

Inflight Magazines: *Changing How Travelers Read*

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Introduction

Magazine managers view change as an everyday happening. How they handle change within their individual publications determines the success of the publication. Magazines are published all over the world and supply a variety of information. The key piece of information most magazine managers often want to know is the following: How to survive in the changing environment of publishing. This study offers a microscopic view of inflight publications as one genre of magazines that must either adapt to technological and global distribution changes or fold. The structure of the inflights: management, distribution and competition, offers a tight market that can be evaluated and analyzed. The inflights have moved from being duty-free booklets to consumer magazines and now to interactive magazines. The new marketing thrust of inflights is to sell the advertiser on interactive media with inflight magazines as a partner of television and radio. This new technology and the global distribution of the inflights offers a unique view of how one group of magazines may tackle the issues of advancing technology and international distribution. Through this analysis, information will hopefully assist terrestrial magazine managers in assessing the impact inflights may be having on changing how magazines are being marketed to travelers based on how those travelers read.

Approach to Study

The growth of internationalization and European unification have both contributed to the growth of air travel. More than 1.8 billion passengers were carried in 1998 (Inflight Media, 1999). The growth in air travel includes growth in the number of airlines and the types of technology these airlines are using. There are more than 230 airlines with web sites. Many of these have international flights with inflight magazines. This study examines inflight magazines for their contribution to how travelers, as a growing market, are changing inflight magazines. To narrow the scope, this study included only the airlines ranked by International Air Travel Association (IATA) as the top airlines in terms of scheduled passenger numbers, freight tons, passenger-kilometers, freight-ton kilometers and total ton-kilometers performed. Of the 25 airlines on this list, all produced an inflight magazine

Table 1 ~ World's Largest Airlines (1999 - IATA)

AIRLINE	COUNTRY	MAGAZINE	LANGUAGES
British	U.K.	High Life, Business	English

Airways		Life	
Lufthansa	Germany	Bordbuch	English & German
American	U.S.A.	American Way	English & Spanish
Air France	France	Atlas	English & French
KLM	Netherlands	Holland Herald	English & Dutch
United	U.S.A.	Hemispheres	English
Singapore	Singapore	Silver Kris	English, Chinese, Japanese
Cathay Pacific	Hong Kong	Discovery	English
SAS	Scandanavia	Scampra	English
Japan Aiarlines	Japan	Winds	English & Japanese
Alitalia	Italy	Fascino & Ulisse 2000	English & Italian
Northwest	U.S.A.	World Traveler	English
Delta	U.S.A.	Sky	English
Swissair	Switzerland	Gazette	English & German
Thai Airways*	Thailand	Sawasdee	English
Malaysian*	Malaysia	Wings of Gold	English
Korean Airlines	Korea	Morning Calm	English, Korean & Japanese

Iberia	Spain	Ronda Iberia	English & Spanish
Qantas	Australia	The Australian Way	English
Air Canada	Canada	En Route	English & French
Sabena	Belgium	Passport	English
Saudi Arabian	Saudi Arabia	Ahlan Wasahlan	English & Arabic
Aer Lingus	Ireland	Cara	English
Continental	U.S.A.	Profiles	English
Aeroflot	Russia	Russ. Int'l Airlines	English & Russian

* Magazines requested and not received

These magazines were requested. The 23 that responded were analyzed for type of editorial content, type of advertising, percentage of editorial to advertising, number of different languages used in editorial and in advertising, type of interactive activities, types of covers and audience. The audience was identified through the magazine's editorial, the magazine's printed editorial target statements and through readership surveys performed by the European Inflight Marketing Bureau which include reader incomes, readership figures, comparison of inflights with other pan-European media and impact of advertising campaigns on readers of inflights. There is not an American equivalent to the European Inflight Marketing Bureau.

The question is this: Can the editorial and advertising content of inflight magazines explain changes in how magazines market to travelers? And, if they can, what impact can this information have on terrestrial magazines with the marketing push for blending electronic media and print?

What Makes a Magazine Successful?

If the single most important question asked by magazine managers is how to survive the changing environment of publishing; then, to evaluate any group of magazines, one must first delineate what makes a magazine successful. The following literature review offers specific criteria based on the longevity of a magazine and expertise of the editor as to whether or not a magazine is viewed as successful.

