

# TAPE OP

The Creative Music Recording Magazine

2022  
MEDIA  
KIT

I've pretty much read every issue of *Tape Op* Magazine since I've known of its existence many years ago. *Tape Op* is my inside track on the people who make the music that lives on my stereo.

These are my heroes and my peers. *Tape Op* has given me an inside look into how they make records, and how they view creativity. It's always inspirational reading for me.

**Joe Chiccarelli** (*The White Stripes, Elton John, Beck, U2, The Killers*)

*Tape Op* is always full of joy for me. Real people making real music with real tools and very, very little snobbery. Old and new equally valued.  
-**Pete Townshend** (*The Who*)

*Tape Op* magazine is a font of information and great stories about the craft and history of making records. It's about making music from the microphone up; about the extraordinarily rich conjunction between the technical and artistic aspects of being a contemporary musician. To my knowledge there is no other publication covering this area in such fine detail and with such readability and good humour.  
**Brian Eno** (*U2, Talking Heads, David Bowie*)

*Tape Op* is, without question, the leader in its field.  
**Glyn Johns** (*The Rolling Stones, The Who, The Beatles, Faces, Led Zeppelin, Eagles*)

twiddling the day away...

# TAPE OP FAQ's

## 1. WHAT IS TAPE OP ABOUT?

Our subtitle says it best: *The Creative Music Recording Magazine*. **Tape Op is about learning** how to make great recordings with whatever tools you have access to. Unlike most recording magazines, *Tape Op* is not only focused on reviewing equipment. Mags like *Sound On Sound* already do a great job on that front. Instead, *Tape Op* interviews engineers, producers and musicians who are making great recordings. We sit down talk with them at length, and then run long, in-depth interviews. The reader becomes, in essence, the "tape op" hanging out in the studio and learning the trade from the seasoned vets working in the studio. *Tape Op* is about education and creativity.

## 2. WHAT DOES THE NAME TAPE OP MEAN? HOW DID YOU COME UP WITH IT?

In the not too distant past, say The Beatles' *Abbey Road* era, the only way to learn the recording trade was to apprentice at a studio. Your first job, after being granted the privilege of cleaning the toilets, was to be the tape operator. Before remote controls, tape recorders were pretty clunky and the engineer would tell the tape op which transport buttons to hit. When the session was over, the tape op might glean a few kernels of knowledge from the engineer before they left, leaving the tape op to clean up after them. Eventually, several years later, the engineer would not show up to a session for some reason and the tape op would finally get a chance to engineer a session. Things are a lot easier today, but the engineer's thirst for knowledge remains.

## 3. IS TAPE OP NEW? HOW LONG HAS IT BEEN AROUND?

*Tape Op* was started as a 'zine in 1996 by a then novice recording engineer named Larry Crane. The first issue was 16 pages, printed on legal paper and Xeroxed. The print run was 500 copies and Larry sent it out to his friends. After two years, Larry partnered with John Baccigaluppi, an engineer/producer and studio owner who he'd worked with in the past and was now in the publishing business. *Tape Op* now prints 42,000 copies and is in our 25th year. Larry's growth as a freelance producer/engineer/mixer has paralleled *Tape Op's*. He's worked with artists like The Decemberists, The Go-Betweens, Elliott Smith, Stephen Malkmus, and Sleater-Kinney, and has been interviewed for *Rolling Stone*, NPR, and many others. His music recording courses at LinkedIn Learning feature over 12 hours of real recording tips, and in 2019 he was inducted into the Oregon Music Hall of Fame. In 2015 Geoff Stanfield joined up as the online publisher. Between Larry, John and Geoff they've worked on records by R.E.M., Dave Matthews, My Morning Jacket, Band Of Horses, Feist, and Kanye West and worked on multiple Grammy nominated releases. Their day-to-day involvement in recording new, vital music that people are listening to gives *Tape Op* a unique perspective among recording magazines.

## 4. WHO READS TAPE OP?

A quick glance through our subscription list yields names like Brian Eno, Tony Visconti, Tchad Blake, Steve Albini, and Joe Chiccarelli. *Tape Op* has a devoted following among some of the most well known engineers, producers and studio owners in the industry. But that's only part of our readership. *Tape Op* has an extremely diverse demographic, from home recordists to working professionals and everyone in-between. If a recordist is serious about recording music, they read *Tape Op*. That's all we cover. We don't cover live sound, audio for video, surround sound formats, gaming audio, or audio on the internet. 91% of our readers record in their homes. Our average reader has been recording music for 14.4 years and 39% of our readers earn their living recording music. We have done extensive marketing online and in numerous smaller regional and underground publications. This helps to explain why according to our reader survey, 45% of our readers don't read any other recording magazines. 85% of our readers save every issue of *Tape Op* indefinitely. Detailed reader survey results are on page 4.

## 5. WHAT IS YOUR CIRCULATION?

Our print run is 42,000 copies. In 2014, we launched an in house digital version of the magazine compatible with tablets, smartphones and desktops/laptops. This version is sent to all the print subscribers as well as an additional 25,000 digital-only readers, for a total circulation of 70,000, the highest in the world in the music recording category. This version contains all the graphics and advertisements of the print version and has the added bonus of each ad actively linking to the advertiser's web site. We have over 40,000 subscribers in the USA and 25,000 digital subscribers worldwide and those numbers continue to grow. Our subscriptions are on a qualified free basis and, we collect data on our subscribers as to how they work and what they work with. We distribute approximately 1500 bonus trade show copies at each Fall AES show and the Winter and Summer NAMM shows. The rest of the print run is divided up between newsstand, recording programs at universities and vocational schools, and pro audio dealers.

