



The business

2018

SAY HELLO TO YOUR NEW MAGAZINE



The business

THE OFFICIAL PUBLICATION OF GREATER MANCHESTER CHAMBER OF COMMERCE.

The quarterly magazine provides more insight into the Greater Manchester business scene than ever before, with in-depth features on key sectors, regional updates and interviews with leading figures.

It will also keep you up to date with major Chamber events and news, as well as helping you make the most of your Chamber membership.

With over 4800 members and thousands who read the magazine online. The Business is the best way to tap into the North West's thriving business community.

FREQUENCY: QUARTERLY, 4 EDITIONS A YEAR: SPRING, SUMMER, AUTUMN, WINTER



The business

ABOUT GM CHAMBER

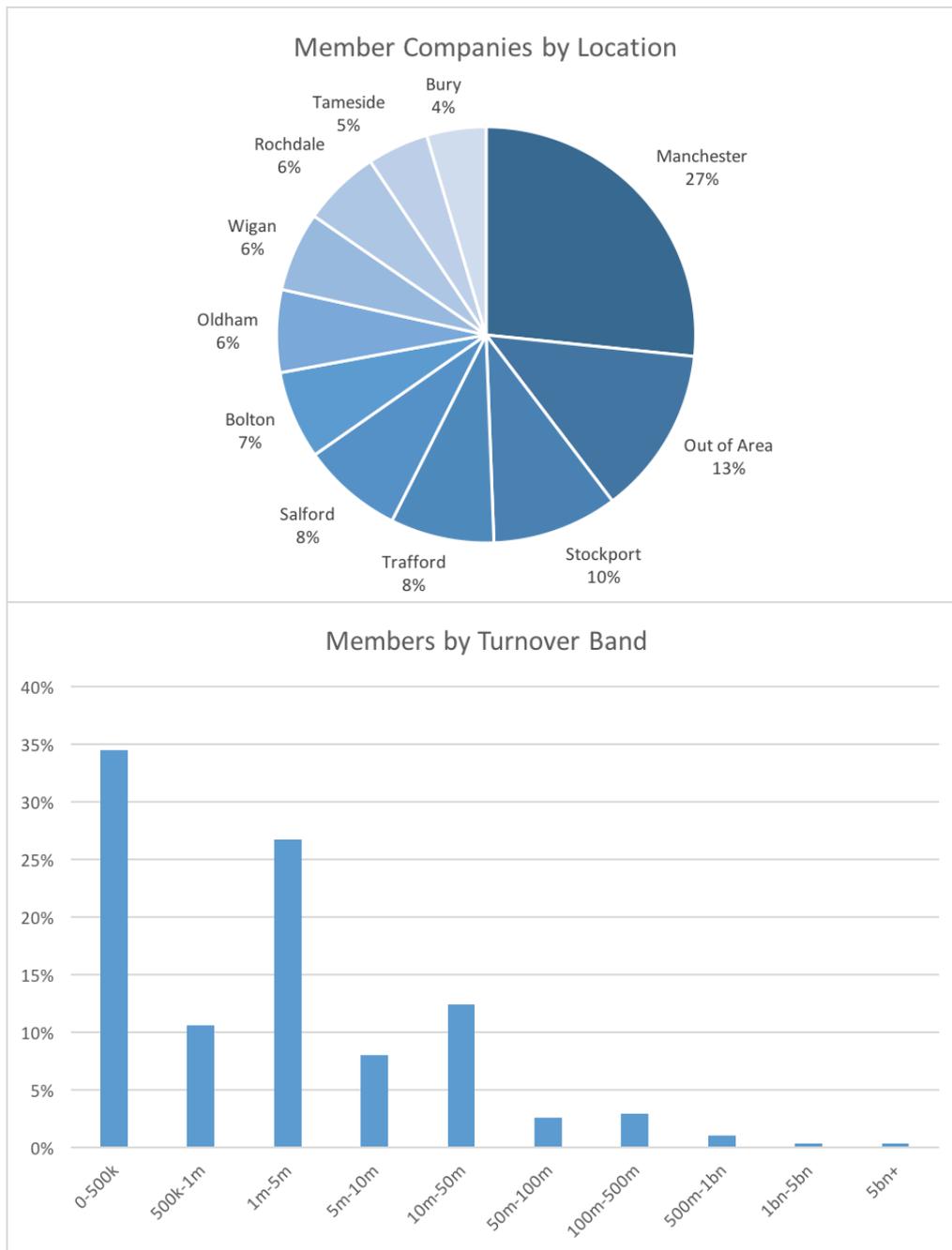
- Established in 1794, we're the UK's largest Chamber of Commerce
- We have 4800 members who collectively employ 350,000 people - around one-third of Greater Manchester's workforce.

