

---

# ADVERTISE IN WOMEN IN POP

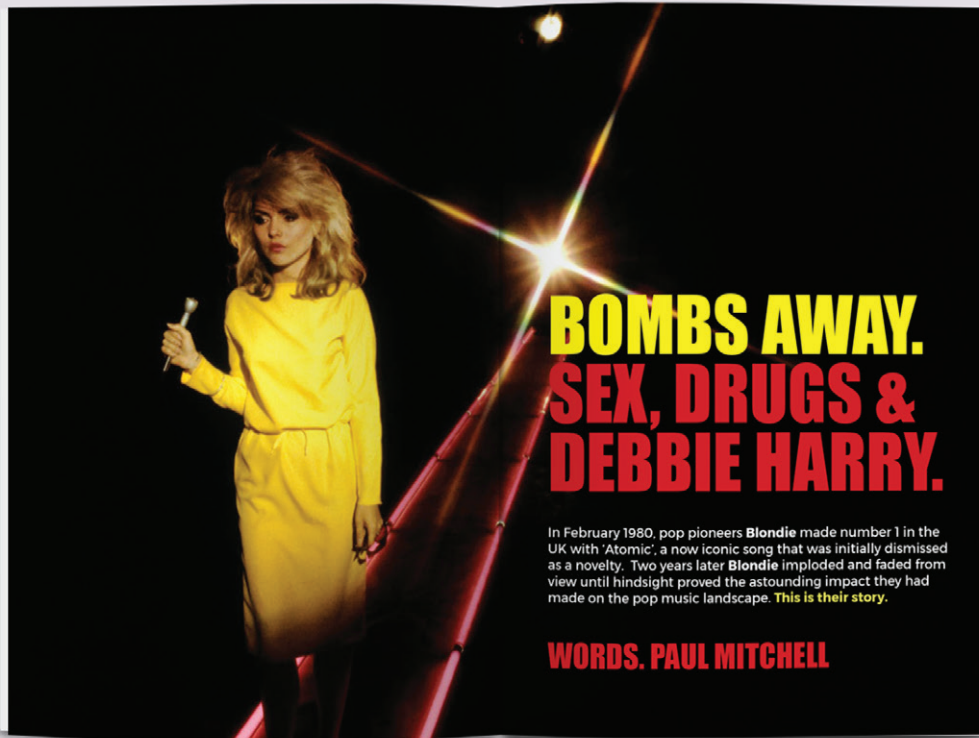
---



## 2017-18 MEDIA KIT

---

A NEW ERA IN MUSIC MAGAZINES BEGINS



“Women have driven the music industry ever since it became an industry, either through their passionate support of artists or being the instigators of ground breaking cultural, social and artistic developments. For far too long we have ignored their contribution and Women In Pop was born to both reverse the underrepresentation of female musicians in the media as well as to celebrate their stories and the glorious music they make”

**Paul Mitchell, editor**

- ✔ Women In Pop champions both established and emerging female artists through intelligent interview led profiles.
- ✔ Each curated issue provides powerful insights to each artists' own story plus reviews and in depth analysis of the impact of women in the music industry.
- ✔ Published quarterly, each issue is a luxury, limited edition magazine which has become highly desirable as a collector's item by music fans. First published May 2017.
- ✔ Our writers are some of Australia's most prolific entertainment writers, having previously written for and edited titles such as Rolling Stone, Smash Hits, GQ, InStyle, Vogue.com.au, Vice, The Sydney Morning Herald, The Age, and The Australian.
- ✔ Women In Pop's Website / Newsletter / Facebook / Twitter and Instagram pages complement the magazine to provide up to date news and information.
- ✔ Worldwide audience across our platforms are tracking evenly for male / female, with each age group well represented.
- ✔ Tailored marketing opportunities available to best suit each advertiser's requirements.

