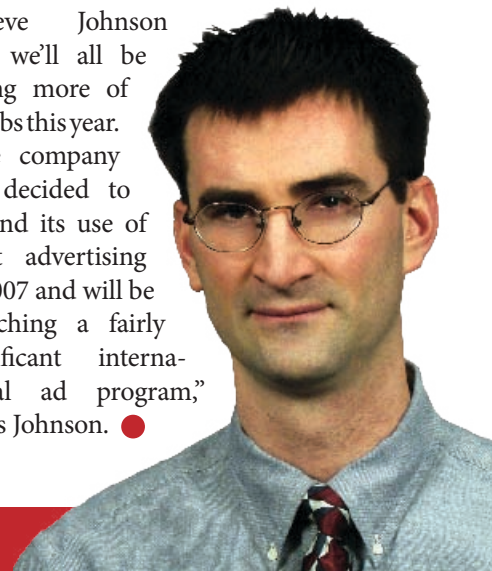
Engineering a New Role

O'MALLEY WAS AN ENGINEER by trade, with a Masters in electrical engineering, and he started in a product management role. His affinity for the "business stuff" led to a migration toward externally facing customer messaging and related activities. "I always worked with customers," he says, "but more on the product side, in direct selling. I continued to do that, but also got involved in marketing messaging." He has been with Tellabs for 10 years.

As an engineer, it's been satisfying for him to work on the shift in

perception Tellabs has enjoyed. "It's nice to be known as a marketing-savvy company that understands customers and the user," he says.

The elements of his work that he enjoys most include "knowing that we're moving things forward and changing perceptions in people's minds about Tellabs. I have a good grounding to know how good we are, and I want to make sure our marketing shows that off, and that customers perceive the kind of innovation we are capable of."



VICKIE SZOMBATHY

Vice President, Media Director, StarLink Worldwide

Moments of Brilliance

Vickie Szombathy isn't easy to impress. But she likes a magazine that knows its place. "What impresses me is when everything a brand does reflects the essence of that brand. There's nothing that makes you ask 'Why the hell would they be doing that?'"

Sticking to the essence means every new idea adheres to that point. "I think that most of the consumer magazines I deal with on a regular basis – newsweeklies and business publications – have been forced to define who they are, and they do a good job of coming up with things that reflect who they are. On the trade side, which is vertical, they struggle a bit more."

She notes that the leading publications in a category are very clear about what they represent within the industry and are consistent with what they bring. Her advice is be true to who you are – keep coming up with innovative ideas and renewing yourself, but stick to what you do well.

Szombathy is involved in strategy development from the very early stages with each client, all the way through to recommending what kind of media they use and execution. The media range from print to events, online to research, consumer and trade, and many combinations of all of the above. The clients range from associations to consumer products, domestic and international and include such names as Caterpillar, Rubbermaid and the American Medical Association. She helps the business decision makers, mostly the "C" suite, decide how they relate to the media, whether it's a trade publication or "60 Minutes." What she wants to know is how that medium "fits into their world."

One program that stands out was a campaign StarLink did for the AMA. "We are doing an interesting program with *U.S. News*, which consists of three important elements. One is the use of the brand *U.S. News* in the marketplace with equity in health care."

The program used print for outreach to patients, as well as doctors and influencers within the medical universe. An online component tapped the AMA's message of advocacy for patients and doctors. "We want interaction with these people to get a dialogue going," she says. For doctors, the site feeds information that is compiled from *U.S. News* resources.

By providing doctors with the hottest news of the day in medicine, the AMA helps keep the medical community one step ahead of its patients. "You don't have Mrs. Smith walking in saying, 'I saw some-

thing in *USA Today* or on television," says Szombathy. Tapping a resource so that neither StarLink nor the AMA has to compile the information and send it out uses the strength of the brand with the audiences, she says, "and it's been really successful. Because *U.S. News* has carved out equity in healthcare, it has made it a good partner."

When a publisher comes to Szombathy with a proposal, she looks for a publication that can get involved with the client's objectives early on, as well as the flexibility to design something that meets those goals. She says she is seeing proposals that demonstrate the publisher understands what the client needs, and they can present something exciting based on early conversations. "They are coming with things that make sense, not wasting time, because they can't any more," she says. "If they don't come with the right idea, they won't get the money."