The Chamber is an independent, not-for-profit private company and its aim is to support businesses and help create the best climate for the region to prosper. This is achieved by ensuring that those taking decisions on key issues such as transport, taxation and business regulation hear the voice of our members. The representation of our members' views is central to the work of the policy team at the Chamber; these views are gathered in a range of ways including our local councils, policy committees, sector councils, the main Chamber council, focus groups, meetings with politicians and consultations.

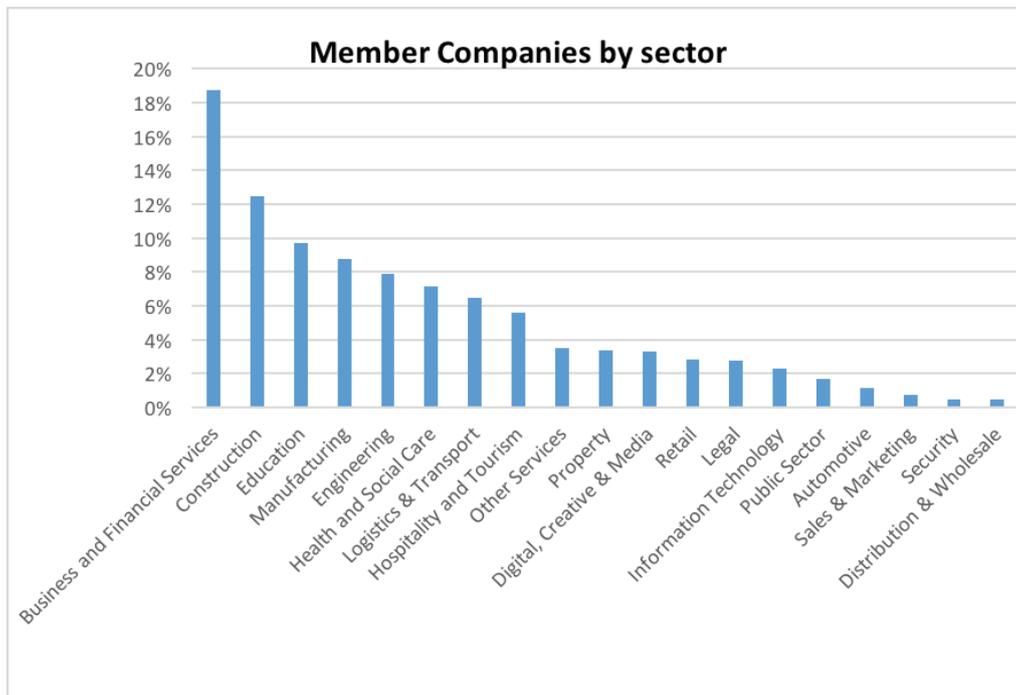
The Chamber also offers a range of networking forums across Greater Manchester, free as part of membership, plus a variety of other events and services designed to benefit specific sectors or organisations and help businesses to grow.



The demographic



The demographic



The content

CONTENT

The chamber magazine will be a voice for the Chamber and its members will reflect the modern nature of the GM business community. All 10 boroughs will be featured every issue

PROPOSED EDITORIAL

Big Interviews with GM Leaders:

- Tech
- Property
- People
- Finance
- Marketing
- Arts
- Culture
- Travel.

GM Business case studies, 60 second pitches, previews & coverage of Chamber Events. The aim is to deliver “common sense” business advice to businesses across the GM community.

COMMERCIAL

- 4 issues a year
- 80 pages per issue
- 3 cover positions per issue - Inside Front Cover, Inside Back Cover and Outside Back Cover
- 1 x 6 page “bound in” insert per issue on good quality stock
- 1 x sponsored round table per issue covered over 4 to 6 pages of editorial
- Well produced & very easy to navigate sections delivering great content. This means lots of great advertising positions in relevant sections

The Content

EXAMPLE LAYOUT

THE PERFECT HOTEL ROOM

CAROLINE CORRAL, MD
 Creative Director at H&G
 Over 15 years of experience in the hospitality industry, including roles at Marriott International and Hilton. She has worked on numerous high-profile hotel projects across the UK and Europe.

STEVEN WOOD, MD
 Director of Client Services at H&G
 Over 15 years of experience in the hospitality industry, including roles at Marriott International and Hilton. He has worked on numerous high-profile hotel projects across the UK and Europe.

