

# Literary Review

FOR PEOPLE WHO DEVOUR BOOKS

## Media Pack

2024



WWW.LITERARYREVIEW.CO.UK  
ALSO AVAILABLE AS AN APP



@LIT\_REVIEW

Far livelier than the *TLS*, and much wider in its coverage than the *LRB*, *Literary Review* is easily the best books magazine currently available.

JOHN CAREY

The magazine is flush with tight, smart writing.

WASHINGTON POST

In *Literary Review* you find something that has almost vanished from the books pages: its contributors are actually interested in literature.

MARTIN AMIS

The point of *Literary Review* is that books are fun. Long may it last.

DEREK MAHON

## About the Magazine

*Literary Review* is Britain's best-loved literary monthly magazine. For forty years the finest writers in the country have been providing witty, informative and authoritative coverage of each month's new books in history, literature, politics, travel, biography, crime and fiction. Founder Dr Anne Smith, of the University of Edinburgh, wanted to create a lively, intelligent literary magazine for people who love reading, but hate academic jargon. From

the start, the magazine has attracted writers and journalists of the highest calibre.

The magazine reaches 80,000 readers each month. There are nearly 80,000 app downloads and more than 31,000 followers of @Lit\_Review, a figure which grows by several thousands each year in the run up to the Bad Sex in Fiction Award in December.



## Our Readers

When our readers open *Literary Review*, they devour it. They spend time with it. They keep it and collect it. And together they buy over 800,000 books each year. We're a brand our readers trust. This special relationship between *Literary Review* and its readers benefits any advertiser wishing to target this high AB profile market segment.

Our twice-monthly email newsletter goes out to 22,500 engaged readers.

### CIRCULATION

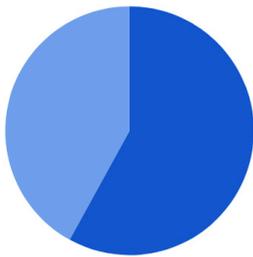
The majority of our 80,000 readers are in the UK and Europe. Each copy is shared among three or four people.



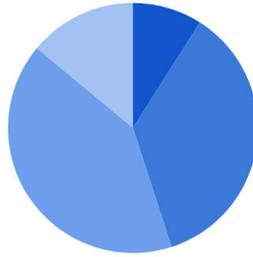
# In Numbers

## HIGH AB PROFILE

*Literary Review* readers purchase on average 25 books a year each. They love to travel, read and invest in wine, spirits and luxury items.



58% Male  
42% Female



9% Under 25  
36% 25-44  
41% 45-64  
14% 65+

## SUCCESSFUL AND ENGAGED

14% earn less than £25,000  
20% earn £25,000-£40,000  
23% earn £40,000-£56,000  
22% earn £56,000-£80,000  
21% earn more than £80,000

91% of our readers have a professional qualification.  
65% are at management level.  
82% are homeowners.  
72% donate to charity at least once a year.

## SOCIAL, CULTURAL CONSUMERS

Each month, 80% visit the cinema, 51% attend a classical music performance, 63% go to the theatre, 81% visit museums and art galleries, 40% attend the opera, and 17% go to ballet or dance.

In the last year, 35% of our readers have bought an original work of art, 29% have bought an antique, 46% have bought furniture, 30% have bought jewellery, 80% have bought music, 41% have bought audio-visual equipment and 23% have attended an auction.

72% have bought a car in the last three years, of whom 21% have purchased one in the last year.

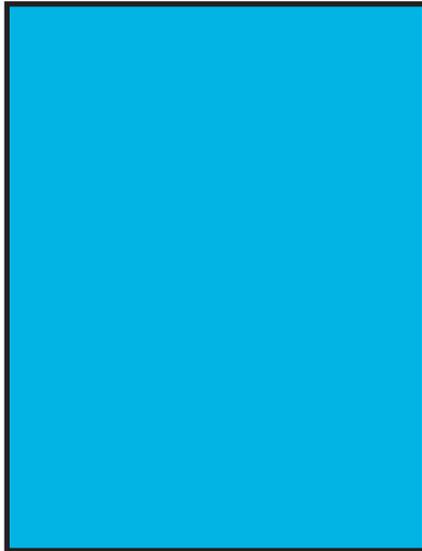
## FOOD AND DRINK

94% are wine drinkers, 57% buy it by the case. 41% drink malt whisky and whisky. 27% drink champagne, 13% buy it by the case. 26% are gin drinkers. 48% eat out at least once a week.