The Holy Grail "is to overdeliver on the client's expectations – to be true to their quest, their objectives, their goals, what they want to achieve, but to be able to surprise them, to overdeliver. It's risky sometimes, but you have to take that risk, and hopefully the moments of brilliance will pop out of that." ●



Leap of Faith

ART HISTORY WAS Vickie Szombathy's love in college. "I wasn't planning on advertising," she laughs. But art wasn't going to pay big money, so she took a job as a spot buyer at Darcy in St. Louis. After a few years, she moved to DDB Needham, then tried a stint at a midsized agency as media director, where she learned to run the business of advertising. "That was really good," she notes. When StarLink was starting up in 1999, Szombathy worked with Starcom Mediavest Group global chief Renetta McCann. StarLink provides small to mid-sized advertising agencies and businesses with media planning and strategy, as well as buying services.

Getting immersed in a client's business fascinates Szombathy, who says it's important to tap into your passions. She cites one of her own passions, competitive horseback riding, as an example: "I'm a dressage rider. I laugh about life lessons and dressage, and I think about that with clients and situations. There are moments of brilliance. You can ride conservatively and not make any mistakes. Or, you can push the limits, make a mistake or two, go for the brilliance, and probably get best of class."

Now, she looks for those moments of brilliance for her clients. "You have to know when to let go of the reins with a client, or take a really strong hold. Apply your interests or passions to your life and your job, if you believe in them."



Partnering With Content

“THE ENTIRE BUSINESS MODEL of media is up-ended,” says Scott Berg. “Content is starting to be used in a different fashion.” But magazines, he says, are quick to grasp the changes in the new media model and new consumption habits.

Magazines now view themselves as content providers and are circling the consumer in a variety of ways. Berg cites the example of ESPN, which includes magazines, TV, radio, mobile and a restaurant/sports bar line. That’s a lot of content, a lot of distribution points, and “a unique position for magazines,” Berg notes.

You might think a computer giant like HP would head online, and ASAP. But, Berg says, “We continue to be significant print and magazine advertisers.” When asked where he’s putting Hewlett-Packard’s ad money, he says “It’s an ‘and’ proposition, not ‘ei-

ther-or,’ in terms of media choice. You have to spread your money, manage it like an investment portfolio, not a media chart.”

HP is interested in user-generated media, Wikis, blogging, Flickr, MySpace and YouTube, widgets and mash-ups. The challenge is, as always, how to get the message out. Berg wrote on his blog for HP in November that media business models must change, along with how advertisers interact with their customers. He thinks magazines have done a “fairly good job” of adjusting their balance.

The secret is to take content, populate it online, and make sure it’s rich. “You allow people to create a community, let the advertiser get involved in it, in the right way – that’s the future of where we need to head.”

Moving To Consultation

The best publishers understand they are content providers. The rest, says Berg, have to “get away from the sales side and move into the consultation side, which naturally brings them into the partnership side.” Partnership is what makes a program full and robust, says Berg. A magazine has a limited audience and will touch them in just so many ways. “How do we take those users of that magazine, match them back to interactive sites, how do we integrate that content for consumers?” Berg asks.

Although magazines are moving in the right direction, Berg hasn’t seen anything yet that “blows him away.” Education is still required in the digital space. Tradition needs to understand digital, he says; but, conversely, digital people may not understand the value that the traditional side provides and how they can partner back and understand how that magazine works and the value it provides. “What’s good for the goose is good for the gander.” ●

Building Value

SCOTT BERG HAS BEEN IN MEDIA for awhile, wearing a variety of hats. “I’ve been doing the media or marketing business for 20 years,” says Berg. When he got out of college, he was doing financial services marketing, then moved to technology. He’s done database, direct, creative, the whole nine yards. His media role at Hewlett-Packard began three years ago.

“It’s been a great ride,” says Berg, who believes media is a fast-growing area. “I’ve been very fortunate to have great teachers who have allowed me to grow, a lot of them at HP. I have the greatest team in the world working with me, too, and that’s what it all comes down to.”

