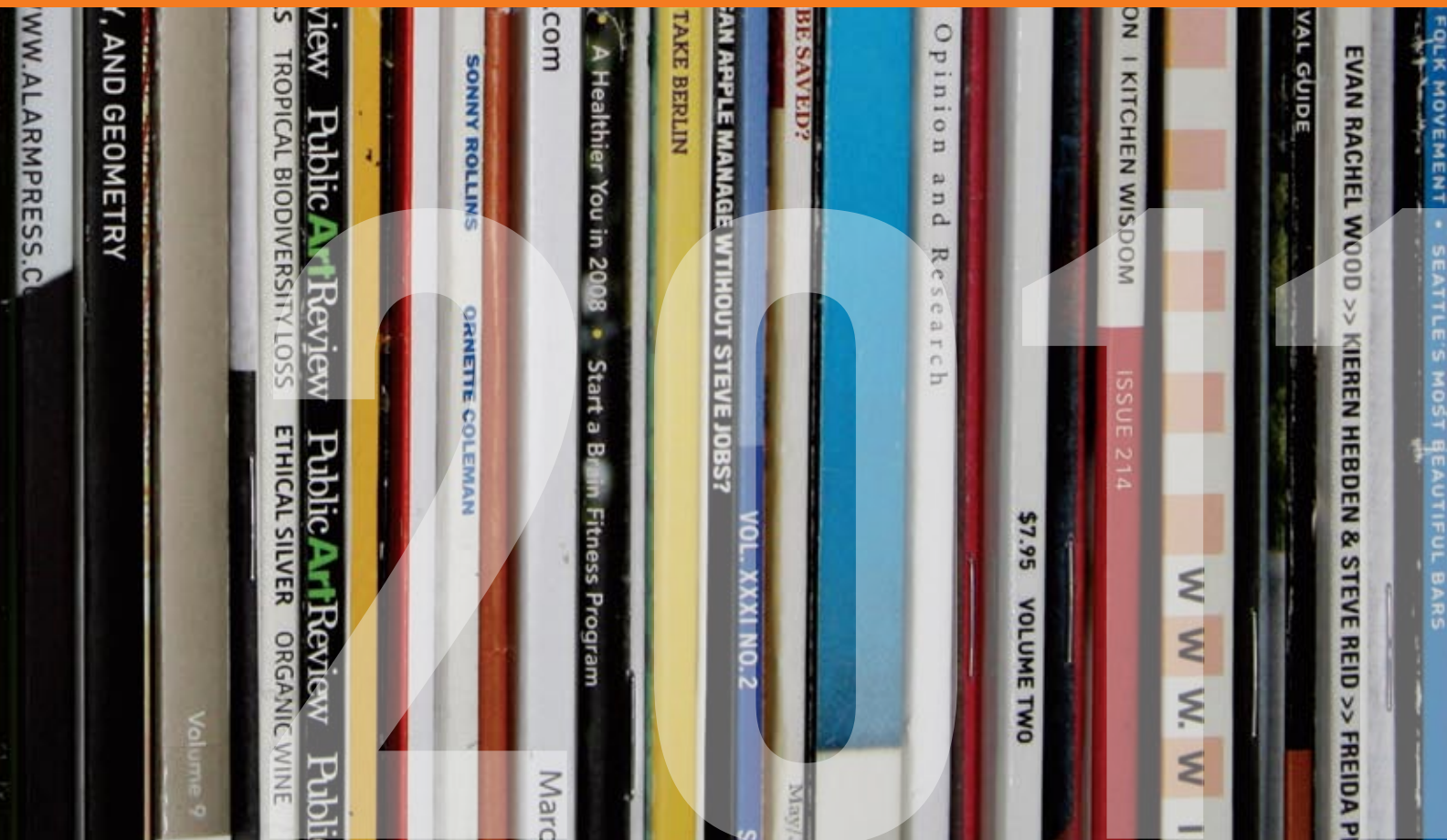


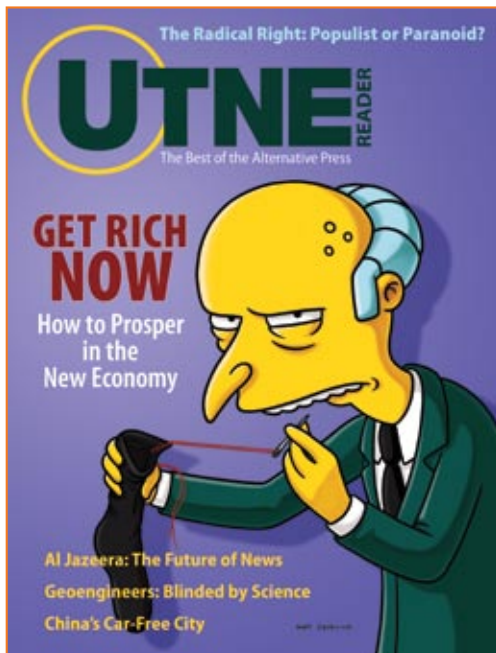


# UTNE READER

*the best of the alternative press*



THE **AUTHORITY**  
ON FORWARD-LOOKING, INDEPENDENT THINKING



## Utne Reader

Dive into the independent, progressive, and values-driven universe of *Utne Reader* consumers and watch your sales grow. These affluent and savvy 'practical idealists' put their values where their wallets are, spending on CDs, books, and eco-friendly products. They're urbane – but also adventurous and active, traveling, exercising, and camping. Investing in socially responsible funds? Check. Buying organic food? Check again. These influential and loyal buyers turn to *Utne Reader* for the latest on clothing, travel, and alternative media. From tips on emerging art and music to product reviews of green building and alternative energy, *Utne Reader* keeps these 'practical idealists' tuned in to the progressive products and services they crave.