## CONTACT

For all advertising enquiries:

**Jane McGregor**  
Sales Manager, Women In Pop  
[jane.mcgregor@womeninpop.com](mailto:jane.mcgregor@womeninpop.com)



NEW TALENT

# North Star

ABBA. Roxette. Robyn. Lykke Li. Sweden has given the world a steady stream of power pop for decades, and now synth pop artist **Jackie Tech** is shining brightly in this curious constellation of northern stars.

words, JO STEWART

Self-confessed "weird kid" Jackie Tech can't remember the exact moment she decided to become a singer-songwriter because, like oxygen or water, she's counted music a life essential from day one. Growing up in a musical family, Stockholm-based Tech never stood a chance at becoming anything other than a pop musician. Exposed to music early on thanks to a multi-instrumental grandfather (who the Jackie Tech persona is named after) and a father with a killer collection of records from the '70s, '80s and early '90s, Tech was surrounded by music from the get-go. "I mainly listened to Swedish artists but once the Spice Girls hit the scene, I was really into them," Tech explains. "I was Sperry Spice. I've never been much of a girly girl. I've always been a bit of a rebel and against the idea of gender stereotypes, so Sperry Spice felt like the one I could relate to the most. Even now whenever I hear 'Wannabe', it still gets me," Tech laughs.

'A high quality, luxury publication... a cross between Rolling Stone and Vogue'

**Universal Music Australia**

## OUR SCOPE

Women In Pop is currently sold in 9 countries (RRP AUD\$10). Our distribution targets premier retail outlets, including airport locations in the UK, New Zealand & Asia.

Australia

UK

UAE

USA

New Zealand

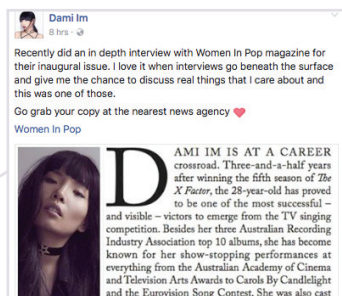
Taiwan

Singapore

Hong Kong

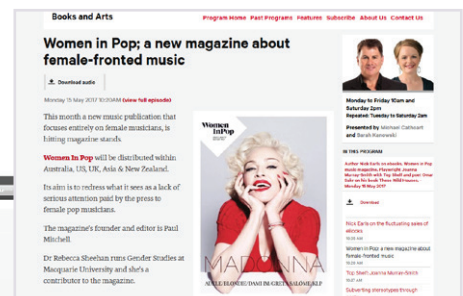
Thailand

## ARTIST REACH



Connecting with contemporary artists directly. Dami Im Facebook post: [www.facebook.com/damiandmusic](http://www.facebook.com/damiandmusic)

## MEDIA REACH



On-Air Interview with Cassie McCullough for ABC Radio National: <http://ab.co/2qkPmH7a>



‘This magazine is really well done and highly recommended’  
**Nicole Condos, Material Girl PR**

## READER FEEDBACK

**100%** would recommend the magazine to a friend.

**79%** of readers rate the quality of Women In Pop as excellent.

**75%** of readers will purchase Women In Pop again.

**57%** of our readers are female.

**43%** of our readers are male.

**79%** intend to keep the magazine as a collectors item.

**57%** of all copies are read by 2 or more people.

## DEMOGRAPHIC

Age Profile		18-24	25-34	35-44	45-54	Other
General	Total	22%	14%	36%	21%	7%
	Male	40%	24%	20%	10%	6%
Facebook	Female	44%	22%	16%	12%	6%
	Total	39%	30%	12%	8%	9%
Twitter	Total	39%	30%	12%	8%	9%



‘Seeing this is like finding a waterfall in the desert. Finally!’

Stems

## STRATEGIC

In 2015 the top 2 selling albums globally were by women – Adele’s *25* followed by Taylor Swift’s *1989*. In 2016 the top two selling albums globally were again by women – Beyoncé’s *Lemonade* followed by Adele’s *25*.

The highest grossing touring act globally in 2015 was a woman (Taylor Swift, \$217.4m). In 2016, the touring act with the greatest average attendance was also a woman (Beyoncé, 45,757 per show).

Yet across the three biggest international music magazines in 2015, only 22% of issues carried an all female cover. In 2016 this dropped to 10%.

60%

of Australians buy a magazine at least once a month.

53%

of Australians who purchase a magazine at least once a month earn over \$81kp.a.

80%

(15m) Australians listen to music for up to two hours every day.

68%

of Australians will spend between \$6 - 15 on a single magazine.

30%

of Australians would purchase a magazine devoted solely to female pop musicians.

37% of females would purchase a magazine devoted solely to female pop musicians.

24% of males would purchase a magazine devoted solely to female pop musicians.