## 6. WHAT IS YOUR FREQUENCY?

*Tape Op* is bi-monthly, and is published on the 15th of every other month beginning in January.

## 7. WHAT ABOUT ONLINE?

*Tape Op's* online presence can be divided into four parts: *TapeOp.com*, *Tape Op Newsletters*, Audio Programs, and *Tape Op Social Media*. *TapeOp.com* is a modern editorial site that serves as a tightly-knit companion to each print issue of *Tape Op*, offering all our print magazine content in webpage format, as well as a steady flow of web exclusive articles. The site also houses a complete and up-to-date searchable archive of *Tape Op's* entire magazine content dating back to 1996, including all gear reviews, interviews, editorial pieces, etc, plus an active blog. The *Tape Op Newsletters* are emailed out approximately twice a month to the vast majority of both our print and digital subscribers (about 70,000 readers total), but can be custom tailored to advertiser needs. Our open rates for these mailings rest consistently between 30-35% (well above the industry average). *Tape Op's* audio programs provide an inside look at music making with first hand accounts from a diverse group of the makers themselves. The *Tape Op Podcast* is in its fifth season and has a rich back catalog of engaging interviews and is distributed on all major podcast platforms, including Apple Podcasts, Spotify, and NPR One. Sponsorships are evergreen and a great way to reach our engaged audience and beyond. Finally, *Tape Op* cultivates a thriving social media presence, with over 89,000 Facebook likes, 19,000 Twitter followers, and 60,000 Instagram follows. A constant flow of articles, news, discussions, and authentically high levels of engagement (that is to say, our actual articles create as much of a stir as our cat pictures) make *Tape Op* the go-to social media community for serious music recordists throughout the world.

## 8. WHAT ABOUT ONLINE ADS?

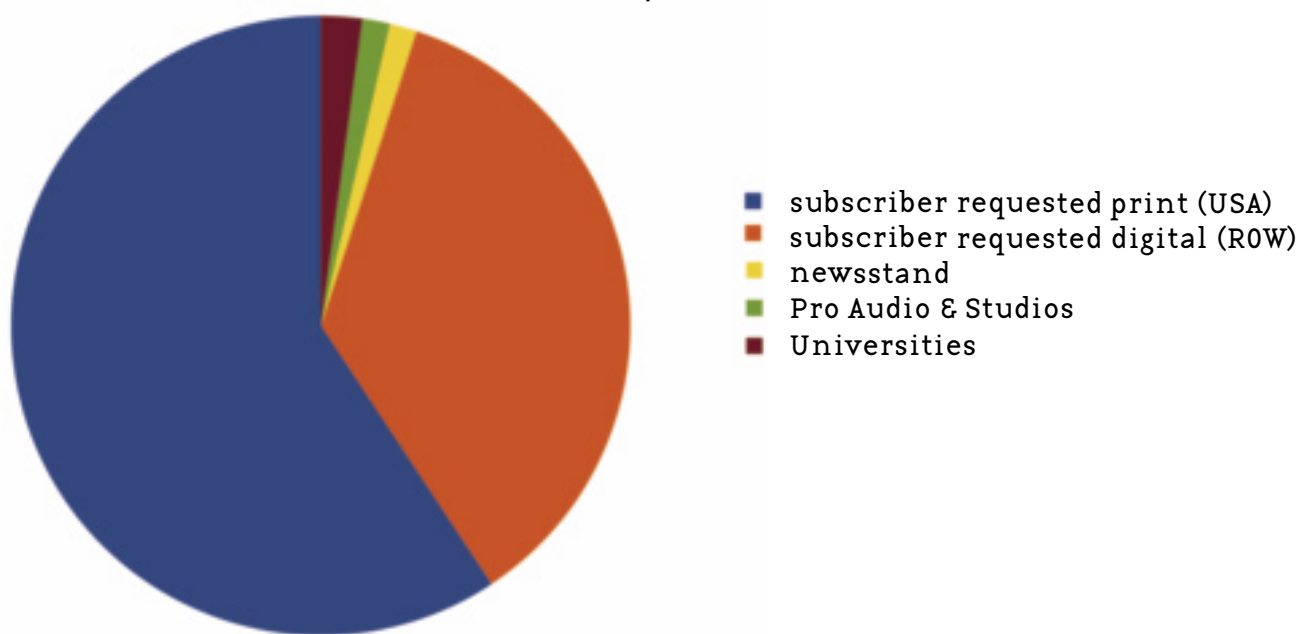
Targeted banner advertising opportunities are available on *TapeOp.com*. For more information on sizes, pricing, etc., go to <http://tapeop.com/banners/>. Tiered sponsorship and promotional opportunities are available to advertisers for each of our monthly *Tape Op Newsletters*. Exclusive advertiser sponsorships are also available for our "New Issue Access" mailings, which is the email we send out to all subscribers to give them access to each new digital issue of *Tape Op*. Finally, promotional blasts to *Tape Op's* 168K+ social media audience are available as a value added item to other forms of online and print advertising.