## ANNUAL TRAVEL

63% take at least two holidays. 19% take more than five business trips. Another 20% make up to five business trips. 43% take more than one weekend break.

# Ad Specs



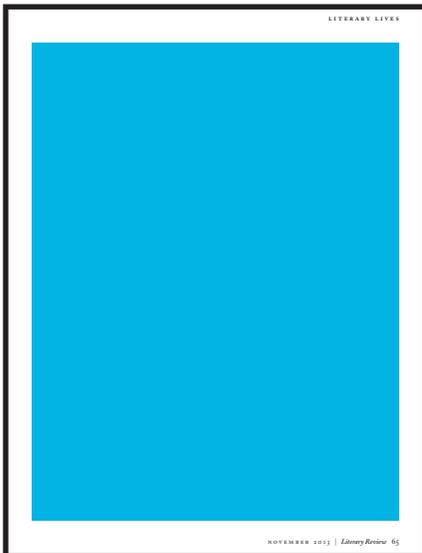
**FULL PAGE,  
BLEED**

285mm (h) x 215mm (w)



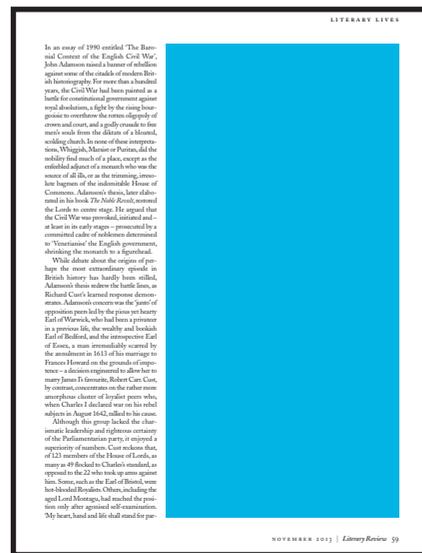
**SINGLE COLUMN,  
FULL HEIGHT**

241mm (h) x 57mm (w)



**FULL PAGE,  
TYPE AREA**

241mm (h) x 181mm (w)



**DOUBLE COLUMN,  
FULL HEIGHT**

241mm (h) x 119mm (w)

LITERARY LIVES

**A Tale of Two Dickens**  
Charles Dickens: A Life  
By Claire Tomalin  
(Vintage 477pp £20)

**Becoming Dickens: The Invention of a Novelist**  
By Robert Douglas-Fairhurst  
(Harvard University Press 389pp £20)

In an essay of 1990 entitled 'The Barons' Court of the English Civil War', John Adamson raised a banner of rebellion against some of the standards of modern British historiography. For more than a hundred years, the Civil War had been painted as a battle for constitutional government against royal absolutism, a fight by the rising bourgeoisie to overthrow the rotten oligarchy of crown and court, and a gaily romanticised first step towards the diktat of a blooded, warring class. In some of these interpretations, Whigs, Marquis of Portman, did the nobility find much of a place, except as the established adjuncts of a monarch who was the source of all ill, or as the straggling, anomalous legions of the indefatigable House of Commons. Adamson's thesis, later elaborated in his book *The Noble Revolt*, reoriented the Leeds to centre stage. He argued that the Civil War was provoked, initiated and – at least in its early stages – prosecuted by a committed cadre of noblemen determined to 'Victorianise' the English government, shunting the monarch to a figurehead.