DAVID JORDAN, DIRECTOR
 A brand experience designer with over 10 years in the industry, creating award-winning experiences for some of the world's leading brands. He has worked on numerous high-profile hotel projects across the UK and Europe.

ANELLA BAXTON, CO-FOUNDER ARCHITECTS
 Anella is a creative space working in the interior industry, design has been involved across a range of sectors including hospitality, retail, culture, and most recently a focus on community facilities. Her work is defined by informed, practical, and user-centred design. She has worked on a range of projects, from sport and fashion to financial services and transport.

PAUL DAVIS, AECOM
 Paul is a creative director at AECOM, with over 15 years of experience in the hospitality industry, including roles at Marriott International and Hilton. He has worked on numerous high-profile hotel projects across the UK and Europe.

NEIL ANDREW, BENTON & BOWLES
 An interior designer with over 15 years of experience in the hospitality industry, including roles at Marriott International and Hilton. He has worked on numerous high-profile hotel projects across the UK and Europe.

ALEXANDRA DE CORDOVA, DESIGNER
 Alexandra is a creative director at H&G, with over 15 years of experience in the hospitality industry, including roles at Marriott International and Hilton. She has worked on numerous high-profile hotel projects across the UK and Europe.

BEN REEL, HANGROBE
 Ben is a creative director at Hangrobe, with over 15 years of experience in the hospitality industry, including roles at Marriott International and Hilton. He has worked on numerous high-profile hotel projects across the UK and Europe.

At hangrobe's Water Studio in London, we gathered a delightful cross-section of experts from the world of hospitality that included designers, consultants, end users and brand engineers to discuss the wonderful subject of the perfect hotel room. As with workplace, the hotel sector is experiencing greater change and challenges than at any time in recent history.

For the consumer there is more choice, more access, increased transparency and immediacy, pan-free apps and means of staying flexible. For the operators more competition, greater and ever-present threats and the headache of trying to provide a perfect experience for guests while remaining profitable and true to their integrity. Is there any such thing as the perfect hotel room? There is an acceptance that the market will become more fragmented and we will continue to discover 'hidden gems'. A business traveller's perception of perfection will considerably vary from a parent's, for example. Then you have the highest standards, the occupants and the bookers to consider, not to mention those who are after a hotel room because they're RSVP'd to a wedding or a 50th birthday party. Then you've got the added complexity of the multi-generational generation; those who can't leave their phones and devices alone for a moment. All of these personality types have different ideas of what constitutes a perfect hotel room; so how do designers, architects and managers working in hospitality create the places that will tick the boxes of the many, not to mention the fact that these days you generate an experience for the multitude of personas visiting face to face daily?

NEIL: Think for every project, you have to look at who the end user is. You can tick the boxes for certain people, but you're not going to tick the boxes for everybody. That's how we would see the process - by looking at the user profile.

“We've seen a complete shift in what we're asked to do in terms of hospitality”

“Most hotel owners will have a pretty good idea of which direction they want to go in”

ALEXANDRA: The brands help us a lot - because they have developed an insight, it is now pretty clear who you are designing for. How do you work out who you are designing for? You know if you're designing for Four Seasons or Hilton.

NEIL: I guess the tricky bit is at the very early stages in the process, when there is no operator selected. How do you actually then go about differentiating?

CAROLINE: Most hotel owners will have a pretty good idea of which direction they want to go in. From our point of view, at H&G, we have very varied brands and we also have to consider when we put brands into areas... we wouldn't, for example, put two InterContinental into the same brand - because they have an exclusivity. You want to create exclusivity with a luxury brand - whereas with a brand such as Holiday Inn, we actually want there to be everywhere, we want it to be a brand that people know and love. That's how we would be approaching it.

with the owners. When it comes to design, it's usually already established. Designers already have a direction in which to go through the brand's direction.

So the design is created well before a building has even come out of the ground?

STEVEN: From a contractor's perspective, definitely. What we try to do is bring some reality to the members, to try to ensure that what has been constructed is viable for the developer. We end up with quite an array of clients - some are very experienced and some are new-off. Equally, sometimes when we are advised can be somewhat questionable! Sometimes you have someone with their own ideas - but that might not be the right product.