Mark Clements, an editorial researcher for magazine clients, said, "Every publication is different. What works in one magazine may fail in another. There are no absolute answers. There are no perfect scores," (cited in Smith 1992). Samir Husni, Mr. Magazine, said, "I wish there were some kind of a litmus test that could forecast the future of a magazine, or some kind of formula that one could follow. This is, first and foremost, a creative product that is affected by an infinite number of variables. Any one change in any one variable can alter the course of the magazine" (1998: 11). However, there is an overwhelming number of editors and publishers who have said that successful magazines (1) have a specific market, (2) have a definite editorial focus, (3) build revenue in addition to advertising, and (4) have developed survival tactics to bring in new advertisers and keep the old. The idea is that those who survive the present to succeed in the future will be those who know how to anticipate change and adjust quickly, through knowledge (Simonsen, 1993: 30-31). According to Johnson and Prijatel, magazines with long lives follow life cycles built around audience growth and change (2000:108). Magazines that fail often blame their problems on social climate, weak mailing lists, a paucity of advertiser support and a schizophrenic editorial approach. Studies performed on why *Geo*, *Science 86*, *Newlook* and *Superfit* failed indicate these as reasons (Wallach, 1986). Johnson and Prijatel quote magazine consultant James Koback who suggested that the primary reasons for the failure of most magazines are a lack of reader interest and a loss of an editorial focus, which can kill previously successful magazines as times and audience interests change (2000: 109).

A successful magazine is one with a specific market. A market is defined through its readers. Publications attempt to appeal to a certain type of reader. Who is the reader? The publisher gets to know the reader by studying the market and evaluating how a reader may respond to information provided by the magazine. This is accomplished through readership studies, advertising analysis of potential customers, and growth of circulation of a magazine within a certain market. Understanding the market can place a publisher in the perfect position to anticipate new trends. These trends, if acted upon, can produce positive results for the publisher. *Entrepreneur* anticipated a whole paradigm shift when the magazine foresaw that America's growth would come from small, entrepreneurial companies instead of the Fortune 500 (Simonsen, 1993). Jim Fitzpatrick, *Entrepreneur's* publisher, said the staff anticipated these changes "by being so close to the industry that we could feel its pulse" (cited in Simonsen, 1993). The Seven Sisters: *Better Homes & Gardens*, *Ladies' Home Journal*, *Family Circle*, *Redbook*, *Woman's Day*, *McCall's* and *Good Housekeeping*, have played on the trend of family values which has attracted automobile advertising.

A successful magazine has a definite editorial focus that can establish the magazine as a stable commodity. Throughout history those magazines with a definite editorial emphasis have been the ones remembered and mimicked; i.e., *The New Yorker* and *Saturday Review*. *Black Enterprise* is an example of a successful publication celebrating its 20th anniversary with revenues of \$15 million and a circulation of 230,000. Publisher Earl Graves wanted the magazine to be one where African-Americans would know that they could be a part of the business scene. The editorial emphasis of *Enterprise* has maintained this philosophy for 20 years. Changes in editorial were based on changes in the audience. As more African-

American women entered business, the magazine reflected the change in its coverage. These shifts in audience are important to how editorial may change in a magazine, but they are not always used for dictating the complete editorial content in a magazine. However, quality may be hurt if mass opinion guides editorial decisions. Sometimes columns or departments are kept in a magazine to maintain editorial quality when readership studies indicate there is little or no interest in that column or department. For example, a magazine that included poetry did so not because the readers were overwhelmingly supportive of the poetry but because the poetry added prestige and attracted quality writers for the other parts of the magazine (Smith, 1992).

A successful magazine builds revenue in addition to advertising. This means a magazine must establish a higher percentage of revenues from subscriptions and newsstand sales than from advertising. *Reader's Digest* is an example of how a magazine builds revenue outside of advertising. The *Digest* has a 28 million circulation with a renewal rate of 70 percent and only 30 percent of its revenues generated from advertising. This formula has proven that the *Digest* can be recession resistant. The *Digest* has developed a unified file system and can boast that its lists include more than half the households in the United States (50 million). These mailing lists are tracked for purchases and then are used as targets for other mailings.

A successful magazine developed survival tactics to bring in new advertising but finds ways to keep the old advertisers. The Seven Sisters have redesigned and repositioned their magazines to attract different advertisers. Their redesigns have helped to attract prestige cosmetics brands like Elizabeth Arden, L'Oreal, Clinique, and Estee Lauder (Steenhuysen, 1992).