## 9. "SORRY, BUT WE ONLY ADVERTISE ONLINE."

The mainstream media has decreed that "print is dead," and the proliferation of spendy ad agencies pushing viral, online social media publicity campaigns and influencers certainly looks to be backing that up. But, we know that print is not going away, and that a print ad in a nicely curated, editorial-based magazine is more effective than a banner ad posted below some misinformed rant on yet another audio blog, or a forum page filled with nasty comments and uninformed opinions. According to Steve Hare, of Initiative a London based Media Planning Agency, "90% of magazine readers look at advertisements (far higher than any other media), and 70% of participants bought something or visited a business after seeing an ad in a magazine. Online that number is significantly lower. It is very difficult to build a brand online, because you click in, click out, and it's very difficult to build a relationship with someone in that." Compare a low bit rate MP3 to a nicely mastered vinyl LP. Sure the MP3 sounds "okay," but wouldn't you rather listen to an LP? It's no surprise that years after it was declared "dead", that vinyl is the fastest growing physical music medium. And just like music consumption, the magazine world is also changing, and print is not going away. *Tape Op Magazine* has a strong, loyal following of readers who appreciate our well-curated and focused editorial take on the recording world. In 2008, the Chicago Tribune listed their 50 favorite magazines. *Tape Op* made the cut, one of only eight titles (and the only recording title) under arts/culture/music, along with *Rolling Stone*, *NME*, *Gramophone*, and *The New Yorker*. Do the people reading blogs, forums, and any other recording magazine read every issue from cover to cover and then save it indefinitely, or does it just get a quick skim and they're on to the next bit of disposable bite-sized media? Most *Tape Op* readers save every issue. We sell copies of all the back issues we have in print on a daily basis. Every issue we've published is archived as a PDF and is available online or for download, including the ads. An ad in *Tape Op* has an extremely long shelf life. Print is still a great advertising value, and in the world of print, *Tape Op* is the best value in it's class.

## Tape Op Circulation Breakdown

subscriber requested print (USA)	40000
subscriber requested digital (ROW)	25000
Newsstand	2500
Pro Audio & Studios	1000
Universities	1500
<b>TOTAL</b>	<b>70000</b>



## Tape Op Reader Demographics

### The Averages:

Average age: 34 years old

Average years spent recording: 12

### Who They Are:

39% of our readers make their living recording & playing music

95% of our readers play music

19% of our readers are students of the recording arts

39% of our readers enjoy camping & fishing

### What They're Using:

3% of our readers record to an analog system

98% of our readers record to a digital system

47% of our readers record to both analog and digital

91% of our readers make/record music on their PC

### Where They Use It:

92% of our readers record in their homes

38% of our readers record in a commercial studio

### What Else they Do and Don't Read:

81% of our readers keep each issue of *TAPE OP* indefinitely

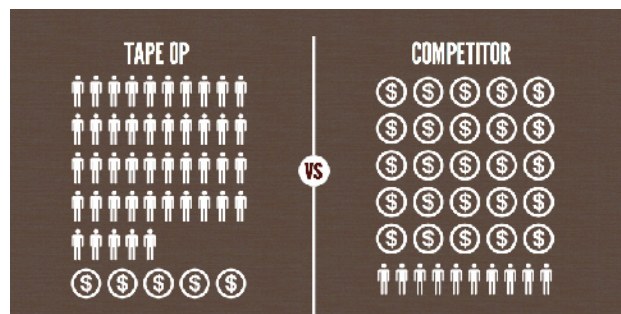
52% of our readers don't read any other recording magazines

25% of our readers read Mix

28% of our readers read Sound on Sound

17% of our readers read Electronic Musician

10% of our readers read Pro Sound News



## TAPE OP MAGAZINE:

## HIGHEST CIRCULATION, LOWEST CPM:

### Circulation, rate and CPM analysis

Title	Circulation	Full page rate	CPM
Tape Op	45,000	2500	\$58
Sound on Sound	26,000	2619	\$101
Mix	25,000	5050	\$202
Electronic Musician	23,000	5700	\$247
Pro Sound News	20,000	4550	\$227



## WHAT SOME OF OUR READERS AND ADVERTISERS SAY ABOUT TAPE OP:

It's hard to explain the comfort of seeing a new *Tape Op* (or old one you haven't read) when walking into a studio. I came up reading *Tape Op*. Reading about techniques from people I admired and nerding out on new gear reviews. It's felt like a rite of passage to be included in the magazine. Editor Larry Crane is a legend.

**Ariel Rechtshaid** (*Adele, Madonna, Charli XCX, Haim*)

I love *Tape Op Magazine*! It's real people, doing real-world studio things. It's consistently cutting-edge, but laid out in an artistic format. It's a satisfying old-school home cooked meal as compared to the empty calories of some other publications.

**Sylvia Massy** (*System of a Down, Tool, Prince, Johnny Cash, Sevendust*)

*Tape Op*: Simply the best. Read all over the world by everyone, from multiple Grammy winners to the new generation who are just starting out. Real. Serious. Fun. We all read it from cover to cover – the magazine embraces the art science and business of recording and recording studios. Everything from vintage guitars to cutting edge electronics. We love *Tape Op*.