CAROLINE: Sometimes, as an operator, that is exactly what we need to be talking with them about. You might have a historic building - and we think, “Brilliant, that would be perfect for this particular brand” - while they were thinking about a totally different brand, and it might not be all available for that brand. It does depend when the designer gets involved. Sometimes designers are brought in at that early stage because it's actually a costing issue - it's working on cost. At the end of the day, the owners are predominantly concerned by what is going on cost.

ANELLA: The way we work is completely different to what we've added to in terms of hospitality. What we've found is that across all of our workplace studies, I've found that businesses are ending up with lots of free space within their office space and they are looking for innovative ways to work. We're starting to see this among Architects and we need to offer right now - that can work for business. This is for companies who have their properties rather than renting them - and they want to keep these properties, they are part of their portfolio. They don't want to rent them out to someone else because that would

“We turn to our generalists, hangrobe, and ask when they get involved in the process.”

NEIL: We're constantly trying to review the market and to talk to designers, builders and investors. We try to get to an early stage that we can help provide solutions. Because the market is so volatile, we try to get a value-engineered solution up front to match the brand. Understanding our market is crucial - that way we know what is important to an ultimately, of course, it is down to budget - that is always the challenge.

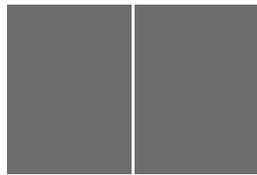
DAVID: Are we not operating in a theoretical world here - based on the question of what is the perfect hotel room? I think in the case that I think we should be bringing all logic out of the window. Should the discussion not be around forgetting all that?

The Costs

Publication dates		Reach		
JAN APR JUL OCT 2018		4800 GM businesses		
Sizes	Single insert	2-3 inserts	4 inserts	Description
Inside Front	£1,620	£1,485	£1,350	
Inside Back	£1,530	£1,403	£1,150	
Outside Back	£1,620	£1,485	£1,350	
DPS	£2,340	£2,415	£1,950	To run early in each issue
1/2 DPS	£1,380	£1,265	£1,150	Placed beneath relevant editorial
Full Page	£1,320	£1,210	£1,100	Sector or prime position
Half Page	£690	£633	£575	Vertical or Landscape
Quarter Page	£363	£330	£300	New Member advertisements
Third Column	£420	£385	£350	Words, picture, logo & contact info
QES Sponsorship	£1,980	£1,650	£1,500	Quarterly Economic Survey Includes Full Page and branding
Loose Inserts	POA			Subject to weight and paperstock
6 Page Bound Insert	£3,894	£3,245	£2,950	Includes printing and insertion 6 x sides of visible space
Round Table	£4,500			1 round table per issue One MIX host. Two sponsor places 7 invited guests 6 pages of branded editorial

The tech spec

ADVERT PRINT SIZES



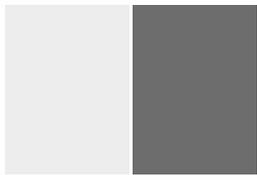
DOUBLE PAGE SPREAD

Trim 297mm x 460mm
Bleed 303mm x 466mm



HALF PAGE (HORIZONTAL)

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Bleed 146mm x 236mm
Type Area 120mm x 210mm



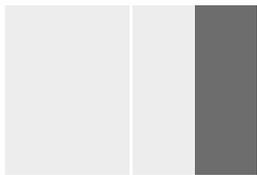
FULL PAGE

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Bleed 303mm x 236mm
Type Area 270mm x 210mm



6 PAGE ROLL-FOLD

Trim 140mm x 230mm
Bleed 146mm x 236mm
Type Area 120mm x 210mm



HALF PAGE (VERTICAL)

Trim 297mm x 110mm
Bleed 303mm x 116mm
Type Area 270mm x 90mm

FRONT

Page 1 - 227mm
page 2 - 216mm
Page 3 - 214mm

BACK

Page 1 - 214mm
page 2 - 216mm
Page 3 - 227mm

SPECIFICATIONS

- All files to be supplied as composite CMYK PDFs
- All images contained within the PDF must be high resolution (300dpi recommended), CMYK format (if colour)
- Where necessary a minimum bleed area of 3mm must be contained within the file
- No Colour Management, ICC profiles or Lab colours should be embedded within the PDF

DOUBLE PAGE ADVERTS

When supplying/designing adverts which are double page spreads, please consider that some part of advert made be obscured (lost) in the binding process. The best option is to keep type and images away from the gutter (spine). If possible.

DEADLINES

Copy date is 1st of the month, prior to publishing issue.

The best person to speak to

CONTACT DETAILS

For more information about Greater Manchester Chamber of Commerce, go to www.gmchamber.co.uk

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