UTNE READERS ARE HIGHLY AFFLUENT,  
**PROGRESSIVE,** EDUCATED,  
ENGAGED, INFLUENTIAL, **VALUES-  
DRIVEN** & INTENSELY BRAND LOYAL. THEY BUY  
ORGANIC AND SUPPORT **SMALL FAMILY FARMS.**  
THEY MEDITATE, PRACTICE YOGA, STRIVE FOR WELLNESS AND  
**ADVOCATE** FOR PEACE. THEY BELONG TO  
**ENVIRONMENTAL** GROUPS AND TAKE DAILY STEPS TO **MAKE  
THE WORLD A BETTER PLACE.**

#### Target a highly influential audience

- \* 64% have written to an elected official regarding public issues
- \* 27% have been an active member of a group that tries to influence public policy or government
- \* 41% have attended a political rally or speech

#### Highly focused on music and entertainment

- \* 80% attended music performances in the last 12 months
- \* Spent \$30 on recorded music in the last 12 months, on average
- \* Spent \$184 on books in the last 12 months, on average
- \* 32% have attended book signing/readings in the last 12 months

#### Loyal Readers

- \* 118 minutes spent reading each issue
- \* Refer back to an issue 3.3 times
- \* 4.3 years is the average subscription
- \* 69% have taken action as a result of reading an advertisement

#### Conscientious consumers

- \* 91% are willing to pay more for a product that is environmentally safe
- \* 86% say it's important to purchase environmentally friendly products/services
- \* 84% regularly eat organic foods
- \* 95% eat healthy and pay attention to nutrition
- \* 75% list articles about the environment among their favorites
- \* 86% list articles about the social issues among their favorites

#### Adventurous and active

- \* 90% have traveled in the last 12 months
- \* 59% have taken a trip outside the continental United States in the last 3 years
- \* 54% regularly ride a bike
- \* 47% practice yoga/pilates
- \* 40% have camped in the last 12 months

source: 2009 Utne Reader custom study

# IN EVERY ISSUE



### You Can't Get There from Here

**FRANK JACQUE MAPS** turn the world on end, a 180-degree viewing of the globe, with continents shaped like petals on a flower, for example, or had astronomical movements on the moon—designed to wake us a beautiful field. Since 2006, Jacque's collection of "topographic cartographer" has had a number of strange maps, reports *Creative Business* (Feb. 2010). In 2008 he published an atlas bearing the same name. #12 is an "art atlas" to be exact. The comparison "to sort of an atlas because it is a book of maps, but it is an atlas with a twist" Jacque tells the design magazine. "These maps are generally so beautiful and informative that they deserve to be printed... if not otherwise in terms of accuracy, then at least in terms of beauty, strange alignments, and historical accuracy." #10 the map is one reality, the abstract or the beautiful by Jacque. It is a map of the world (http://www.jacquemaps.com/wordpress) shows how the European continent minus Marge Simpson's profile. France is her face, Paris the pupil of her eye. And if it is a face, we'll continue to see more artists cartography—especially because computer-generated maps have come to define modern maps. #11 "When photography replaced printing as the main way of depicting reality that when garden really took off in strange directions. Lamination, application, impressions, and approximation were born because at this time were themselves on the road to digital art." Jacque tells *Creative Business*. "Maybe the same thing is happening in cartography."

**WEB EXCLUSIVE** See more strange maps at [www.utne.com/maps](http://www.utne.com/maps)

**Area Codes in Which Ludacris Claims to Have Home**  
Based on a 2009 USA Today poll.

38 >> *Utne Reader*

July-Aug 2010 >> *Utne.com* 59

**THE BEST OF THE INDEPENDENT PRESS** reprints culled from more than 1,500 indie sources. **MINDFUL LIVING** all the crucial touch-points of everyday life, including **Food & Drink** natural foods, organics, cooking, Fair Trade **Health & Wellness** exercise, alternative medicine, bath/body, beauty & apparel **Home & Sanctuary** household products, alternative energy, gardening, green building, lighting & feng shui **Travel & Leisure** spas/retreats, travel,



### Please Touch the Art

It's the museum guard's motto: "Please don't touch the art!" But some cultural institutions have a small and specialized audience to whom that rule, allowing blind visitors to experience sculpture. Photographer Mark Duick, in fact, comes to one art by photographing these "touch tours," reports *Black & Blue* (Fall 2009). The result is a series of striking large-scale images. Touch Star Pictures, the "visual poetry museum" of these unusual encounters and carry multiple layers of art and meaning. #1 "The museum has captured an explicitly intimate," writes *Black & Blue*. But how intense might Duick be in capturing by touching himself—and the viewers of his art—into a highly personal sphere. The magazine notes that the photographer "before museum by making touch visible, and thereby eliciting an empathetic response on the viewer." #2 Duick acknowledges the complex issues are to play in a 2007 interview with the art magazine *Project & Vision* he explained. "Just because you might have good intentions... doesn't negate the fact that photography is voyeuristic. Photographing someone who can't see does feel inherently exploitative, and I do believe the people in the Touch Star Pictures of New York representing them, but they are playing hard on me."

### Veiled Meaning

Playing with powerful cultural symbols—masks, clenching fists, Ronald McDonald—is the main attraction of the guerrilla street artist. A Paris provocateur has made a splash by appropriating a genre and inserting himself for her work: the 1940s film *René Clair's Hallelujah*, and her main MO is to park blind folks on people in billboard and poster art. #1 When her work first began appearing in 2006, observers were mystified, reports *Black & Blue* (Winter 2006), with many jumping to the conclusion that the artist must be an insane or blind or a right-wing agitator. It grew only more confusing when she responded to a *CommonSense* that she wasn't blind. #2 "People are confused by me," Princesse Halls tells *Black & Blue*. "Some say I am not blind, some say I am blind, some say I am not blind, others that I am not blind. It's all very interesting—but at the end of the day, I am above all an artist." #3 Of all the labels attached to her, she finds the ultraconservative tag the most amusing. "We work supports rights using cultural icons like Ronald McDonald," she says. "I'm using the figure for myself." See Princesse Halls' latest work on her blog at <http://yapping.jp/parisprincesse>.

38 >> *Utne Reader*

March-April 10 >> *Utne.com* 87



## Homegrown Jihad

Why are young Somali men leaving their homes in Minnesota to die in the name of Allah?

By Nicholas Kristof, from *Outrageous Quarterly*

ONE MORNING IN OCTOBER 2008, a 26-year-old American named Shirwa Ahmed drove an SUV packed with explosives toward the office of the local intelligence service in Bossaso, a port city in the Somali state of Puntland. The sun was rising rapidly in the cloudless sky and a breeze from the Gulf of Aden blew across the rooftops and minarets of Bossaso's skyline. Shirwa prayed and rumbled "Allahu Akbar" as he neared his target.