While debate about the origins of perhaps the most extraordinary episode in British history has hardly been settled, Adamson's concern was the 'James of opposition' period, the period of the 'Earl of Warwick', who had been a patron in a previous life, the wealthy and bookish Earl of Rutland, and the intrepid Earl of Essex, a man immorally scarred by the amputation in 1613 of his marriage to Frances Howard on the grounds of incest – a decision expounded to show how many James II favoured, Robert Carr, by contrast, concerned on the other side atmospheric character of royalist peers who, when Charles I declared war on his rebel subjects in August 1642, rallied to his cause.

Although this group lacked the charismatic leadership and righteous certainty of the Parliamentarian party, it enjoyed a superiority of numbers. Carr reckons that, of 123 members of the House of Lords, as many as 49 backed as Charles's standard, as opposed to the 22 who took up arms against him. Some, such as the Earl of Bristol, were his blooded brethren, others, including the aged Lord Montagu, had reached the position only after agonised self-examination. 'We have, had and will have our partisans', he had once vowed. 'Yet ultimately, he could not depart from his conviction that Substantum's progress, 'For God, however the king, would bring all to perfection'.

That may be the most disheartening prospect of all: that the king's army should have been so divided. During his 15 months before the outbreak of hostilities, the Lords had voted to strip the king of the power to dissolve parliament – the crown jewel in the gem of royal prerogative – with scarcely a cough of protest. In January 1642, the Lords had joined with the lower house to ensure the king's desperate attempt to arrest five opposition MPs

NOVEMBER 2013 | *Literary Review* 61

**DOUBLE COLUMN, HALF HEIGHT**

118mm (h) x 119mm (w)

LITERARY LIVES

**A Tale of Two Dickens**  
Charles Dickens: A Life  
By Claire Tomalin  
(Vintage 477pp £20)

**Becoming Dickens: The Invention of a Novelist**  
By Robert Douglas-Fairhurst  
(Harvard University Press 389pp £20)

In an essay of 1990 entitled 'The Barons' Court of the English Civil War', John Adamson raised a banner of rebellion against some of the standards of modern British historiography. For more than a hundred years, the Civil War had been painted as a battle for constitutional government against royal absolutism, a fight by the rising bourgeoisie to overthrow the rotten oligarchy of crown and court, and a gaily romanticised first step towards the diktat of a blooded, warring class. In some of these interpretations, Whigs, Marquis of Portman, did the nobility find much of a place, except as the established adjuncts of a monarch who was the source of all ill, or as the straggling, anomalous legions of the indefatigable House of Commons. Adamson's thesis, later elaborated in his book *The Noble Revolt*, reoriented the Leeds to centre stage. He argued that the Civil War was provoked, initiated and – at least in its early stages – prosecuted by a committed cadre of noblemen determined to 'Victorianise' the English government, shunting the monarch to a figurehead.

While debate about the origins of perhaps the most extraordinary episode in British history has hardly been settled, Adamson's concern was the 'James of opposition' period, the period of the 'Earl of Warwick', who had been a patron in a previous life, the wealthy and bookish Earl of Rutland, and the intrepid Earl of Essex, a man immorally scarred by the amputation in 1613 of his marriage to Frances Howard on the grounds of incest – a decision expounded to show how many James II favoured, Robert Carr, by contrast, concerned on the other side atmospheric character of royalist peers who, when Charles I declared war on his rebel subjects in August 1642, rallied to his cause.

Although this group lacked the charismatic leadership and righteous certainty of the Parliamentarian party, it enjoyed a superiority of numbers. Carr reckons that, of 123 members of the House of Lords, as many as 49 backed as Charles's standard, as opposed to the 22 who took up arms against him. Some, such as the Earl of Bristol, were his blooded brethren, others, including the aged Lord Montagu, had reached the position only after agonised self-examination. 'We have, had and will have our partisans', he had once vowed. 'Yet ultimately, he could not depart from his conviction that Substantum's progress, 'For God, however the king, would bring all to perfection'.