# Classic Albums

2007 WAS A GAME-CHANGER FOR 3 ARTISTS WHO BECAME SOME OF THE MOST INFLUENTIAL WOMEN IN POP. IN THIS ISSUE WE REVISIT THE ALBUMS THAT CHANGED IT ALL



**Beyoncé Knowles**  
*B'Day*

RELEASE DATE: September 4, 2005; April 3, 2007 (deluxe version)

**CHART POSITIONS**  
Australia: #10; Canada: #1; France: #1; US: #1 (Greatest No. 1 Album)

**SINGLES**  
"Déjà Vu" (feat. Jay-Z); "Irreplaceable"; "Beautiful Lie"; "Get Me Backed"; "Green Light"

## To The Left

In 2003, Beyoncé released her debut solo album which elevated her from popular member of Destiny's Child to one of the biggest pop stars on the planet. It would take a full 3 years before the follow-up album appeared, and inspired by her critically acclaimed performance in the movie *Dreamgirls*, *B'Day* was an assured declaration Beyoncé was here to stay. BY ANDREA BEATTIE

Often when artists look back at their early works, they can't help but cringe. Their own experienced eye can pinpoint all the flaws, cracks and inadequacies they just couldn't see back then. Beyoncé Knowles probably isn't one of those artists. As a member of all-female group Destiny's Child, Knowles was already an experienced and successful pop star. In 2002 when the group's manager—and Knowles' father—Matthew Knowles decided each Destiny's Child member should release a solo album, few could have predicted Knowles' effort, 2003's *Dangerously In Love*, would set her on the path to becoming one of the most creative, influential and successful

female solo artists of all time. With four hit singles, including the now-legendary "Crazy in Love", and 11 million copies sold, you can't help but think that the promise of successfully producing a second album—the one that makes or breaks most new artists—was hanging over her. And maybe that's why it took three long years after her debut to release.

During those three years, Knowles didn't disappear into the darkness of a recording studio trying to recreate the success of *Dangerously In Love*—but she didn't take a break either. She reformed Destiny's Child with bandmates Kelly Rowland and Michelle Williams and they recorded their final release, *Destiny Fulfilled*, toured, sang the national anthem at the Superbowl and perhaps most importantly appeared in the movie *Dreamgirls*. That experience served as the tipping point for Knowles' long-awaited sophomore album and to begin the creative process for *B'Day*.

While working with several producers at Sony's recording studio in New York, Knowles co-wrote, co-produced and arranged all the songs on the album with the final product released on September 4, 2005, her 25th birthday. An international double-disc, deluxe edition was released later in early 2007 and, in a smart move, included a duet with pop star Shakira's "Beautiful Lie", a track that rocketed from number 94 on the Billboard singles charts to number 3 soon after release.

Just like its title, *B'Day* was a celebration; a celebration of music, of creativity, of artistry and of course, Knowles herself. And even though the two lead singles "Ring the Alarm" and "Déjà Vu" featuring her then-boyfriend, now husband Jay-Z, weren't in the same league as dynamics "Crazy in Love", they were enough to push the album to number one in the US just over two weeks after release.

*B'Day* took a sidestep from the purely R&B and hip-hop sounds of both Destiny's Child and *Dangerously In Love*, with Knowles doing her thing into her creative pool which was decidedly deeper thanks to inspiration from her success on the big screen

with *Dreamgirls*. The '70s-'80s vibe of the film also influenced the album's sound, most notably on Destiny's Child-esque "Déjà Vu", "Suga Mama" and the R&B-flavored "Upgrade U". "Ring the Alarm" saw Knowles reveal a



### Did You Know?

The lyrics to "Irreplaceable" were written to fill gaps for its originally written from a male point of view and emulated as a country song for Shania Twain or Faith Hill; the song was rejected by her suit who threw her cheating boyfriend out of her house. He told her: "I remember him coming to the house and him looking in the closet and going, 'Where's my shit, where's my shit?' and she said, 'Oh, in the box to the left, everything you own is in that box and everything I bought is over here.'" With a range of genres represented in the song production thanks to acoustic guitars, 808 drum machines and cellos the producers were concerned "Irreplaceable" would not get radio play and chart poorly. Instead it went to number 1 on the US Billboard Top 100 for six weeks and sent *B'Day* back into the top 10 of the album charts.