And finally, successful magazines must know how to anticipate change and adjust quickly in order to survive. The increasing amount of publishing technology available enables publishers of magazines to evaluate technology and the effects electronic media will have on magazines. This means that those media managers who are developing the creative side of magazines must remain one step ahead (Hochwald, 1994). A longtime editor of *Glamour* magazine, Ruth Whitney said, "Try new things. You have to provide for editorial evolution," (cited in Smith, 1992). "Editors should closely watch the shift in marketplace," said John Andrews, editor of *The New York Times Company's Custom Builder* (cited in Hochwald, 1994).

We're all reacting to what technology is doing to our jobs and products. What we think we'll need by the year 2000 will be predicted on what technology ends up out there. We need to stay in command of technology as it progresses in leaps and bounds (Hochwald, 1994).

Technology is changing how people read. "While the editorial function may be clear-cut, the function of the magazine in society itself is changing," said Arnold Huberman, president of a New York City-based executive search and management firm specializing in communications (cited in Hochwald, 1994). This also means that an editor/publisher will

have to be versatile enough to develop creative editorial options to replace suddenly irrelevant topic areas (Hochwald, 1994) or to add new ones.

However, the wide variety of technology-based, integrated marketing options available will not make print obsolete. "Radio and TV did not destroy print. Neither will CD-ROM. Magazines still have advantages. They are tactile, aesthetically pleasing and can be read anywhere," said John Skipper, vice president of Disney Magazine publishing (cited in Simonsen, 1993). The versatility of magazines does not mean that magazine managers can sit back and enjoy their uniqueness; it means that to compete with new technology, magazines must be innovative. Successful magazines have a specific market, have a definite editorial focus, build revenues outside of advertising and have developed survival tactics. If these are the benchmarks upon which we base a successful magazine, then how do inflight magazines measure up in regards to success? And what can terrestrial magazines learn from their processes?

Development of Inflight Magazine Market

Pan American put brochures about destinations in its airplanes in the 1930s. Along with these they also placed four- to eight-page brochures of duty-free goods. In the 1950s these two brochures were consolidated into one magazine-type brochure. By the 1960s other airlines developed inflight magazines. The business was successful. The major publisher of inflights, East West Network in New York City, and founder Jeffrey S. Butler, declared \$60 million in revenues and published 12 inflights in 1985. However, East West filed for bankruptcy in 1992 (Elliot, 1994). Times were changing, though a market still existed.

The volatile nature of the airline industry was one reason why the East West Network closed. Airlines were merging and changing. How then do these magazines survive in an industry that is merging, changing, folding and cutting all costs? There are four reasons for inflight magazines' durability. One, inflights can boost the airlines image. One purpose of an inflight is to get the passenger back on the airline the next time travel is planned. Two, inflights provide passengers with another amenity. In an industry where competition is based on how convenient and how much it costs, added amenities count. Three, inflights promote destinations serviced by the carrier. And, four inflights make money (Lockwood, 1992; Holland, 1994). *American Way* magazine earned an estimated profit in excess of \$5 million in 1991. American Airlines lost \$240 million in 1991 (Lockwood, 1992).

Making money seems to be the final measure for a successful magazine. To make money, the magazine must target the reader. Research performed by the Paris-based Inflight Marketing Bureau (Bureau), a professional association of the European inflight media industry, provides a profile of the international traveler, the traveler's income level, readership figures for inflights and a comparison of inflights with other pan-European media (www.rclmedia.co.uk/surveys/pes.html). The Bureau charts the reach of inflight media into top income groups worldwide. The percentage of international travelers who have incomes in the US \$75,000 plus range is 64 percent, in the US \$50,000-75,000 range is 40 percent, in the US \$35,000-50,000 range is 20 percent, and in the US \$35,000 and under range is 6

percent. Therefore, according to the Bureau, there is a high penetration of high income groups in inflight media.