That may be the most disheartening prospect of all: that the king's army should have been so divided. During his 15 months before the outbreak of hostilities, the Lords had voted to strip the king of the power to dissolve parliament – the crown jewel in the gem of royal prerogative – with scarcely a cough of protest. In January 1642, the Lords had joined with the lower house to ensure the king's desperate attempt to arrest five opposition MPs

NOVEMBER 2013 | *Literary Review* 62

**HALF PAGE HORIZONTAL**

118mm (h) x 181mm (w)

LITERARY LIVES

**A Tale of Two Dickens**  
Charles Dickens: A Life  
By Claire Tomalin  
(Vintage 477pp £20)

**Becoming Dickens: The Invention of a Novelist**  
By Robert Douglas-Fairhurst  
(Harvard University Press 389pp £20)

In an essay of 1990 entitled 'The Barons' Court of the English Civil War', John Adamson raised a banner of rebellion against some of the standards of modern British historiography. For more than a hundred years, the Civil War had been painted as a battle for constitutional government against royal absolutism, a fight by the rising bourgeoisie to overthrow the rotten oligarchy of crown and court, and a gaily romanticised first step towards the diktat of a blooded, warring class. In some of these interpretations, Whigs, Marquis of Portman, did the nobility find much of a place, except as the established adjuncts of a monarch who was the source of all ill, or as the straggling, anomalous legions of the indefatigable House of Commons. Adamson's thesis, later elaborated in his book *The Noble Revolt*, reoriented the Leeds to centre stage. He argued that the Civil War was provoked, initiated and – at least in its early stages – prosecuted by a committed cadre of noblemen determined to 'Victorianise' the English government, shunting the monarch to a figurehead.

While debate about the origins of perhaps the most extraordinary episode in British history has hardly been settled, Adamson's concern was the 'James of opposition' period, the period of the 'Earl of Warwick', who had been a patron in a previous life, the wealthy and bookish Earl of Rutland, and the intrepid Earl of Essex, a man immorally scarred by the amputation in 1613 of his marriage to Frances Howard on the grounds of incest – a decision expounded to show how many James II favoured, Robert Carr, by contrast, concerned on the other side atmospheric character of royalist peers who, when Charles I declared war on his rebel subjects in August 1642, rallied to his cause.

Although this group lacked the charismatic leadership and righteous certainty of the Parliamentarian party, it enjoyed a superiority of numbers. Carr reckons that, of 123 members of the House of Lords, as many as 49 backed as Charles's standard, as opposed to the 22 who took up arms against him. Some, such as the Earl of Bristol, were his blooded brethren, others, including the aged Lord Montagu, had reached the position only after agonised self-examination. 'We have, had and will have our partisans', he had once vowed. 'Yet ultimately, he could not depart from his conviction that Substantum's progress, 'For God, however the king, would bring all to perfection'.

That may be the most disheartening prospect of all: that the king's army should have been so divided. During his 15 months before the outbreak of hostilities, the Lords had voted to strip the king of the power to dissolve parliament – the crown jewel in the gem of royal prerogative – with scarcely a cough of protest. In January 1642, the Lords had joined with the lower house to ensure the king's desperate attempt to arrest five opposition MPs

NOVEMBER 2013 | *Literary Review* 61

**SINGLE COLUMN, HALF HEIGHT**

118mm (h) x 57mm (w)