Meanwhile, 600 miles to the west in the city of Minneapolis, a man with dark, wavy hair and a beard, dressed in a dark suit, was talking to a young man who had called him a similar mission. The student had been asked to prepare a speech for his graduation ceremony. He had been asked to prepare a speech for his graduation ceremony. He had been asked to prepare a speech for his graduation ceremony.

monthly Christmas party, and a national campaign against what they perceived as a U.S. conspiracy to control the Islamic world. Armed with the photo of al-Sharif, al-Mulki and his supporters, the Somali diaspora in Minneapolis was willing to fight. Shirwa Ahmed was among those who answered the call. In late 2007, Shirwa, a naturalized U.S. citizen, left his home in Minneapolis to join al-Sharif in the holy war of Somalia. Shirwa was not the only Somali who had fled Somalia to join a jihad. In fact, he was one of many who had fled Somalia to join a jihad. In fact, he was one of many who had fled Somalia to join a jihad.

The impact of the bombings reverberated back in Minneapolis when, a few days later, Shirwa sent a call from Somalia. The author was on the line received a simple, devastating message: "Your brother is a martyr," it said. "He is a martyr."

The 100 confirmed the author's claim one week later when they identified pieces of Shirwa's destroyed body while sifting the wreckage at the blast site. They draped Shirwa's remains back in Minneapolis. In December 2008, he was buried in the home of a family in Minneapolis.

Author Robert Mueller said during a speech at the Council on Foreign Relations in February 2009: "It appears that the individual was indoctrinated in his hometown in Minnesota." Five years later, however, the knowledge that Shirwa was a jihadi was not enough to stop him. In fact, he was one of many who had fled Somalia to join a jihad. In fact, he was one of many who had fled Somalia to join a jihad.

SHIRWA, LIKE MOST SOMALI AMERICANS WHO JOIN, leaves their work behind in Minnesota, only to return to a



Shirwa, age 26, at the Minneapolis Convention Center in December 2008.

42 • Utne Reader

May 2010 • 33 • utne.com

## MINDFUL LIVING



## Monks with Guns

Buddhists aren't immune to anger, fear, or violence

By Michael J. Jensen, from *Religion Dispatches*

THE PUBLICATION LAST YEAR of Buddhist Warrior, the book I co-edited with sociologist and religious studies scholar Mark Brantner, was a fortunate experience. It marked the culmination of a project that began with an exploration of the powerful impact of Buddhism—only to end up uncovering portions of its dark side.

The project began in 2007 when my wife and I spent a year in Thailand. I was there to research Buddhist social activism, which was going to be my dissertation. Rather than look to activists, I decided to speak with Buddhist monks and nuns. I interviewed monks practicing the Dhammic Social Action and Dhammic Social Action practices. I spoke with Thai Buddhist monks, intellectuals, and began to chronicle the activities of the Buddhist warrior. The Buddhist warrior, then, in January 2009, violent attacks broke out in the southern province of Thailand, some of them directed at Buddhist monks.

Since contemporary issues and my research seemed to be converging, I thought "What better way to study Buddhist ac-

tion than to observe Buddhist monks engaged in peacekeeping? Unfortunately, I found very little of this. During my visit between 2006 and 2008, southern Thailand dealt with the challenges of living in a violent community. All but a few concentrated on survival.

Peacekeeping was the last thing on their minds. The violent fire and violence took a toll on them. Monks talked about the gun that they had at their temples. Others spoke bitterly about the violent attacks on Buddhist civilians and monasteries. Although the cause of the violence was not as well understood—some spoke of corruption, drug trade, and commercialism—many monks also felt there was to blame. In their minds, the conflict was an assault on a larger discourse of religious violence: Buddhism against Buddhism. One day after teaching an English class the Buddhist version of a monastery, a young monk came over to me. He pulled back his shirt and revealed a bloody 5x5 centimeter. I later learned that he was a military nurse—some of my most recent fully

education, outdoors, volunteer work/vacations, meditation & relaxation. **MIXED MEDIA** alternative art scene reviews and coverage of today's most brilliant and compelling filmmakers, musicians, writers and artists, as well as coverage of the indie press and Web scene. **EMERGING IDEAS** important trends, innovations and solutions that have not yet found their way onto the public radar. Stories of hope, solutions and concrete actions that can be taken now.

This Land Is Your Land. Take It Back!

# UTNE READER

The Best of the Alternative Press

## FOOD FIGHT

Kitchen Politics, Backyard Gardens, and the New American Diet

LEADERSHIP: Do You Have What It Takes?

Confessions of an ANGRY MONK

Are You an ECO-SNOB?

## The Mind's Eye

Alex Masket, an autistic 23-year-old artist, creates vivid, idiosyncratic collages to make sense of his world

Interview by Paul Liggin, from *Empire*

**WIGWAG ARTISTS:** Alex approached to talk about their work. In fact, more important to me, it was about their life. But what if discussing their work is virtually impossible for an artist? What if their art can communicate why—on even if that reason—be repeated or even if it's just a piece?

But are the challenges faced by Alex Masket, a severely autistic 23-year-old who lives with his family in the suburbs of New York City. Alex is a remarkably successful, but he has been fortunate enough to have a family willing to do anything on their own to help him find his voice in other ways. As a result of the support he has received, he is already Alex's extraordinary artistic gifts—and his equally extraordinary love of life in creating them—that have led to his work. He has not only created his own art, but he has also been able to share his work with others. Liggin asked Alex to talk about the following pages.

**Empire:** Alex had a very interesting artistic journey. How did you come to know more about the young man behind the remarkable work?

**When did it first become apparent to you that Alex was artistically talented?**

**Elaine Masket:** One of the first signs was when we brought one of these wonderful Chinese checker sets with colorful pages. The vibrant that Alex would lay the pages out next to the wall—lining them up, but not in a traditional way. They were in these very colorful and abstract patterns. Here, when we made it more aware of Alex's talent early on than I would think was, "This thing is up there." Alex's response was, "This thing is up there." [He laughs.] All I know was that when even he would be watching something, you could tell that he was not just looking at what he was doing, but he was doing it with a purpose. By the time he was 6 years old, though, both of us realized the same: our greatest hope was making with Liggin were very unusual.