**Gareth Jones** (*Depeche Mode, Erasure, John Foxx, Wire*)

*Tape Op* is simply the most relevant audio magazine published today. No bullshit, to-the-point interviews and article written by engineers for engineers. I read it cover to cover every time, and learn about new gear through not only the excellent peer-written reviews, and the insightful Behind the Gear column, but through the advertising as well. It's the only magazine that everyone I know in the industry subscribes to, reads fully, and dreams of being included in the interview catalog. Grassroots journalism at its finest.

**Ryan Hewitt** (*Avett Brothers, Red Hot Chili Peppers, Dixie Chicks*)

*Tape Op* is a trustworthy accomplice for this gear-obsessed, perfect-sound chasing, audio engineer. From in-depth interviews, to honest gear reviews, and spot-on opinions; I never miss an issue.

**Ryan Freeland** (*Ray LaMontagne, Hugh Laurie, Aimee Mann, Joe Henry, Son Volt*)

I love *Tape Op*! Every issue has so much usable information. It's no secret that the pace of technology is moving quicker every year. We have the greatest tools our profession has ever had. But if we don't know about these tools it puts us at a competitive disadvantage. *Tape Op's* articles, reviews, and ads keep me informed and on the cutting edge. Larry and the gang truly are passionate about audio and this passion permeates *Tape Op Magazine*. I fully and whole heartedly support this magazine.

**Dave Pensado** (*Mary J. Blige, Beyoncé, Macy Gray*)

*Tape Op* has been essential reading for members of the audio community for 20 years. Larry Crane continually gets interviews with the key players from our industry that many of the audio "glossies" cannot reach. Being a producer himself, the interviews have more validity, and the articles are way more relevant and insightful. A vital read every issue.

**Tim Palmer** (*U2, Pearl Jam, Robert Plant, Tin Machine*)

*Tape Op's* swell. A nice mix of home recording and professional studios.

**-Tchad Blake** (*Elvis Costello, Arctic Monkeys, Peter Dinklage, Pearl Jam*)

I've just read your magazine twice. It rocks. I love stories about the battlefields of lo-fi and making the best of what you've got in your arsenal or even what you can borrow.

**-Tony Visconti** (*David Bowie, Morrissey, T. Rex*)

Sometime in 1996, *Tape Op* found its way to our recording studio – passed along to us by musician friends who knew we would appreciate this hand-stapled fanzine about recording. All of us loved it, because *Tape Op* spoke directly to us: a group of DIY recordists who were hungry for firsthand accounts of recording techniques, studio business practices, and affordable equipment reviews. It's 20 years later and *Tape Op* remains the only essential magazine we subscribe to. Cover-to-cover – for 20 years.

**Brad Wood** (*Liz Phair, Veruca Salt, mewwithoutYou, Touché Amoré*)

The magazine looks great and it's such a welcome relief from the corporate "post pro" vibe of, um, other recording mags. Remember to keep it nerdy.

**-Mitch Easter** (*R.E.M., Let's Active*)

We've been advertising in every issue of *Tape Op* since it debuted on the Newsstand. I think John and Larry's mag is great and their discerning readership is a perfect fit for Millennia Media.

**-John LaGrou, Millennia Media**

*Tape Op's* great 'cause it's real information without all the industry bull\*\$&#. I get more calls from my ad in *Tape Op* than in any other magazine we've advertised in.

**-Geoff Daking, Daking Audio**

**Home recordists and project studio owners not only read *Tape Op*. They trust it.** During in-depth interviews we conducted for a musical equipment client, respondents expressed a level of commitment towards *Tape Op* that we have simply never seen towards any magazine by any group, both inside the world of music and beyond. It is extremely rare for a magazine to be taken seriously as a "trusted advisor." But that's how *Tape Op* is perceived and read.

**-Kim Quirk,**

*Arena Partners LLC, an advertising and marketing company*

## SOME UNSOLICITED LETTERS TO TAPE OP:

**Tape Op is the only music geek magazine worth buying -- and it's free.** Pros read it, hobbyists read it, some kids read it, all get something from it. They don't waste time writing slagging reviews; they review only what might be useful to someone on some level. It's independently published and paid for by ads from all kinds of audio-related concerns, but beholden to no one, so it's neither slick nor slimy. Other recording magazines often seem to be trolling for sales or hyping an image. Their editorial decisions are suspect, noising on about last year's retreads, repeating a press release, offering the same tutorials you could find in another magazine -- or the library(!). **There is absolutely nothing out there like Tape Op.**

- John Stovicek

I don't usually write letters to editors, but I'm making an exception. This magazine is just too good to be free of charge. **Most magazines cost money and they're full of useless filler. Yours is free, and every page is full of great stuff always, always, always.** Even your ads for sleek little boxes captivate and bewitch me. I can tell by the knobs and switches that I want one of each.

Robert Copeland

I just saw that today was the 20th anniversary of *Tape Op*. Congratulations. I have to say, what you've done is inspiring. Even though I don't make or record music, I've been reading your mag since the early days. You've actually documented something incredible in a way that nobody else ever has. Here's to the next 20 years!