Berg is bullish on the future and will probably continue to jump into all kinds of things, controversial and otherwise. “Anything that helps increase the value of our brand or any brand in the eyes of the customer, that’s what gets me jazzed up,” he says. “I think the future is so bright as it relates to media, and we are just in our infancy as we move from analog to digital. Those with a multitude of skill sets will be successful. You need to understand all the sides and integrate things.”

For the future, he says, “I hope that I can continue to expand and move into new growth areas that challenge me, but that I always have a foot in the marketing and media arena. That’s the place where we talk to our customers, and it will be critical as we move forward.”

SCOTT KRUSE

EVP, Director, Print Services, MediaCom

Working the Touchpoints

MediaCom is a magazine and newspaper investment group, working in tandem with planning teams. In some instances, it plays a strict buying role; in other cases it is more involved in the title selection process. The client list boasts such companies as GlaxoSmithKline, Louis Vuitton, Moët Hennessy, Volkswagen, Audi, the former Cendant companies, including Wyndham, Avis and Budget, Diageo liquor brands, Shell, Smuckers, JetBlue – well, you get the idea.

And while Scott Kruse tends to believe that newspapers are on a “slippery slope” in terms of audience retention and, hence, ad dollars, magazines have done a much better job at moving into other platforms. The world of media is in a trial stage, says Kruse, building audiences for new platforms and creating “stickiness” to make the experience more interactive, so that magazine brands’ Web sites are not mere regurgitations of print content. At stake is a new generation of consumers that are growing up getting their information primarily from a wireless source. Magazines are in a position to demonstrate the potential business model and get investors to jump on their bandwagons.

Depending on the client’s objectives, strategy and values, MediaCom will reach for increased sales or awareness, or try to drive traffic and response rates, using many vehicles. So while automotive clients look for ride-and-drive opportunities, Diageo will look for pouring events and parties.

A great program has to hit on all the right touchpoints. “We did a program last year for Audi with a small network called Plum TV [a lifestyle channel operating locally in small, up-scale

markets],” Kruse recalls. “We put together some travel segments with an editor from *Travel + Leisure*, and we brought together Plum TV and the editor, and created segments that were owned by Audi.”

Kruse notes luxury brands are more image-focused, less driven by efficiency. “For brands that are carefully cultivated, there’s a premium on positioning and on quality of reproduction,” he says. A magazine proposal needs to reflect the unique qualities of Kruse’s clients to hit a home run with this Red Sox fan.

The pitch should not be about a “pre-packaged program they spun a bit and put our logo on and said, ‘Here you go.’”

Moving forward, Kruse hopes to see more magazines aggregate their assets and audiences across platforms. “There’s a lot of confusion in terms of what the best ways are to take assets and monetize them,” he notes. “That’s where there’s more work to be done on the research end.” ●



Continuing Education

SCOTT KRUSE’S JOURNEY BEGAN 18 YEARS AGO with a summer job at Young & Rubicam in the media planner program. He had been a history major in the liberal arts, like many others in the communications field. “I come from a family of teachers,” he says, but he was looking for something different. After playing for the planning team for a couple of years, Kruse moved into an expanded print team at the agency, which means he has spent 16 of those 18 years in a print-dedicated role. “That’s something I don’t think many people can say,” he notes.

Among the other challenges Kruse enjoys is the ability to “foster a staff of people and try to teach and inform,” he says, proving the teaching gene is alive and well. “The challenge is to always try to keep it fresh and stay on top of changes, and at the same time to make sure people are well versed in the nuts and bolts of what we do, understanding everything from circ to magazine positioning.”

Moving targets keep Kruse going. “The minute you teach it one way, it continues to evolve. It’s an exciting time, with all the new things happening on all fronts: new platforms, research, circ audits, lots of different areas where we’ve got to stay on top of a lot of things. That’s what gets people pumped up.”

He attributes his career growth to a “desire to know more, to learn, to always strive to question the status quo and figure out whether there’s a better way to do what we have been doing. That’s what makes you successful. Try to anticipate what’s coming down next, which is difficult, but that’s the driver.”