**Why do you think Alex became particularly talented?**

**EM:** The Liggin were the first to realize that

just the last page. There was not a piece of tape on the house that we didn't have to look up. It didn't matter if it was hand-drawn or hand-drawn or hand-drawn—once Alex was done.

**What did he do with that?**

**EM:** Alex stuck them on the wall, he stuck them on the floor—he covered everything... It had to be perfect. But when Alex was young, he was not that Alex we know now. He was not as beautifully talented and socially comfortable. He was frequently completely out of control. He was not as much aware of the world, and he was a danger to himself. He constantly tried to leave the house—once we found him sitting in the middle of the street—we had to take him with a lot of hand-drawn. This situation, it took him a long time to make sense of his behavior, and I've seen a lot of it. I've seen a lot of it. I've seen a lot of it. I've seen a lot of it.

**Which material did he incorporate after Liggin?**

**EM:** He covered the great job on the floor of the house. He stuck everything he could find in it. This material that Alex likes to use in his work. He was not as much aware of the world, and he was a danger to himself. He constantly tried to leave the house—once we found him sitting in the middle of the street—we had to take him with a lot of hand-drawn. This situation, it took him a long time to make sense of his behavior, and I've seen a lot of it. I've seen a lot of it. I've seen a lot of it.

(Illustration: Michael Pineda/Brandenburg, 2008; Photo: Alex Masket of work)

# AUDIENCE DEMOGRAPHICS

**Subscriptions: 47,101**  
**Single Copy Sales: 17,191**  
**National Paid Subscriptions: 64,292**

Source: Jan - June 2010 Publisher's Own Data

**Total Audience: 157,515**

Source: 2010 Custom Study

Average age	47.6
Average HHI	\$92,340
Average value of home owned	\$334,774

<u>Gender</u>	% of readers
Men	33.9%
Women	66.1%

<u>Education</u>	% of readers
Attended/graduated college	97.3%
Graduated college plus	46.1%
Post graduate	34.3%
Attend college	16.9%

<u>Age</u>	% of readers
18-24	3.0%
25-34	18.2%
35-44	20.6%
45-54	24.2%
55-64	25.7%
65+	9.0%

<u>Marital Status</u>	% of readers
Never married	17.0%
Married	67.0%
Separated/widowed/divorced	16.0%

<u>Home</u>	% of readers
Home owned	80.0%

<u>Area of Residence</u>	% of readers
County size A	26.5%
County size B	24.3%
County size C	29.8%
County size D	19.5%

<u>HHI</u>	% of readers
\$150,000+	12.7%
\$75,000-149,999	37.6%
\$50,000-74,999	18.8%
\$40,000-49,999	7.3%
\$30,000-39,999	6.4%
\$20,000-29,999	6.7%
<\$20,000	4.5%

<u>HOME VALUE</u>	% of readers
Less than \$50,000	0.4%
\$50,000-\$99,999	10.8%
\$100,000-199,999	25.1%
\$200,000-\$499,999	44.4%
\$500,000 or more	19.3%

Source: 2009 and 2010 Custom Study

## AD SIZES

AD TYPES	SIZES
Trim size	8" x 10 1/2"
Full page	7 1/2" x 10"
Full page with bleed	8 1/4" x 10 3/4"
2 page spread	15" x 10"
2 page spread, bleed	16 1/4" x 10 3/4"
1/2 page spread	15" x 4 1/2"
1/2 page spread, bleed	16 1/4" x 5 1/4"
1/2 page horizontal	7" x 4 1/2"
1/2 page island	4 1/2" x 7"
2/3 page vertical	4 1/2" x 9 3/4"
1/3 page vertical	2 1/8" x 9 3/4"
1/3 page square	4 1/2" x 4 1/2"
1/6 page vertical	2 1/8" x 4 1/2"
Directory ads	2 1/8" x 3"

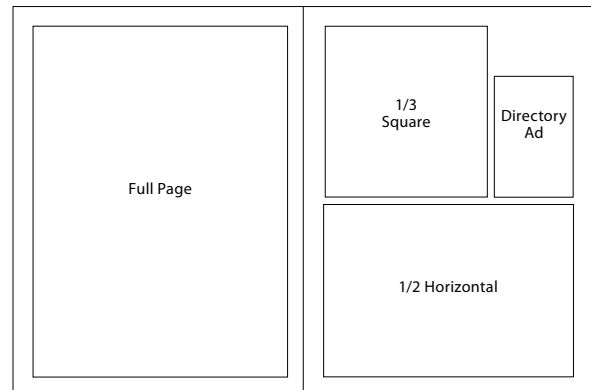
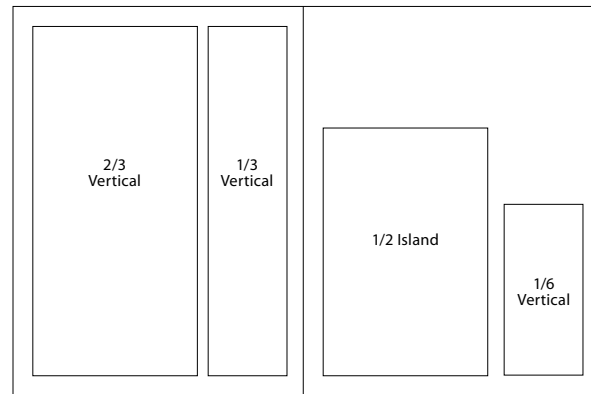
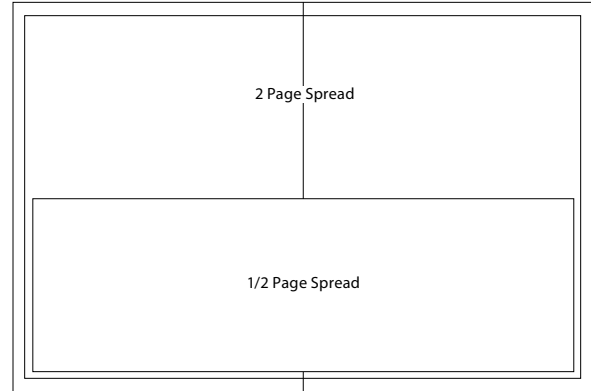
### PUBLICATION TRIM SIZE

8" x 10 1/2"

### PERFECT BINDING

Image area of all full bleed ads must extend 1/8" minimum beyond trim.