The Bureau also compares international air travelers with the average population as to the spending on luxury goods and services. International air travelers spend twice to five times more than the average population on holiday abroad travels, car ownership, business trips, car hires, and hotels on business. By comparing the reach of inflight magazines with business titles, over 12 months, the cumulative net reach of inflight magazines is significantly higher than business publications, and European inflight magazines compare higher than other pan-European media such as *Time Europe*, *Newsweek Europe*, *The Economist Europe*, and *Business Europe*. European inflight magazines average 44 percent of the European adult business population whereas *Time* averages 10.5 percent, *Newsweek* averages 10 percent, *The Economist* averages 7 percent and *Business* averages 5 percent. International travelers are reading inflights.

Finally, the Bureau monitored the increase in awareness of advertising among passengers following commencement of an inflight TV campaign for three campaigns: TNT, AMEX, and MasterCard. Percentage of passengers aware of advertising before the inflight campaign was significantly lower for TNT and MasterCard than during the inflight campaign. The AMEX campaign had a lower awareness before the campaign but only by about 4 percent. In another survey, the percentage of passengers who recalled seeing Welsh Development Agency advertising on British Airways was 21 percent before but 55 percent after the campaign. This research has prompted the media sales offices to promote the idea that there is an increase in awareness of advertising among passengers following inflight media campaigns. International travelers pay attention to advertising.

In sum, the inflight magazine reader is specified by the Bureau as a person with a personal income of \$57,000 a year, 83 percent are under the age of 55; 43 percent work in the financial or business services sector, 26 percent work in manufacturing industry, 26 percent work in government or professional occupations; 84 percent are male. The market for inflight magazines is international, big, and growing larger. The readership as defined by the Bureau is an affluent businessman who enjoys being entertained and who purchases luxury goods and consumer electronics.

Identifying Inflight Magazine Editorial Focus

The editorial formula for inflights in the past has been a standard business profile or interview, a destination piece, a sports piece, and "something else," (Holland, 1994). Lockwood in his article in the *Chicago Tribune* remarked that historically "inflight magazines are to real magazines what inflight food is to real food" (1992). Then he said that inflight magazines have come of age. They are now publishing articles on business, serious fiction, opinion pieces, sports features, health and fitness tips, parenting features, photo essays and destinations. This, he argued, is very different from previous editorial which consisted of only destination pieces, personality profiles, route maps and entertainment channel selections. The editorial rationale published by British Airways for their inflight publication,

High Life, supports this change in editorial content of inflight magazines. "*High Life* is a varied mix of fashion, sport, lifestyle, culture, arts, food, history, drama and real life. It is about travel in the broadest sense--the travel you do on airplanes, and the travel you do in your mind," (British Airways, 1999).

Table 2 ~ Editorial Content Ranked Order/Number of Articles

Type of Article	Number	Percentage
Entertainment	146	27
Travel	123	22
Business	60	11
Interactive*	51	9
Fashion	31	6
Sports/fitness	30	5
Technology	29	5
Science	27	5
Passenger information	26	5
Social issues	22	4
Politics	7	1
Calendar	1	0
TOTAL	553	100%

* *Types of Interactive articles: puzzles, quizzes, contests, matching, spot the difference, mind teasers, missing letters, mazes, children's pages.*

The editorial content of the inflights studied shows a variety of subject categories. Table 2 indicates 44 percent of the editorial content was in two categories: entertainment (27%) and travel (22%) Business articles accounted for only 11 percent of the editorial content and sports only 5 percent. The entertainment articles included profiles of

entertainers, cultural pieces and articles such as the love of money and ancient art. The travel articles explored an interest that could be related to the destinations of travelers; for example, an article on golfing in Hawaii was in the Delta magazine.

The ratio of editorial to advertising supports the traditional concept of 50-60 percent editorial to 50-40 percent advertising. Five of the inflights fall outside this traditional ratio. Northwest, Iberia and Mexicana inflights had nearly 60 percent advertising. Alitalia and Aeroflot had 20 percent. With the cost of a 4-color page between US \$5,000 and \$24,000, a magazine like Swissair can make \$480,000 in advertising revenues each issue. Their annual revenue equals US \$5,750,000.

At least part of the editorial of all the magazines surveyed was in English. Table 1 shows how 14 of the 25 magazines are published in two languages and four of the magazines publish in three languages (Table 1). English also dominates the advertisements. The audio and video selections on an airline are offered in several languages. For example, Lufthansa Airlines, which publishes its magazine, *Bordbuch*, in both English and German, offers different audio channels for four different languages. During the News Journal segment on the video, the audio is a voice over in different languages depending on the audio channel chosen. Another example is British Air, which aired the movie *Shine*. There was a profile of the pianist from the movie, David Heffcott, in the magazine and a review of the movie. Then there was a segment on the classical station on Heffcott's music with a selection played. In other magazines in the study, all of the editorial emphasis on entertainment and culture invited the reader to see an aspect of one country in a positive way. All of the articles were positive or moderately thoughtful; none were controversial or negative.