Patrick McDonald

I am truly amazed that *Tape Op* has been coming to us for 20 years. I have really come to respect that you can stick with it. Most of us take from the world, but seldom give anything. *Tape Op* is a magnificent gift. Thank you for sticking with it.

Michael Myshack

*Tape Op* is real -- not some phony industry mag filled with ghostwritten articles encouraging you to buy shit you don't need. I read this magazine to gain insight into the exciting and confusing industry that we're all hell-bent to survive in.

Caleb Hoffman

Thank you so much for printing the great, informative review on Hairball Audio's 1176 Blue Stripe clones and thank you to Garrett Haines for doing such a good job with the review. I've been designing/stealing audio equipment circuitry since 1960, when I was 14 years old. Back then I could go to the local electronics store, pick out any part in existence off the shelf and build what I wanted. Today it is much harder to obtain parts, and quality kit manufacturers are few and far between. I've built some LA-2A clones from scratch, including the gain reduction cells, but I hadn't gotten to the 1176 yet. I will definitely buy a couple of these kits. **Your review made me aware of this welcomed product.**

Neil Lindsay

I've been sporadically poring over the last two or three issues, so I can't even remember who was being interviewed, but the bottom line is this: Once again, the way I'm tracking has been directly improved by something *Tape Op* put out there for me to absorb. In this case, it was simply that an engineer or producer likes to mic guitar cabinets with a close mic and also mic them at more of a distance to capture the space of the sound as well. This is something I've been pursuing, because my recordings sound too dry. I just tracked a beautiful electric guitar part the other night using a [Shure] SM57 an inch from the grill, as well as a [Coles] 4038 about eight feet back. I put a little [Universal Audio] 1176 compression on them and panned out a bit, and there it is: a much better recording. We will never know all of the work that each amazing peer out there is doing, let alone each person's full bag of tricks, but ***Tape Op* has provided such an amazing service to the world of music recording creatives. So, thank you to you and all of your contributors, a thousand times over. As always, I'm looking forward to my next issue.**

Brad Kelly

"I really enjoy and learn from *Tape Op*. Great articles, good writing and enjoyable interviews. **I let all my other subscriptions lapse because this is the one I look through to decide what to buy.** The way the ads are placed make it easy to peruse, and you guys have the credibility to interest me in what ads do appear in the magazine. I have purchased three pieces of equipment that I found advertised in *Tape Op*. Thanks for putting out such a great publication and keep up the good work!"

-Martin M. Jones,

Just wanted to say a big thank you from Iran, where I follow and enjoy your really cool magazine. I am a person who's been doing the same things in these last 20 years. It's just wonderful that the love and adventure of music happens the same everywhere, no matter be it Tehran, or the U.S. I'm a musician, producer, and sound engineer from Tehran, Iran. My rock band named O-Hum (means "illusions" in English) was one of the first bands in Iran, after the Islamic revolution, who began the underground music movement in 1998. We used home studios to record our music. We got on the Internet (which had just arrived in Iran) to spread our music, and we received a huge feedback, globally. We toured in Europe and played in the U.S. When we got back home in Tehran, we got arrested and questioned, and then we got banned from any official music activities for few years. Here I am today, aged 42. I just found your magazine accidentally and have been enjoying your great and nice work for several months. Your efforts come from your heart and soul, so they touch others', and you're giving it away for free. That is so valuable. Thank you! I am wishing you and your family lots of health, happiness, and success!

Shahram Sharbaf

Just a quick shout-out to Larry and John. I remember that first TapeOpCon in Sacramento, CA, in 2002, as well as meeting you guys and really feeling the love that you bring. It is truly amazing that that sense of wonder, and commitment, and joy hasn't slackened at all. **The excitement about the music, as well as the process, is still as vivacious now as back then.** Keep up the stellar work, and know that it is appreciated and enjoyed.

Paul Grove

Your magazine is like a lighthouse in the fog of a music industry gone mad. You stay focused and real, so us readers can see and feel the love.

Rick Chadwick

Congratulations on 20 years of *Tape Op*! I think my first *Tape Op* was from around 2004, a year after I'd bought a house and turned most of it into a studio. I couldn't believe it. Finally, there was a publication that spoke to what my friends and I were doing: recording ourselves, not because we couldn't afford a commercial recording studio, but because we were fascinated by recording. Our friends were willing guinea pigs who were also getting valuable experience making recordings. As Jon Brion [*Tape Op* #18] said when we first met, "You should always be recording yourself and others." What struck me was how down to earth, yet knowledgeable, both interviewer and interviewee were. Some folks had schooling, but most had just interned, cleaned toilets, made tea, and learned on the job. Exactly what we were doing in our makeshift control rooms (sans tea). There have been, and still are, so many things I've learned from *Tape Op* interviews, reviews, and rants. Today I was cutting a vocal with Erik Sanden (from Buttercup) on a song that we re-recorded in order to find a better tempo and key. This harkened back to Trevor Horn's [*Tape Op* #89] interview, in which he said record budgets were large in the '80s, but that allowed them to do things exactly like that. Like Trevor, we fixed the song. Getting the vocal was easy at that point, and with just a tad of coaching, Erik nailed the vocal. That's just one of hundreds of examples of how *Tape Op* makes a difference in my working life. Thanks. I can't imagine how daunting it was to keep the mag going early on, but I, and many readers like me, am so glad you kept going. Saludos y abrazos!