Live area must have 1/4" allowance from trim on all four sides.



## 2011 ISSUE AND CLOSING DATES

Issue Date	Ad Close	Materials Due	On Sale Date
Jan/Feb 2011	Oct 25, 2010	Nov 3, 2010	Dec 21, 2010
Mar/Apr 2011	Dec 28, 2010	Jan 6, 2011	Feb 22, 2011
May/June 2011	Feb 22, 2011	Mar 3, 2011	Apr 19, 2011
July/Aug 2011	Apr 26, 2011	May 5, 2011	June 21, 2011
Sept/Oct 2011	June 28, 2011	July 7, 2011	Aug 23, 2011
Nov/Dec 2011	Aug 23, 2011	Sept 1, 2011	Oct 20, 2011

Published bimonthly (six times a year). Materials deadline for Utne Directory and Classifieds is the same day as the ad close deadline.

## MATERIAL SPECIFICATIONS

**We require all ads be supplied electronically to the following specifications:**

**FILE FORMATS:** PDF/X-1a files or Macintosh InDesign CS files are preferred. Do NOT send low-rez PDFs. For tips on creating PDF/X-1a files, visit [www.quebecorworld.com/uploadedfiles/Client\\_Tools/how2pdf.pdf](http://www.quebecorworld.com/uploadedfiles/Client_Tools/how2pdf.pdf).

Other acceptable files include Macintosh Quark files, Photoshop Tiffs and Illustrator EPS files (no Tiff-It, JPEG or GIF files, please). Send all support files that are incorporated into your ad (e.g. fonts, logos, images, etc.). All images must be at least 300 dpi. When submitting EPS files from Adobe Illustrator, be sure to convert all text to outlines before saving the file. We cannot accept TrueType fonts. Please note: All native files will be converted to PDF/X-1a files, and the publisher does not guarantee exact replication.

All colors must be in CMYK format: no RGBs, Pantones or spot colors. Any ads with non-compliant colors will be converted to CMYK, and color accuracy cannot be guaranteed.

Thin lines, fine serifs and medium to small type should be restricted to one color and not reversed. As a guideline, reverse type and line art should not be less than .007" (equivalent to a 1/2 pt. rule) at the thinnest part of a character or rule.

Small images and type in black should be made up of 100% black. If the black area is large, it is recommended to add about 40% cyan. This will cause the black to trap rather than overprint, rendering a richer black.

### SUBMITTING MATERIALS:

**E-mail:** Ads (no larger than 10 megabytes) can be e-mailed to [AdCoordinator@Utne.com](mailto:AdCoordinator@Utne.com). Any ad sent via e-mail should be accompanied by a PDF for proofing purposes only. (Only PDF/X-1A files are acceptable for production.)

### YouSendIt FTP site:

- Visit [www.yousendit.com](http://www.yousendit.com)
- Enter recipient e-mail address: [AdCoordinator@Utne.com](mailto:AdCoordinator@Utne.com) and your e-mail address.
- Select file and send it.

### Ogden FTP Site:

- Install FTP software on your computer. (PC users can download an FTP program called WS FTP and Mac users can download an FTP program called Fetch from [www.download.com](http://www.download.com)).
- Log on to FTP address <ftp.oweb.net>.
- Enter login: ogdenpubs-guest (lowercase).
- Enter confidential password: t017pa (lowercase).
- Upload file/files in the Utne folder within the ADS\_IN folder. Save any Mac Files as Macbinaryll.
- E-mail [AdCoordinator@Utne.com](mailto:AdCoordinator@Utne.com) or fax a hard copy to (612) 338-6043 to let us know the file has been uploaded with information about the software used.

Please note that any files sent through e-mail or FTP must be compressed. Please verify receipt of all e-mailed/FTP ads.

**CD-ROM or DVD:** Ads submitted on a Macintosh-formatted CD-ROM or DVD must be accompanied by an accurate digital proof.

All ads are electronically archived for two years. Materials not in compliance with our published requirements will be accepted only at the publisher's discretion. Additional production work for materials that do not meet our specifications may be billed at prevailing rates.

### Send all materials to:

Advertising Department  
Utne Reader  
12 N. 12th St #400  
Minneapolis, MN 55403  
e-mail: [AdCoordinator@Utne.com](mailto:AdCoordinator@Utne.com)  
(612) 338-5040

## COPY AND CONTRACT REGULATIONS

- Advertisers may not cancel orders for, or make changes in, advertising after the closing dates.
- Publisher reserves the right to charge advertiser the cost of production and film work.
- All insertion orders are accepted subject to provisions of our current rate card. Rates are subject to change upon notice from the publisher. Should a change in rates be made, space reserved may be cancelled by the advertiser or its agency at the time the change becomes effective without incurring short-rate charges, provided the advertisements published to the date of cancellation are consistent with the appropriate frequency or volume rate. Cancellation of space reservations for any other reason in whole or part by the advertiser will result in an adjustment of the rate (short-rate) based on past and subsequent insertions to reflect actual space used at the earned frequency or volume rate in that contract year.
- All contents of advertisements are subject to publisher's approval. Publisher reserves the right to reject or cancel any advertisement, insertion order, space reservation, or position commitment at any time without cause. Publisher reserves the right to insert the word "advertisement" above or below any copy.
- The publisher will not be bound by any conditions, printed or otherwise, appearing on contracts, orders or copy instruction, that conflict with set policies.
- Advertisements received after closing date will not have the privilege of OK or revision by the advertiser or its agency.
- Failure to make the order correspond in price or otherwise with the rate card is regarded as a clerical error and the advertiser will be billed under the terms of the schedule in force without further notice.
- All advertising is published upon the understanding that the advertiser and the agency assume full and complete responsibility and liability for advertising submitted, printed, or published.
- The liability of the publisher for any error for which the publisher may be held legally responsible will not exceed the cost of the space. The publisher specifically assumes no liability for errors in the key numbers or in type set by the publisher.