### Most Unexpected Moment

Knowles received a hidden message to her fans at the end of the album, introducing bonus track "Loser" from *Dreamgirls*.

### Standout Tracks

"Beautiful Lie", "Green Light", "Ring the Alarm"

artist, holding the leashes of two snarling baby alligators, provoking outrage from PETA in the process. The funky edge on both the cheeky and sensual "Kinky" and the character-driven stunner "Green Light" was worth to input from co-writer Phyllis Williams (The Neptunes) and a kick-ass clip inspired by Robert Palmer's groundbreaking "Simply Irresistible". "Get Me Backed" has an unexpectedly fab '60s pop bent to it, and is given a glamorous makeover in the music video featuring Knowles' sister Solange, as well as Rowland and Williams. You can't help but get caught up in the attitude that comes with "Freakum Drea" with the credits going to Rich Harrison's OTT production complete with thumping percussion, catcalls and whistles.

Relationship ballad "Irreplaceable" was a commercial hit, spending ten consecutive weeks at number 1 on the Billboard charts, and in many ways the younger sister to 2001's empowering *Life... Like a Fire* release "Single Ladies (Put a Ring on It)". The deluxe edition also included alternate versions of "Beautiful Lie" as well as Spanish re-recordings of "Irreplaceable" and the powerhouse "Loser" from *Dreamgirls*.

*B'Day* was accolades in the form of five Grammy nominations in 2007 and two more the following year. But for some critics back in 2007, *B'Day* was just too different, with the *LA Times* saying that while it expanded Knowles' horizons, some of the "experiments don't click" and the *New York Times* found it "rune, high-strung and obscure". Rolling Stone criticized it for feeling "harmonically and melodically undercooked, with hooks that don't live up to 'Crazy in Love' or the best Destiny's Child hits." The majority saw it as a turning point for the young singer though; a triumphant album that blended Knowles' various musical styles and passions into one coherent and assured release. It was an album that firmly announced that Knowles the solo artist was a musical force to be reckoned with, and pointed that she wasn't going anywhere; one that still holds firm ten years later. ■

## ADVERTISING (RATE CARD)

AD DESCRIPTION	DIMENSIONS (w x h) mm	CASUAL RATE
Inside Front Cover	210 x 285	\$2,100
Inside Back Cover	210 x 285	\$2,000
Back Cover	210 x 285	\$2,400
Full Page	210 x 285	\$1,800
Half Page	210 x 142.5	\$900
Quarter Page	105 x 71.25	\$500
Directory (per quarter page)	81.718 x 110.067	\$300

## ADVERTISING KEY DATES

EVENT	ISSUE 3	ISSUE 4	ISSUE 5	ISSUE 6
Ad. bookings close	24 July 2017	16 October 2017	8 January 2018	16 April 2018
Ad. copy close (by 5pm)	7 August 2017	30 October 2017	22 January 2018	30 April 2018
On sale	16 October 2017	15 January 2018	9 April 2018	2 July 2018



## PRINT ADVERTISING SPECS.

### Master Dimensions

Page Count: 96 total  
 Interior: 92 pages  
 Cover: 4 pages  
 Page Dimensions: 210 (w) x 285mm (h)  
 Spine: 4.5mm

### Print Specs.

Perfect binding  
 Print Process: CMYK (Offset)  
 Cover: 250g matt lamination  
 Interior Pages:  
 110-120gsm coated paper

### 1. Full Page Advertising (Includes cover pages)

#### Submission guidelines

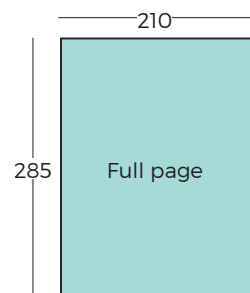
- File types accepted include press-ready JPEGS/PDF
- Files received must contain high quality images of 300dpi and larger
- We also accept AI/EPS/IND files. Files must be press-ready and packaged with all linked images and fonts. (Any work required to prepare individual files for print will incur additional charges)
- Embed all fonts or outline all text
- Files must include 3mm Bleeds
- Major images, text must appear within listed margins listed below
- When submitting advertising materials, please submit a Press-ready or X-1a or Press-quality PDF with crop & bleed (3mm) marks. Two-page Spread ads may be submitted as one PDF or as two individual page PDF's
- All ads must be 4-color CMYK with process colors only
- Arrangements can be made especially for the use of spot/PMS colors, but a special fee will be added