To attract the reader, inflights must fly a narrow path between business and travel. In an effort not to compete with business publications, most inflights dedicate only 11 percent of its editorial space to business articles. During this study there were articles on science (27 articles), social issues (22 articles) and politics (seven articles). Another way to attract the reader was through the covers. Half of the covers were artistic covers stressing culture and did not use cover lines (Figure 1). Only four of the covers were not photographs. These were illustrations that were split between illustrating a cultural aspect of a location or the destination itself. There appeared to be a conscious effort to interact with the reader. Nine percent of the editorial content space was dedicated to interactive activities. These included puzzles, quizzes, contests, matching, spot the difference, mind teasers, missing letters and mazes.

Tie-ins between the inflight magazine and other media were yet another way to attract the reader. Airlines are slowly beginning to use the interactive media approach such as Air Canada's *En Route* magazine. An example of how a client would use the interactive media concept is American Express. Their commercial was aired during the news broadcast, and an ad was in the magazine along with coupons for discounts when using the American Express card. During the video commercial, there was a tie-in for the viewer to browse for the ad in the magazine for the coupon. Another example is how video was referred to in ads placed in

the *American Way*. The magazines in the study dedicated 8 percent of their advertising space to guides for the reader. The guides included movie previews, audio channels and previews, shopping guides including corporate gifts, as well as advertisements for other publications. These publications were ones offered by the same airline such as British Air with their *High Life* (Figure 2) and *Business Life*. The guides also offered ways to use the technology on board; i.e., the fax, telephone and video.

How Inflight Magazines Build Revenue

There are two systems for publishing inflight magazines. One is a cash fee basis, and the other is subsidized by the airline. The cash fee method is one where the inflight magazine management pays a cash fee to the airline in order to publish the magazine. This cash fee is based on the percentage of the magazine's projected profits for the year. The magazine then has to sell enough advertising to make the cash fee money back, and make a profit. Examples of cash fee publications include Pace Communications in Greensboro, NC, which publishes *Hemispheres* for United Airlines and *Sky* for Delta; Marblehead Communications in Boston which publishes *Continental Profiles* for Continental Airlines after the collapse of the East West Network; and Skies America Publishing Company in Portland, Oregon, which produces Northwest Airlines' *World Traveler*. Pace paid United Airlines US \$3 million annual fee to get the contract for *Hemispheres* (Lockwood, 1992).

The subsidized method has two options: one, the airline is subsidized by the government and, therefore, the magazine receives monetary support (Lockwood, 1992) or two, the airline produces the magazine as a part of its public relations efforts. *Caribbean Beat* is an example of a magazine produced as part of BWIA's public relations department. *American Way* is another example of a magazine backed by an airline though *American Way* supports itself through advertising.

Inflight Magazine Survival Tactics

To survive, a magazine must adapt to the marketplace. This adaptation is most obvious in how management functions in inflights. Managers of these million dollar inflight magazines perform many joint editorial and publisher duties: editorial content, design, sales and marketing duties. Distribution is handled by the airline, making inflights guaranteed circulation publications. In addition to being distributed on the airline, *Scanorama* (SAS), *Ulisse 2000* (Alitalia), and *Discovery* (Cathay Pacific) can also be found on newsstands. And, one can subscribe to magazines like *American Way*; one year, 24 issues, costs \$72.00.

Inflights have adapted to the marketplace by involving the reader. Inflights are considered non-traditional media. They have a captive, receptive audience, who pick up the magazine when they are bored. Readers pick up inflights for entertainment. But the key to making inflights more competitive with terrestrials is to create a product that encourages reader involvement (Hovey, 1992). This reader involvement is being sold by media houses like SpaFax, which has offices in New York, Toronto, Montreal, London and Singapore, as the integration of media to maximize advertising campaign effectiveness (Dee, 1997). Video,

print, radio, added-value items and interactive channels are being sold as a package (Figure 4 and Figure 5). These media houses are saying that airlines are installing interactive capability on individual screens and handsets for passengers; therefore, magazine managers and advertisers need to use this technology. Boeing 777s jets are wired for individual screens. This additional technology will provide a wide range of digital services such as live news, shopping, games, telephone and fax facilities. Virgin Airlines (Figure 6) and Singapore Airlines have the video technology already installed. Singapore Airlines has developed an antenna that allows the airline to feed live news broadcasts to passengers 24 hours a day. Technology is changing inflight magazines.