All advertising insertion orders are accepted subject to the condition that the publisher should have no liability for failure to execute accepted advertising orders because of acts of God, governmental restrictions, fires, strikes, accidents or other occurrences beyond the publisher's control (whether like or unlike any of those enumerated herein) that prevent the publisher from partially or completely producing, publishing or distributing *Utne Reader* or *Utne Reader Online*.



## WHY ADVERTISERS DEPEND ON *Utne Reader*

Because *Utne Reader*'s powerful community of readers not only buys products, they champion brands.

"*Utne Reader*'s vibrant format and upbeat articles match Peace Coffee's desire to bring fun to the Fair Trade movement. We love the response we're getting. Our loyal customer base is a direct result of our *Utne Reader* ad."

— MELANEE MEEGAN, *Marketing Manager & Fair Trader*  
**Peace Coffee**

"The ad I placed in *Utne Reader* is my best advertising success story. Not only was the response rate higher than other magazines, but the quality of responses was phenomenal! *Utne* readers were smart, educated, sophisticated and ready to buy. There was no need to bring them through the learning curve—our tea, the concept and our mission sold itself."

— ZHENA MUZYKA, *President*  
**Zhena's Gypsy Tea**

"Advertising in *Utne Reader* has given Naropa University an opportunity to reach out to socially engaged and creative people interested in issues of sustainability, health and personal growth. We are thankful for the partnership we have with *Utne Reader* and for the great work they are doing in bringing like-minded and committed institutions and individuals together."

— KIM HEYWOOD, *Marketing*  
**Naropa University**

"There is no doubt that advertising in *Utne Reader* works. As a direct result of our initial public offering ad, readers have expressed interest in investing \$3 to \$5 million. I always knew that *Utne* readers put their money where their values are, but this kind of response far exceeds my wildest expectations. Advertising in *Utne Reader* should be a priority for every business that wants to do well by doing good."

— CHRIS REED, *Founder*  
**REED'S Ginger Brew**



## [www.Utne.com](http://www.Utne.com)

Sell your green luxury products to these affluent, forward thinkers. Since 1984, *Utne Reader* has been the leading voice for alternative ideas. The site offers editorial content, UtneCast podcast links, Utne Daily updates, editorial blogs, Utne-sponsored happenings, contests, special offers and more.

**Average Monthly Page Views: 354,720**

**Average Monthly Unique Visitors: 157,890**



## [www.MotherEarthNews.com](http://www.MotherEarthNews.com)

Reach green consumers most efficiently with America's No. 1 environmental Web site. Contains all editorial content from the magazine's first 40 years in a searchable database, as well as an "Ask the Experts" section, editorial blogs, reader forums and polls.

**Average Monthly Page Views: 3,536,062**

**Average Monthly Unique Visitors: 756,383**



## [www.NaturalHomeMagazine.com](http://www.NaturalHomeMagazine.com)

Introduce, brand and sell your product to this female, health-conscious audience. Features content from the magazine, editorial blogs, a directory of green professionals and Web-only content for creating beautiful, healthy spaces for people and the planet, as well as videos of home tours and DIY projects.

**Average Monthly Page Views: 195,043**

**Average Monthly Unique Visitors: 48,550**



## [www.HerbCompanion.com](http://www.HerbCompanion.com)

Save big when you promote your natural cooking, gardening, healing and lifestyle products and services with this one-stop-shop for herbal enthusiasts. This site helps readers upgrade the basics in their life – from food to gardening to health – with herbal recipes, tips of the week, articles, daily polls and editorial blogs.

**Average Monthly Page Views: 277,703**

**Average Monthly Unique Visitors: 73,795**



## Video

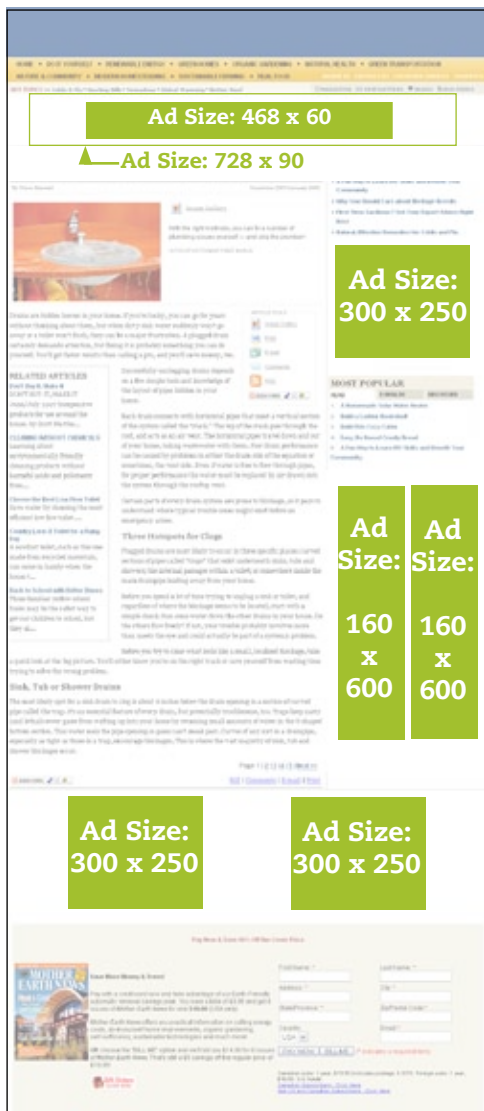
Our eco-friendly network visitors always enjoy watching our video features on green homes, gardening, natural health, recipes, green hints and more.