#### Artwork Specs.

Single Page size:  
 210 (w) x 285mm (h)

Margins:  
 TOP: 16.932mm  
 BOTTOM: 18.3mm  
 OUTSIDE: 16.932  
 INSIDE: 21.165 (Caters for spine)

Bleeds: 3mm



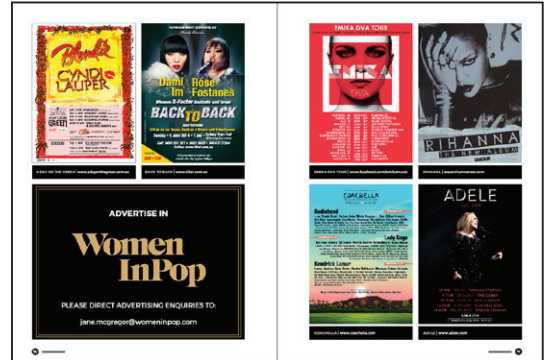
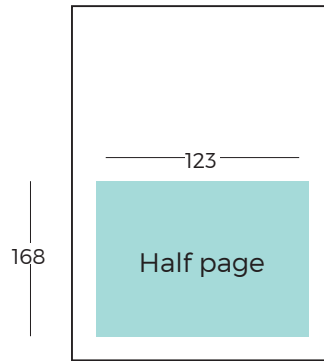
## 2a. Directory Advertising (Half Page)

### Dimensions

167.67 (w) x 122.592mm (h)

### Submission guidelines

- File types accepted include press-ready JPEGs/PDF
- Files received must contain high quality images of 300dpi and larger
- We also accept AI/EPS/IND files. Files must be press-ready and packaged with all linked images and fonts. (Any work required to prepare individual files for print will incur additional charges)
- Bleeds not necessary as artwork will be placed into set template, however dimensions need to be spot on.
- Embed all fonts or outline all text
- When submitting advertising materials, please submit a Press-ready or X-1a or Press-quality PDF, no crop marks or bleed necessary
- All ads must be 4-color CMYK with process colors only
- Arrangements can be made especially for the use of spot/PMS colors, but a special fee will be added



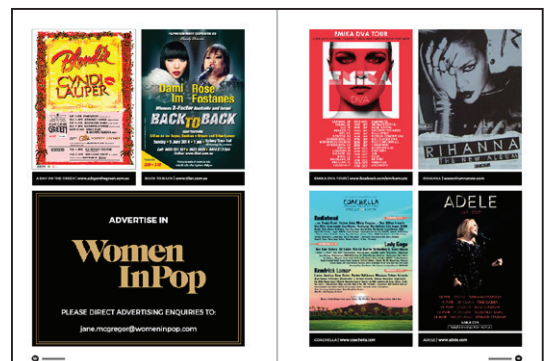
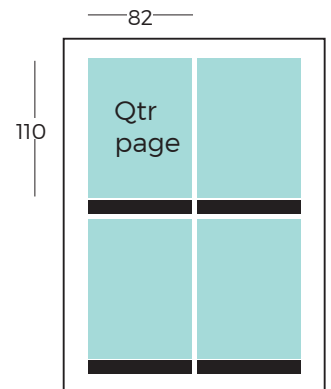
## 2b. Directory Advertising (Quarter Page)

### Dimensions

81.718 (w) x 110.067mm (h)

### Submission guidelines

- File types accepted include press-ready JPEGs/PDF
- Files received must contain high quality images of 300dpi and larger
- We also accept AI/EPS/IND files. Files must be press-ready and packaged with all linked images and fonts. (Any work required to prepare individual files for print will incur additional charges)
- Bleeds not necessary as artwork will be placed into set template, however dimensions need to be spot on.
- Embed all fonts or outline all text
- When submitting advertising materials, please submit a Press-ready or X-1a or Press-quality PDF, no crop marks or bleed necessary
- All ads must be 4-color CMYK with process colors only
- Arrangements can be made especially for the use of spot/PMS colors, but a special fee will be added



### IMAGE SUBMISSION ENQUIRIES:

Matt On Designer

matt@thepressdepartment.com.au