Joe Reyes

First, and absolutely foremost, thanks. *Tape Op* is amazing. I haven't been to school for production or engineering. And yet today I am lucky enough to be working in a recording studio, thanks to a self-education fueled and fed by your magazine (and other resources like it). I still have my first issue of *Tape Op* (or at least I think it is my first, I've tried not to lose any along the way), delivered back in September of 2006. Well, fast-forward ten years and **I'm a happy subscriber to your Tape Op archive, which is an amazing resource.** Thanks for putting that together (love the new website, too).

John Paul Thompson

# TAPE OP

The Creative Music Recording Magazine

**2022**

## PRINT RATE CARD # 27

4/C	6X	1X
<b>DISPLAY ADS (within editorial well)</b>		

<b>FULL PAGE</b>	2500*/2600	2875
<b>1/2</b>	1250*/1300	1450
<b>1/3</b>	850*/900	975
<b>1/4</b>	650*/700	750

\*cash price

### MARKETPLACE ADS (back of magazine)

<b>1/6</b>	400*
<b>1/12</b>	200*

Marketplace ads are 1x price, prepaid.

**Flat rate info:** <http://tapeop.com/blog/2014/08/12/letter-tape-ops-publisher/>

**Discounts:** 10% discount per full page after one full page booked in any issue. For instance on two full pages in any one issue, deduct 10% from the second page booked. For a full page and a half page, deduct 5% from the half page and so forth.

#### Additional Charges:

Guaranteed Position: 10% additional.

Wire Transfer fee: 5% additional.

#### Placement:

All full pages are RHP (Right Hand Page) opposite edit. All display ads are RHP whenever possible and are embedded on editorial pages when not RHP. Full page ads are front of the book, followed by half page ads, followed by 1/3 page ads, then 1/4 page ads. Smaller ads will move forward as space is available. Ads on 6X contracts will be further towards front than 1X ads. Well-designed ads tend to get better placement as we try to make *Tape Op* look nice. :-) Marketplace ads are in the back of the magazine and are not next to editorial.

## TAPE OP ADVERTISING DEADLINES:

Issue	Space Reservation	Materials Due	Street Date
#147	Dec 7	Dec 14	Jan 15
#148	Feb 8	Feb 15	March 15
#149	April 12	April 19	May 15
#150	June 14	June 21	July 15
#151	Aug 9	Aug 16	Sept 15
#152	Oct 11	Oct 18	Nov 15

## CIRCULATION

70,000 direct distribution total  
45,000 Print  
25,000 digital

**Frequency:** Bi-monthly, six issues per year

**Rate Base:** 45,000



## ADVERTISING CONTACTS:

**Tape Op Advertising Offices**

**All ad materials ship here:**

Attn: John Baccigaluppi

910 D Street, #151079

San Rafael, CA 94915

(916) 444-5241

John@tapeop.com

www.tapeop.com

**Geoff Stanfield** (Online Advertising Director)

(650) 520-0319 - Geoff@tapeop.com

**Marsha Vdovin**

(415) 420-7273 - Marsha@tapeop.com

**Full Media Kit available at**  
**[www.tapeop.com/mediakit](http://www.tapeop.com/mediakit)**

## AD SPECIFICATIONS

Space	Format	Width	Height
Two Page Spread	Bleed	17	11.05
Full Page	Bleed	8.625	11.05

**NOTE:** Above sizes include the bleed area

1/2	Vertical	3.75	10.25
1/2	Horizontal	7.75	5
1/3	Vertical	2.5	10.25
1/3	Square	5	5
1/4	-	3.75	5
1/6	-	2.5	5
1/12	-	2.5	2.5

## MECHANICAL REQUIREMENTS

**4/C Bleed Page:** Use 1/8" safety margin on all four sides.

2/C ads are printed black with a second color; either cyan, yellow or magenta.

**Final Trim Size:** 8.375" X 10.75". Live area non-bleed material must be 3/8" from trim line.

Submissions must be supplied as a Hi-Res CMYK TIFF file at 300 DPI. If we receive a file that does not meet the above specs, we will attempt to convert and/or correct it but *Tape Op* is not responsible for printing errors that may occur from files supplied that do not match our requested specification.

Please submit all digital files via FTP:

**Server:** files.tapeop.com

**User ID:** tapeopads

**Password:** d60pbox

**Additional:** SFTP on port 22

If you do not have an FTP client, you can download one here:

Macs - <http://cyberduck.ch/>

PC - <http://www.ftpx.com/>

## WHAT IS CPM AND WHY SHOULD I CARE???

Well, CPM means cost per thousand (don't ask us why it's not CPT, we don't make up these advertising buzzwords!) and it means how much you spend to reach 1000 people. For instance, a CPM of \$100 means you're spending \$100 to reach 1000 people, or 10 cents per person. A magazine's CPM is based on two things: Their circulation and their ad rates. To find out what the CPM is for a magazine, you take their full page ad rate and divide it by how many thousands of people they are reaching with their circulation. For instance to figure out *Tape Op's* CPM, you take our full page rate (\$2500) and divide it by 45 (our print circulation is 45,000) and you get our CPM: \$55