## File Specs

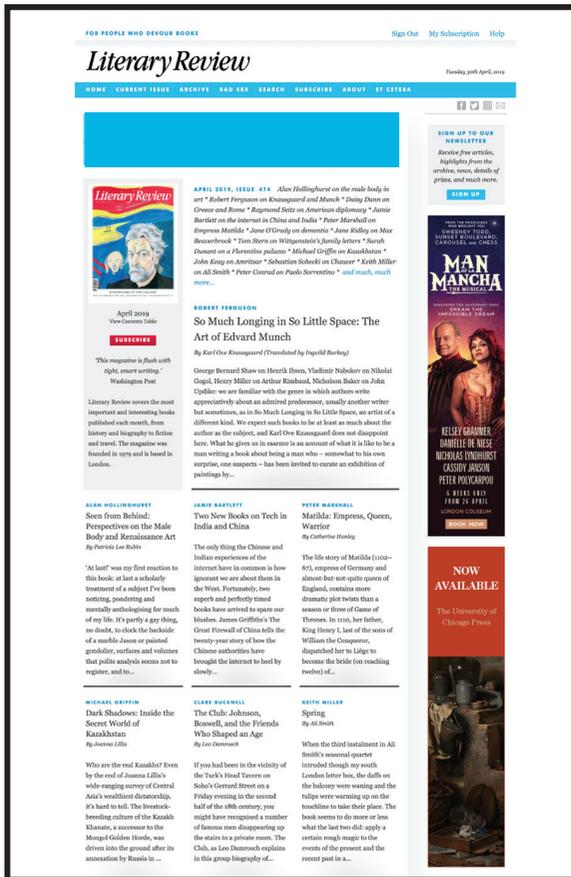
All graphics must be supplied as high resolution files (PDF, jpeg or tiff), labelled with advertiser's name and month of issue.

Appropriate allowance must be made for bleeds and trims. Black and white artwork to be set as greyscale.

Our design team can assist in the creation of artwork. A standard fee of £75 will apply.

# Website

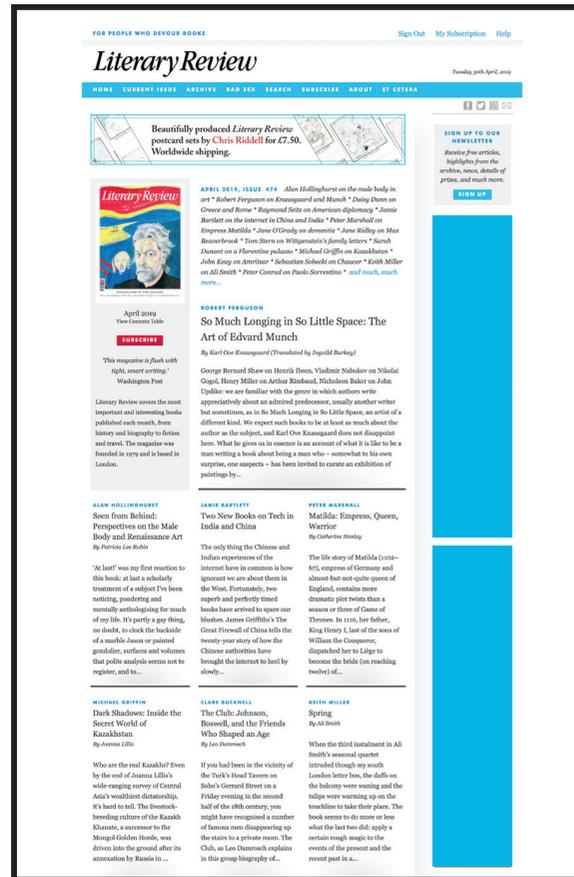
Our website receives almost 120,000 page views per month and is visited by on average 75,000 unique visitors per month. We currently offer two options for online advertising, as follows:-



## PREMIUM HORIZONTAL BANNER

3125px x 500px

This banner appears at the head of each page of [www.literaryreview.co.uk](http://www.literaryreview.co.uk) and is available as an exclusive solus advertising opportunity.



## VERTICAL ROLLING BANNERS (TWO AVAILABLE)

180px x 750px

# Newsletter



Twice a month we send an email newsletter to 18,000 readers containing highlights from the current edition of the magazine and the ever-popular *Literary Review* archive, which goes back to 1979.

Open rates are consistently higher than 30%, which compares to the industry average of 18%. All editorial content links back to our website, which attracts more than a quarter of a million users every year.

We have a few limited spaces in the newsletter for carefully selected advertisements and competitions.