Discussion

New trends, editorial evolution, revenue building, and survival tactics are all ways a magazine can survive. Inflight magazines are part of a volatile industry; therefore, they need all of these in order to survive. They are in the process of adapting to the frequent flights of travelers and to new technology. This adaptation is changing how travelers read. Whereas a traveler flipped through a duty-free catalogue or glanced at the entertainment guides in the consumer type publications, the traveler is now being encouraged to go back and forth among the various forms of media offered.

Technology is suggested, through its use by the airlines and the inflights, as good, fun, productive, and growing. Airlines offering advertising tie-ins reflect the strong presence of technology. Technology is not being used as heavily in editorial but the possibility exists for more uses. There will be more uses of editorial background pieces for television news and entertainment as the use of the available technology increases.

Editorial evolution is evident in the inflights from the variety of articles offered. There are articles on scientific developments, social issues and politics. New designs of publications like United Airlines included changing its name from *Vis a Vis* to *Hemispheres* and offering new departments to meet the needs of travelers. These new departments include concourse locations at various airports, a calendar of events for certain frequent destinations, and an index for advertisers within the magazine for quick reference to products.

Revenue building of the inflights is obvious from the dollar amounts the magazines can attract. Aer Lingus, which publishes only six times a year, charges \$5,000 for a one-page ad. They are on the low end of advertising dollar revenue. To obtain the top high end advertising dollars like Swissair, which publishes 12 times a year and charges \$24,000 for a one-page ad, translates into the magazine depending on guaranteed circulation as a means to sell ads. Swissair has an attendant personally hand the inflight magazine to every passenger.

Inflights' survival tactics include how they are positioning themselves to their readers. Editorial content clearly emphasizes entertaining not educating the reader (Figure 3). The development of departments on how to use the interactive media, and guides for the reader to find information on services and advertisers indicates that the magazines see their readers as short-term readers who read out of boredom. Part of this marketing to the traveler is the

decision not to compete with business and travel publications. Therefore inflights are attempting to create a new editorial market through content, through tie-ins with other media and through redesign: using art type covers and high quality photography.

Conclusion

How well the magazines are doing will depend on how long they stay in business. The methods used to accumulate revenue, the guaranteed circulation and the fee basis publisher, seem to offer the inflight magazine a better chance of survival than some terrestrial magazines. Terrestrial magazines, along with inflights, also face learning how to adapt to new technology. There is no magic formula. What works in one magazine may fail in another. There are two processes that have worked for inflights that may be transferable to terrestrials. One is to create editorial that can compliment other media programs, and two, is to develop a guaranteed circulation base.

To offer editorial that will complement other media works well for inflights. Other forms of media are not only competing with the inflight magazines but are also competing at the same time. Magazines are offered during travel at the same time as video and audio. There is a definite beginning and ending time for the trip, so choices must be made by the traveler. Therefore the conscious effort made by the airline to integrate all forms of media is one that creates a different editorial product for inflights from terrestrial magazines. By adapting to the new technology, inflight magazines offer the traveler a new way to read back and forth among media types, and offers itself a way to survive. The airing of the movie *Shine*, profiling Heffcott in the magazine, and broadcasting his music with a review on the radio, is one example of how print complements other media programs.

By developing a more reliable guaranteed circulation base, magazines are more likely to survive the ups and downs of the industry. *Reader's Digest* is an example with its lists. Inflight magazines have a changing but steady audience. Terrestrials can develop guaranteed circulation bases by fine tuning who their readers are. They can focus on a segment of their reader base, which will produce a more reliable return rate.

Inflight magazines may be different from terrestrial magazines in their distribution methods and in some of their content. However, the needs to make money, to have the reader book another flight on the airline, to create a positive image for the company are all part of any magazine's mission. And, one thing terrestrial magazines and inflights have in common is that the reader can save the magazine to read later. Terrestrial magazines are sold; inflights are free.

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