**Average Monthly Views: 400,000**

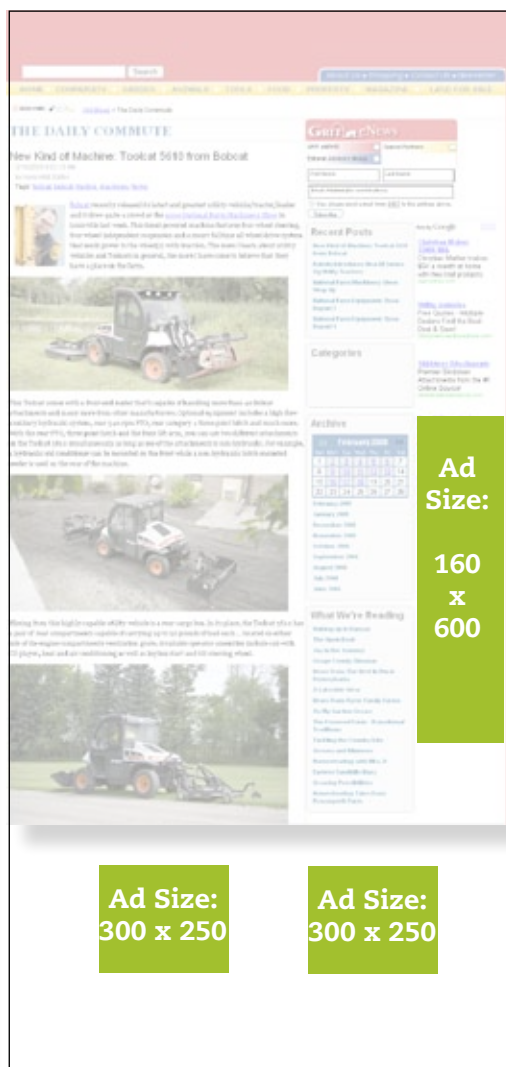
**Ad spot: 15 second pre-roll**

# ONLINE ADVERTISING SPECIFICATIONS

## ARTICLE PAGES All Titles



## BLOG PAGES All Titles



## SIZES FOR RUN-OF-SITE ADVERTISING:

- Leaderboard (728 x 90)
- Banner Ad (468 x 60)
- Jumbo box (300 x 250)
- Scraper (160 x 600)

## CURRENTLY ACCEPTED AD FORMATS:

- GIF, GIF89, Animated GIF, JPEG
- All ads should include a click-through URL.
- All ads may include an alternate text description.

## HTML/JavaScript (DHTML)/Flash (URL embedded)

Locally hosted on ad servers, these HTML and JavaScript ads can consist of text, images, pull-down menus and/or formats.

## FILE SIZE:

File size of 40kb or less @ 72 dpi (larger for Flash)

## VIDEO ADVERTISING FORMATS:

- .mp4 or .wmv
- 4:3 aspect ratio

## MATERIAL SUBMISSION:

Send all ads to [advertising@ogdenpubs.com](mailto:advertising@ogdenpubs.com). Within the e-mail please note the following: *Company name, contact name, contact number, Website the ad will be running on and expected start date.*

# E-NEWSLETTER SPECIFICATIONS



## Utne Reader (20 issues per month)

Join the “in-the-know” audience with Utne’s Emerging Ideas. Topics include: environment, spirituality, politics, arts, media, science and technology, great writing.

**Rates:** \$260 per ad or \$520 for all 3 ad positions

**Average opt-in subscribers:** 22,289

## Mother Earth News (5 categories – 10 issues per month)

Use Mother Earth’s unique insight to reach subscribers interested in DIY skills and projects, food and gardening, simple living and country skills, green energy and great homes, and health and environment. Available for entire month or by category.

**Rates:** \$1,250 per ad or \$2,500 for all 3 ad positions

**Average opt-in subscribers:** 182,976

## Natural Home (weekly)

Target homeowners looking to green their living spaces. Each issue offers news, gardening tips, recipes, blog teasers and more. Available for entire month or by issue.

**Rates:** \$500 per ad or \$1,000 for all 3 ad positions

**Average opt-in subscribers:** 40,961

## The Herb Companion (weekly)

Connect with the growing herbal market! This newsletter features recipes, gardening tips, new natural health research updates from the American Botanical Council and more. Available for entire month or by issue.

**Rates:** \$260 per ad or \$520 for all 3 ad positions

**opt-in subscribers:** 39,722

## Specifications

### SIZES FOR E-NEWSLETTER ADVERTISING:

Banner Ad (468 x 60)

Skyscraper (160 x 600)

Text Ad with logo (150 x 150) + 50 words

### CURRENTLY ACCEPTED AD FORMATS:

GIF, GIF89, Animated GIF, JPEG

All ads should include a click-through URL.

All ads may include an alternate text description.

### FILE SIZE:

File size of 40kb or less @ 72 dpi

### MATERIAL SUBMISSION:

Send all ads to [advertising@ogdenpubs.com](mailto:advertising@ogdenpubs.com).

Within the e-mail please note the following:

Company name, contact name, contact number, date and name of newsletter.

# 360° MARKETING

As one of the most influential magazines, *Utne Reader* is the benchmark vehicle for reaching an affluent, educated, and highly responsive audience who shapes opinion on important issues. For all our customers, we offer 360° experiential marketing solutions that extend well beyond the page. From innovative online tools to sweepstakes to event marketing and sampling, let us design the promotional package that maximizes your ROI.



## Video/Television

Ogden Publications develops entertaining video content for cable, network and online platforms, delivering brand integration opportunities.

## Sweepstakes

Grow your e-mail lists for future e-commerce communications.

## Branded Products

Partnering with us can provide new audiences and instant authority, as well as huge promotional vehicles through our media.

## Custom Publishing

Custom content is the perfect opportunity to build relationships with customers, employees and prospects.

## Direct Mail

Let us create targeted direct mail lists and help you find new customers.

## Radio

The *Mother Earth News* Radio Show offers countless opportunities to extend your messaging on-air.

## Online

We'll partner with you to develop a 360°, 24/7 online destination that meets your company's goals and needs.

## Events

Consumers can experience your brand firsthand at one of our live, exclusive events, bringing you closer to your customer.

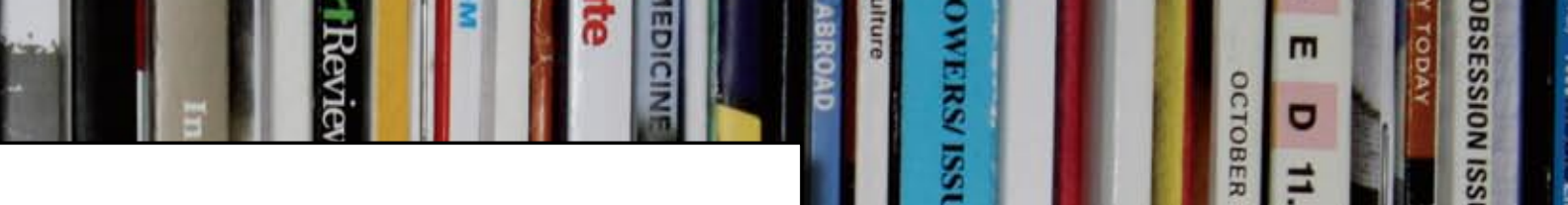
## Research

We can provide marketing intelligence to help you understand and define the market for your product or service.