## FIRST HORIZONTAL

1200px (w) x 450px (h)

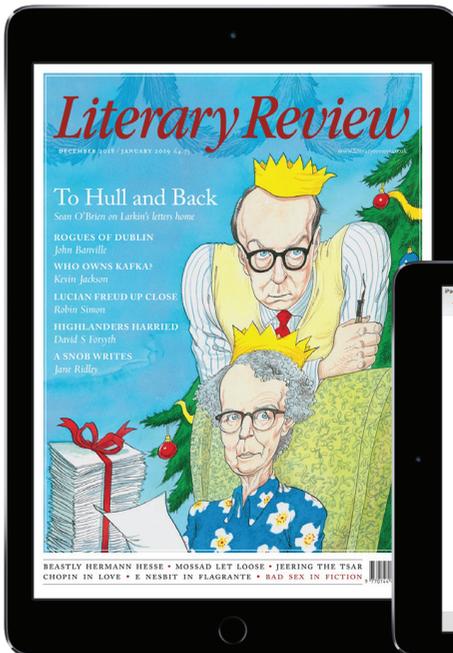
## SECOND HORIZONTAL

1200px (w) x 450px (h)

## VERTICAL

800px (w) x 1000px (h)

# Tablet and Phone



*Literary Review* readers can subscribe to and enjoy an exact replica of each edition of the magazine, allowing direct digital interaction with advertisers through Exact Editions. The app has been downloaded over 80,000 times, with 4.85% overlap across print and tablet editions.

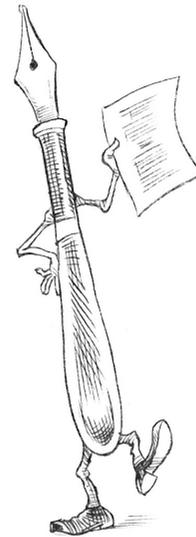
## Testimonials

“ We have been advertising in *Literary Review* for many years, and the print, tablet and online edition advertisements have been very effective for us in spreading the word and engaging with and securing existing and new membership. The prompt and friendly service has made the process very easy.

*Eileen Gunn, Royal Literary Fund*

“ We produce high quality, bespoke furniture and regularly advertise with *Literary Review* because of the affluent and engaging readership. We have been very happy with the results and response to our adverts and plan to continue to promote our product range.

*Charlie Caffyn*



“ We are always impressed with the response we get from ads in *Literary Review* and have used it with a range of clients such as Olivier Award Winners *The Inheritance*, *Betrayal*, various shows at The Old Vic, The Young Vic, as well as musicals including *42nd Street* and *Man of La Mancha* at the London Colliseum. In addition the British Library regularly promote and market their extensive programme of events in *Literary Review* as the readership is affluent, informed and many clients are keen to reach and engage with it.

*AKA global marketing and advertising agency*

## Rates

DOUBLE PAGE SPREAD	£4,345
FULL PAGE	£2,995
SINGLE COLUMN, FULL HEIGHT	£1,995
DOUBLE COLUMN, FULL HEIGHT	£2,495
DOUBLE COLUMN, HALF HEIGHT	£1,440
SINGLE COLUMN, HALF HEIGHT	£1,095
HALF PAGE HORIZONTAL	£2,385
<b>SPECIAL POSITIONS</b>	
Inside front cover (colour)	£3,445
Inside back cover (colour)	£3,195
Outside back cover (colour)	£3,095
<b>WEBSITE</b>	
Premium horizontal (1 month)	£2,995
Vertical (1 month)	£1,595
<b>NEWSLETTER</b>	
First horizontal	£1,995
Second horizontal	£1,495
Vertical	£1,295

## Schedule and Deadlines

Deadlines for artwork and inserts are on the 15th of the month prior to the issue in which your ad will be printed. That is, for an advertisement appearing in the November issue, the deadline would be 15th October.

The magazine is published eleven times a year, with a double issue at the end of the year covering December and January. The magazine is mailed out to subscribers on the first of the month and arrives at newsstands by the third.