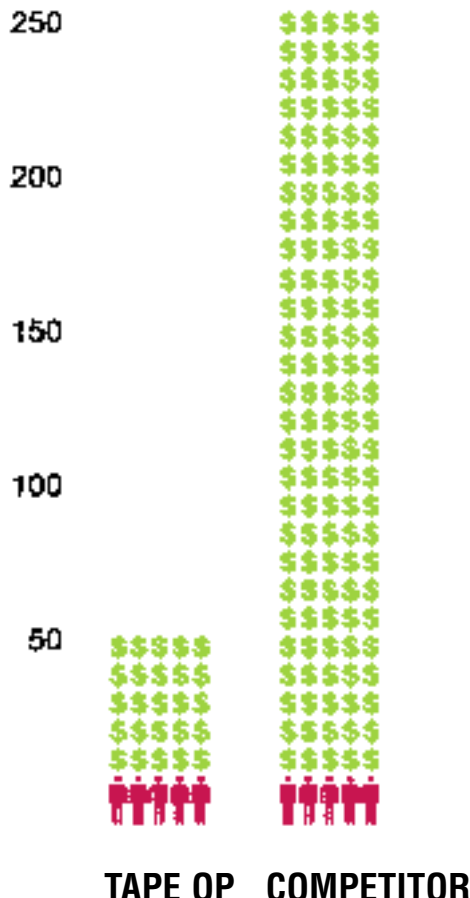
### Why are we pointing this out?

Well because although *Tape Op* has one of the higher full page rates in the industry, we have the lowest CPM which means that while you may need to spend a little bit more to advertise in *Tape Op* than with some of our competitors, you are actually spending MUCH LESS for each person you are reaching. This is often confusing to new advertisers so we thought we'd make some graphics to help explain it.

### CIRCULATION VS CPM:



### CPM VS CIRCULATION



## I THOUGHT *TAPE OP* WAS A SMALLER, INDEPENDENTLY PUBLISHED MAGAZINE AND OTHER MAGAZINES HAD A HIGHER CIRCULATION?

Well, we are a small company and independently published, but we have a loyal and very large readership and a much higher circulation (and lower CPM!) than most other magazines. It's also worth pointing out that 95% of our readership is requested direct subscribers and only a small amount of our circulation is based on the largely outdated newsstand model. For more on this, see the statement our Publisher, John Baccigaluppi wrote about distribution, ad rates and agencies, CPM and more: <http://tapeop.com/blog/2014/08/12/letter-tape-ops-publisher/>

Finally, we should also note that in the CPM numbers above we are not factoring in the 25,000 international/digital readers who see your ad in our tablet optimized PDF version. If we added in those readers, our total circulation comes to 70,000 and our CPM would be \$35, even lower!





# TAPE OP

2022

## ONLINE RATE CARD # 27

### TAPE OP'S ONLINE PRESENCE CAN BE DIVIDED INTO FOUR PARTS: TAPEOP.COM, TAPE OP NEWSLETTERS, AUDIO PROGRAMS AND TAPE OP SOCIAL MEDIA.

**TapeOp.com** is a modern editorial site that serves as a tightly-knit companion to each print issue of *Tape Op*, offering all our print magazine content in webpage format, as well as a steady flow of web exclusive articles. The site also houses a complete and up-to-date searchable archive of *Tape Op*'s entire magazine content dating back to 1996, including all gear reviews, interviews, editorial pieces, etc, plus an active blog. *TapeOp.com* currently receives about 240,000 pageviews per month.

The **Tape Op Newsletter** is emailed out approximately twice a month to both our print and digital subscribers (about 80,000 readers total). Open rates for these mailings rest consistently between 30-35% (well above the industry average) and are a fantastic value for reaching our engaged readership. If you have a new product, special offer or would like to do a giveaway, the *Tape Op* newsletter is the place to do it! Newsletters sell out far in advance, so plan and book ahead!

**Tape Op Audio Programs** are in their 5th season having interviewed high-profile artists, producers, and engineers from across the musical spectrum. Your brand will have evergreen audio-branding, logo placements, exclusive ad placements, additional social media promotion and 750k discounted banner ad impressions as part of this opportunity. With over a million streams to date and availability across all major podcast providers including Spotify, NPR One, Apple Podcasts, a podcast sponsorship package provides a 360 *Tape Op* advertising opportunity to reach readers and customers across our print, digital, and audio platforms. *Note: Podcast sponsorship opportunity is only available to those advertising in a full year/six issues of print.*

Finally, **Tape Op** cultivates a thriving social media presence, with over 89,000 Facebook likes, 19,000 Twitter followers, and 60,000 Instagram followers. A constant flow of articles, news, discussions, and authentically high levels of engagement (that is to say, our actual articles create as much of a stir as our cat pictures) make *Tape Op* the go-to social media community for serious music recordists throughout the world. To deliver additional value and impressions for your brand, *Tape Op*'s social media channels are also a great way for us to help reach your intended audience. When our community finds something of value, they share it. With this simple action, the network effect has real impact and compounds the reach of your brand to a very targeted and extended audience. We reserve our social media channels exclusively for our current advertisers.

#### Online Banner Ad rate \$13\* CPM

Banner ads run site-wide on our website and message board in multiple sizes and ads are distributed evenly over specified time period.