## Print

Let our sales team work with you to create a print campaign that will reach your target audience.





Kin Lai and Raymond Ho, director Casson Trenor, for red-listed eat, chefs' pick.



### Protect our oceans

...ness of the role sushi has played in...  
...hermes, one wonders whether places...  
...dipped chopsticks and dipped 2.5...  
...tation mark: Is sushi as we know it—...  
...tolls to exquisite omakase meals—...  
...ction?  
...ost American sushi: It is the realm of...  
...y with spicy mayo, often deep-fried...  
...on layer of fish. Like meat lover's pizza...  
...ster maki were born in the USA, for...  
...bottomless craving for proteins and no...  
...ntion an apparent lack of curiosity...  
...layers of seafood originate.

"We've somehow moved ourselves into this strange relationship with food," says Sheila Bowman, manager of outreach for Seafood Watch at the Monterey Bay Aquarium. "Look at how Americans eat shrimp. Forty years ago, you most likely ate five shrimp a year, probably in a shrimp cocktail on Christmas Eve. Now we just gorge on them whenever we want. Some things simply should not be all you can eat, and fish is one of them."

Casson Trenor, director of business development for FishWise, advised Lai and Ho about acceptable seafood buys almost from the moment they first toyed with the idea of ocean-friendly sushi. The problem with sushi, as Trenor sees it, is this: The five most popular menu items are threatening to decimate global fisheries or destroy the environments in which they're farmed—or both. Soon.

Take salmon, number one in U.S. popularity. Wild fish are pricier than farmed, and aquacultured salmon are voracious feeders, crowded like factory hogs in filthy ocean farms. Ditto *hamachi*, also known as amberjack. Most wild shrimp are bottom-trawled, a practice as devastating as slash-and-burn, while farming shrimp often entails ecological destruction. *Ungai*, freshwater eel, are snatched and penned young before they can breed, then fattened on wild fish. And the numbers of bluefin tuna, which is nearly always wild caught, are crashing about as precipitously as stock prices.

A bigger problem with the five—dubbed the toxic five—is that they also tend to be a sushi bar's biggest profit makers. Meaning that, even if a chef wanted to do the right thing and banish them, the economics of the sushi bar are skewed in favor of keeping them in the case.

Trenor devised a menu of swap-outs for *Tataki*. For salmon, it uses sustainably farmed arctic char. Its amberjack comes from lower-density U.S. and Australian farms. It buys wild shrimp from the Gulf of Mexico, the Pacific coast, and the mid-Atlantic, where shrimpers employ better resource management. For tuna, it relies on troll- and pole-caught bigeye and yellowfin, and albacore from Hawaii and

the northern Pacific. These are relatively straightforward substitutions, double for sushi bars willing to accept reduced or negative profit margins on select menu items.

But *unagi*? That was tough. Trenor, Lai, and Ho got creative, perfecting something they call *faux-nagi*: thin slices of Canadian black cod, seared with a blowtorch so the muscle fibers swell to an approximation of eel flesh. Glazed with viscous sweet soy, it's an interesting solution. But at

**Like meat lover's pizza and the Croissan'wich, monster maki were born in the USA, for people with a seemingly bottomless craving for proteins and no fear of calories.**

least in the *nigiri* I tasted, also a slightly unpleasant one, with an acrid taste from the blowtorch. Is this, I asked myself, the key to saving fisheries? Forging simulacra of sushi bar favorites?

Perhaps it could work. In the absence of pressure from customers, however, there's little incentive for restaurants to make decisions that chip away at their profits. And once customers have developed a taste for American creations like the Rock 'n' Roll, it may be hard to entice them toward sustainability. Even with clever alternatives available, monster-maki joints could just go on rolling the toxic

five until sushi as we know it disappears. Which is why some think we should reexamine our very notion of sustainability and extend it beyond swapping "good" ingredients for "bad." Perhaps sushi needs to become as rare as that once-a-year shrimp cocktail.

Michael Black, co-owner and chef of the celebrated Sebo in Hayes Valley, California, understands special occasion sushi. The sparkling pieces of *nigiri* that Sebo serves are links in a Japanese tradition going back to the early 1800s, when Edomae-sushi (Tokyo-style sushi) was born. Most people think of sushi as pieces of raw seafood. Authentic Edomae is a complex choreography of timing and curing, yielding subtle and not-so-subtle transformations of fish.

Almost all of Sebo's seafood comes from Japan. It's expensive, of course—a solo meal will set you back at least \$50, and even then you'll be tempted to grab a slice from the pizza parlor next door. Eating at Sebo is about something besides stuffing your gullet, however: The restaurant satisfies a yearning to connect with the oceans and the creatures it contains.

"You shouldn't have the same fish on the menu 365 days a year," Black says. "One of the fundamentals of Japanese cooking is seasonality." If shrimp isn't on Sebo's menu, that's not because someone forgot to order it, just that it's not time—in part, a kind of naturally imposed check against depleting fragile stocks.

Meanwhile, I'm taking my first bite of *umekyu*, a slightly dented *maki* filled with sweet-tasting Japanese cucumber and sour-salty pickled plum. It's refreshing, delicious, suffused with a kind of handmade, wabi-sabi aesthetic.

And it doesn't contain even a single fiber of fish. ☺

Excerpted from *Edible* (San Francisco Spring 2009), a quarterly magazine in the Edible Communities network. Edible Communities is a member-driven organization that produces local-foods publications reflecting the United States' culinary regions. [www.edibleinfrancisco.com](http://www.edibleinfrancisco.com)

Sept-Oct 09 >>> [utne.com](http://utne.com) 69

Singer-songwriter and political activist Billy Bragg



Cultural icon, Brian the dog, from the hit TV show *Family Guy* reads *Utne Reader*.