## Contact

FOR ALL ADVERTISING ENQUIRIES  
PLEASE CONTACT:

Terry Finnegan  
Advertisement Manager  
terry@literaryreview.co.uk  
+44 (0) 207 437 9392

Or:

David Sturge  
david.sturge@btopenworld.com  
+44 (0) 208 306 6292

## Inserts

LOOSE PER '000 UP TO 10 GRAMS

£165

OTHER INSERTS OVER 10 GRAMS

poa

Minimum size: 100 x 130mm

Maximum size: 260 x 200mm

Minimum paper specification: 80gsm  
(if single leaf)

Maximum paper specification: 250gsm

Label each box "Literary Review Inserts  
[the issue month of the magazine]"

No concertina folds

For insert delivery details, please contact  
our print manager:

Michael Chinnery  
CPUK Print Publishing

Email: [michael@cp-uk.co.uk](mailto:michael@cp-uk.co.uk)

Website: <http://www.cp-uk.co.uk>

Telephone: +44 (0)1480 861 962

Mobile: +44 (0)7932 767 568

## Classified Advertising

*Literary Review* carries up to four pages of classified advertising per month. The standard rate is £40 per SCC. For more information, please contact **David Sturge**, the classified advertisement manager.

[david.sturge@btopenworld.com](mailto:david.sturge@btopenworld.com)  
+44 (0) 208 306 6292



## The Bad Sex in Fiction Award

Every year at the beginning of December, *Literary Review* presents the Bad Sex in Fiction Award to the writer of the most inept or embarrassing description of a sexual act in a literary novel. The Bad Sex Award is a light-hearted alternative to the solemnity of mainstream prizes and the result is eagerly anticipated each year. At the award ceremony, the December/January annual double issue of *Literary Review* is distributed to 500 distinguished guests from the worlds of literature, entertainment and journalism.

The award receives extensive coverage across print media, on radio and on television in the UK and around the world. In recent years, coverage has included major features in *The Guardian*, the *New York Times*, the *Financial Times* and *The Review Show*, and news coverage in all of the UK's broadsheet newspapers. It garners hugely popular support on Twitter.

### PREVIOUS WINNERS

Melvyn Bragg | Sebastian Faulks  
Tom Wolfe | Giles Coren | Norman Mailer | Jonathan Littell | Rachel Johnson | Aniruddha Bahal | David Guterson | Nancy Houston | A A Gill

### PREVIOUS PRESENTERS

Jerry Hall | Germaine Greer | Stephen Fry  
Mick Jagger | Marianne Faithful | Courtney Love | Dominic West | Martin Clunes  
Charles Dance | Samantha Bond | Sting  
Grayson Perry



## Contributors

Martin Amis | Bryan Appleyard  
Karen Armstrong | Diana Athill  
John Banville | Lynn Barber | Julian  
Barnes | David Bodanis | Piers  
Brendon | Michael Burleigh | John  
Burnside | A S Byatt | Christopher  
Caldwell | Justin Cartwright | David  
Cesarani | Frank Dikötter | Patricia  
Duncker | Amanda Foreman  
Oleg Gordievsky | John Gray  
Alexandra Harris | Robert Harris  
John Harwood | Philip Hensher  
Philip Hoare | Simon Hoggart | Nick  
Hornby | Richard Ingrams | Maya  
Jaggi | Oliver James | Lisa Jardine  
Paul Johnson | Alan Judd | Joanna  
Kavenna | Marek Kohn | Dominic  
Lawson | Jonathan Lee | Ursula K  
Le Guin | Sam Leith | Diarmaid  
MacCulloch | Derek Mahon | Kenan  
Malik | Hilary Mantel | Adam Mars-  
Jones | A D Miller | Keith Miller  
Jonathan Mirsky | Harry Mount  
Joseph O'Neill | Alice Oswald  
Richard Overy | Tom Paulin | Seamus  
Perry | Frederic Raphael | Andrew  
Roberts | Leo Robson | Dominic  
Sandbrook | Raymond Seitz | Elif  
Shafak | Simon Singh | Joan Smith  
David Starkey | Jonathan Sumption  
John Sutherland | John Sweeney  
D J Taylor | Edmund de Waal  
Francis Wheen | Duncan Wu  
*and many more...*