Further banner details and more available sizes at <http://tapeop.com/banners/>

#### Online Newsletter Sponsorship Rates

\$3500/\$2500\* per sponsored mailing

All details at <http://tapeop.com/sponsorships/>

For further info on all digital ad opportunities:

<http://tapeop.com/online-mediakit/>

\*30% discount for *Tape Op Magazine* advertisers



## TAPE OP OFFERS THE FOLLOWING DIRECT EMAIL PROMOTION OPPORTUNITIES.

Place an ad in one of our newsletters or other e-mailouts and directly connect with our 70,000+ subscribers across the world.

*Tape Op* direct mailings are delivered about 25 times each year to the vast majority of both our print and digital subscribers (about 70,000 readers total).

When you sponsor a mailing, you give us a text blurb or graphic ad and we integrate and feature it in the email content. This works especially well if your promotion involves an exclusive give-away or special discount offer created exclusively for *Tape Op* readers.

*Tape Op* can build and host the giveaway/promotion page and collect and share emails. This is an amazing way for you to fill your email database with dedicated audio professionals and hobbyists!

#### New Issue Access Sponsorship

Six per year, midway through odd numbered months. When we publish a new issue, this is the mailing we send to each subscriber to give them access to their digital version. When you sponsor these, every reader will view your ad first on their way to accessing it — almost like having a full page ad on the cover of our magazine. **View Sample New Issue Sponsorship**

#### Newsletter Sponsorship

Once per month. Our longest running mailing to subscribers. This mailing is a traditional newsletter with all of our goings-on, "insider" opportunities, and our fave articles, reviews, and interviews for the months. **View Sample Newsletter Sponsorship**

#### Archival Digest Sponsorship

Once to twice per month. In between our new issues, we put together collections of archival interviews based on themes we like (for ex. Motown & Memphis or Artist/Recordists) and open them up temporarily to all subscribers. We then send a digest mailing for each collection we publish. **View Sample Archive Digest Sponsorship**

## THE RESPONSE RATES FROM OUR EMAIL PROMOTIONS CAN BE FANTASTIC. HERE ARE SOME QUOTES FROM ADVERTISERS WHO HAVE PARTICIPATED:

"The team at *Tape Op*, are simply the best. Despite the disadvantage of being at the end of our promotion, the *Tape Op*, email response rate reigned supreme over all other opt-in direct email lists we utilized. Outstanding!"

- Ray Maxwell, VP Sales & Marketing | Eventide

"The gang at *Tape Op*, are awesome! The e-zine promotion we did with them yielded nearly 7,000 leads for us, which was amazing given that the contest only ran a little over a month. Big thanks to everyone at *Tape Op*, for being such great partners - we love working with you."

- Dusty DiMercurio, Retail Marketing Manager | Avid

"Our promotion with *Tape Op*, in their e-zine was the very best promotion we have ever had. We received over 6,000 entries for our giveaway. We couldn't believe the response!"

- Michael Chiriac | Cascade Microphones

"We were delighted to see so many people sign up for our recent give-away as a result of the *Tape Op*, e-zine promotion. We had over 3,500 people sign up, most of which did so right away when they received the e-zine. Thanks *Tape Op*, you have a strong reach!"

- Nathan Eames, Marketing Manager | Sonnox

"Advertising with *Tape Op* is always a great spend; the audience is highly targeted and engaged. No one ever throws out a *Tape Op* magazine! But better than that, the team is a dream to work with combining print with digital to meet any budget and campaign goals. *Tape Op* users that click through both from the review and from the giveaway landing page spent the most time on our site — more than any other referral with the lowest bounce rate and with the highest level of clicking on our Where to Buy button. I've said it before and I'll say it again, dollar for dollar, you've got the Best Buy out there! For me — the newsletter is a no-brainer. It's as well read as the magazine itself."

-Mike Dias, VP of Sales & Marketing | Earthworks Audio

"Put simply, *Tape Op* newsletters work. We consistently see positive results in engagement and conversions, so it's been a no-brainer to continue sponsorship."

-Harris Barnard, Marketing Director | Universal Audio

**Full Online Media Kit available at**  
**[www.tapeop.com/online-mediakit/](http://www.tapeop.com/online-mediakit/)**



# ***TAPE OP* SOCIAL MEDIA: OUR FRIENDS ARE YOUR FRIENDS**



*Tape Op's* social media channels and our 166,000 friends and followers are priceless. Literally.

You can't buy those kind of friends. We reserve these channels as a "value add" for our advertisers at no cost.

We are happy to amplify your current marketing efforts through our channels and have a few guidelines that you may find useful.

We like to think that everything we post on *Tape Op's* social media channels brings value to the end user. Posts that are educational, showcase creative uses or demos of products, sales, contests, or giveaways are all great examples of marketing that bring value and resonate with our audience. Good photography or video work also goes a long way!

We reserve the right not to run something that we feel doesn't meet the "value" standard or that is not in sync with *Tape Op's* general editorial tone.

We also ask that you make us aware of the marketing you are doing. We do our best to follow our advertisers on social media and retweet and share posts, but we are a small team and your reminder helps a great deal!

Please email posts to [socialmedia@tapeop.com](mailto:socialmedia@tapeop.com)

Thank you for your support of *Tape Op*!