JEFF BELL

Corporate Vice President of Global Marketing, Interactive Entertainment Business, Microsoft



In the Driver's Seat

JEFF BELL HAS ALWAYS BEEN

an experimenter, and his parents encouraged his forays. "They even let me explore transcendental meditation when I was 17," he laughs. A liberal arts degree gave him what he calls "a bedrock" for lifelong learning. Bell spent 17 years in the automotive business, including a long stint in Ford's marketing department, where he established a Web presence. After Ford, he became head of marketing at DaimlerChrysler for Dodge, Chrysler and Jeep, setting product strategy until joining Microsoft last summer.

"What attracted Microsoft to me was my use of games in marketing automobiles," says Bell. Through his efforts, more than 40 online games carried Dodge, Chrysler and Jeep branded content.

"I've been playing games all my life. It's fun to play games," he says. "Xbox is about the joy of gaming, letting people feel that joy - I believe strongly in that...Software lets people have more fun with all aspects of life, not just games. It's an exciting game for the future, and one that I want to be a part of."

Bell, Cont'd from page 1

many of which are getting better at the online component - and fast. "But the issue is knowing how people use the Web," he says. Often, the relationship is not so much surfing as searching. "When they do," he warns, "the right results have to come up." This year, Microsoft is looking for partners that "understand the target customers for games," he says.

Microsoft's products target families and 20-somethings as well as die-hard gamers (young men), and strategies must be tailored to fit. "You have to know who is the target customer, what's the message, and what's the appropriate media plan," says Bell. He also seeks more measurable, actionable media. "We are interested in using the Web, wireless through phone partners, reaching people in unique ways and inviting them to respond," he says.

When Microsoft wanted to promote its game for children, *Viva Piñata*, it incorporated vehicles from party events to a viral campaign online, as well as a TV show based on the game. The team ran print ads in family and children's



magazines to promote the game and the show. A promotion with *Nickelodeon Magazine* encouraged readers to buy a special edition of the game that included a DVD of the show, plus demonstrations of other Microsoft games.

Magazines, says Bell, have a "brand DNA" that ensures the most attractive elements are being presented to the audience in that format. "One size doesn't fit all in print creative," he adds. "It's more powerful to work with publishers and editors to make sure the creative you place is being sensitive to the color palette, the layout, and critical messaging" of the content. For a lifestyle magazine, Microsoft would place Xbox 360 ads that emphasized the beauty of the product. In contrast, ads placed in *Sports Illustrated* would promote sports titles from Microsoft that have more action, using live action photos. "Different strokes for different folks," notes Bell.

When he looks for a title to run his ads, Bell seeks the stimulation of the printed page and other forms of marketing, whether it's online or through events. "That's what makes Google such a formidable player," he says. "They only get paid when people act. Magazines have to be sensitive to that...they have to be held accountable for brand power and selling right now." ●

Connect, Cont'd from page 1

on the moods various types of media inspire. Magazines ranked well above the Internet and radio when it came to creating a relaxed vibe, with more than 30% of respondents saying they feel "very relaxed" when they read a magazine. Mediaedge:cia's partner and associate director for print Joanna Havlin notes, "Readers have a trust in magazine content, and editorial credibility is paramount."

...and Integrate

Scott Berg, worldwide media director at Hewlett-Packard, adds, "Advertisers look to media partners as the smartest people in the room." If the three-legged stool of advertising includes media or creative agencies, media partners, and advertisers or the company

advertising, then on top of the stool is the consumer we are all trying to reach. Kraft Foods' Patricia Gliniecki, senior manager of media buying, says, "Integration is definitely a theme - integrated media. The way we use mega brands runs the gamut from placing a single page to sponsoring events."

Drew Schutte, vp and publishing director of Wired Media, says Citi "gets it that magazines influence and move the needle." Mark Ingall, Citi's managing director of global strategic media, says, "We are looking at the whole relationship with different media."

Barbara Borg, director of eastern print investment at OMD, says the evolution of the publishing industry will result in many changes, among them fully integrated media groups. "When we get integrated packages...we pull in experts in digital or out-of-home. It would be ideal if that lived under one group." ●

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