

Trends in Magazine Publishing

A report prepared by Kim Pettit for Magazine Training International – June 2018

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Forecasts

- Revenue
 - Declines in print advertising revenue and circulation
 - Price Waterhouse Cooper forecasts print advertising revenue for consumer magazines will fall to \$6.7 billion in the US by 2021, less than half the \$13.6 billion magazines took in 2012. Print circulation sales are projected to drop 23% to \$6.1 billion over the same period. The UK will see a 49% drop in print ad revenue to \$474 million and a 37% fall in circulation to \$1.3 billion... Magna Global, a media buying agency, expects magazines' global advertising revenues to fall 13% this year [2018]. (Garrahan and Bond, 2017)
 - The overwhelming number of titles in [the UK market] show either zero growth year on year, or worse, significant losses... The publishing business model of old is broken... Digital content and digital distribution models are killing it one click at a time... Online content, [unlike print,] allows people to access what they want when they want it. (Carey, 2017)
 - [In South Africa,] total magazine circulation declined by 13.5% [from Q3 2016 to Q3 2017,] while Nielsen... recorded a 5.6% decline in advertising revenue. (Reid, 2018)
 - Digital growth simply isn't replacing declines in print ads and circulation, and by 2022 the market will be almost a quarter smaller than it was a decade before. (Jackson, 2017)
 - Increases in revenue from online display advertising, subscriptions, and video
 - A new report from the Association for Online Publishing (AOP) and Deloitte has revealed that digital publishers saw an increase in revenue... driven by a rise in display advertising... and subscriptions... which have increased by 18% and 11% respectively year-on-year... annual growth from online video increasing by 34% on a 12-month basis from October 2016. (O'Donoghue, 2018)
 - Increase in revenue per platform
 - Smartphones showed the largest growth, with a 52% increase in digital revenue from Q3 2016 to Q3 2017, with tablet devices increasing by 11% the same period. (O'Donoghue, 2018)

- Audience growth
 - Mobile phones/smartphones/smartwatches:
 - Mobile now represents almost 7 in 10 digital media minutes, with smartphone applications alone accounting for one-half of all time spent engaging with digital media. (James, 2017)
 - As our phones became the digital companion to our lives, they became the access point for storytelling, too. (Carey, 2017)
 - Wearables or devices we carry along with us, specially smartwatches, can offer an interesting option in the diffusion of journalistic products. (Silva-Rodríguez, López-García, and Toural-Bran, 2017)
 - Apps:
 - Facebook is the top mobile app of the year (as measured by its penetration of the US mobile app audience), and Instagram and Snapchat are in the top 10... We'll see brands focus on creating content specifically for the small screen. (James, 2017)
 - By the end of 2018, we expect around half of consumers will have at least two online-only media subscriptions, ranging from video on demand to news and magazines, rising to four by the end of the decade. The growth of digital-only subscriptions demonstrates that consumers are increasingly willing to pay for content online. (O'Donoghue, 2018)

Competition

- Continuing market fragmentation
 - Competing against more than just magazines
 - Enticing digital audiences to purchase paid content [is] also a struggle. As one publisher put it, magazines sold in Apple's App Store are "not just going up against other magazines, but also against other apps, like Angry Birds, where you pay little for a lot of time and unlimited updates." It can be difficult to "help users understand what kind of work goes into our content" and justify the cost. (Sivek, 2014)
 - Facebook has always maintained that it is not a publisher, yet that has not stopped the social media giant from quietly launching its own print magazine. Called *Grow*, the quarterly magazine is aimed at business executives and began to be distributed at Heathrow Airport's first-class lounge and similar locations in the UK earlier this month. (WARC Staff, 2018) Note: *Grow* seems to be on hold. Its website has not been updated for some months.
 - In March 2018, Apple acquired digital magazine service Texture in a move that illustrated quite clearly the company's intentions to dig deeper into content delivery on its devices. Texture is described as the "Netflix of publishing" in that it gives users access to multiple magazines from major publishers for a flat fee per month. But there has also been more recent buzz that Apple is aiming to create its own editorial content outside of aggregators like it currently does with Apple News and Texture. (Fruhlinger, 2018)
 - Apple is hoping to kill the paywall. (But not its own paywall, of course.) The company has given our first look at Apple News+, a new subscription

service that gives users unprecedented access to some of the biggest newspapers and magazines around the globe. At launch, the subscription will give users access to over 300 publications. (Tillman, 2019a)

- Apple is finally bringing magazines to Apple News, with a new subscription service called Apple News+. Over five million articles are read on Apple News each month, making it the "No. 1 news app", according to CEO Tim Cook. The app curates and surfaces news stories from supported news publishers. But, going forward, it'll be doing the same with supported magazine publishers. (Tillman, 2019b)

- More magazines, fewer readers per magazine

- Norway (Ytre-Arne, 2013):

Year	Total circulation	magazines	readers per magazine
1991	2,328,000	27	86,222
2012	2,539,000	92	27,598

- Move away from general audience to niche publishing

- “We see a definite trend toward niche titles, with viable business models that take advantage of a more selective consumer base... in five years, most magazines will probably become special interest [titles],” says Dave Pilcher, Freeport Press. (*Folio* staff, 2018)
- In the era of specialized niche media, declining numbers of U.S. journalists said that concentrating on news that is of interest to “the widest possible audience” is important. (Willnat & Weaver, 2014)

- Genre matters – news, tv listings, children’s +, women’s -

- “It’s a big mistake to look at magazines as a single homogenous market,” says Tom Bureau, the chief executive of the *Radio Times* publisher, Immediate Media. “Bits are under massive pressure—generally where they are getting disintermediated by the internet.” (Jackson, 2017)

- Print becomes multi-media

- Branding, products beyond magazines

- “We do so many more things with our brands now—events, films, festivals, restaurants,” says Albert Read, managing editor of Condé Nast Britain. “It’s odd to hear predictions of the demise of magazines when, if correctly managed, they are simply evolving into more complex organisms with audiences that have actually never been bigger.” (Garrahan and Bond, 2017)

- A 21st century magazine’s more than just paper and staples. It’s a brand with a website, a social media strategy, it has an e-commerce business, does events, spin-offs, one offs; and should be the authoritative mouthpiece for its category. It’s abundantly clear that magazines’ future isn’t being a magazine... it’s now all about the brand. (Bastick, 2016)

- The magazine industry isn’t dead. It’s different... split across so many distribution channels—Facebook, Twitter, YouTube, Google, TV, digital TV, radio, bloggers, vloggers... Any print title has to be strong on every platform—not just on paper. (Carey, 2017)

- Hybrid models/partnerships

- Portal Klikk.no “combines lifestyle journalism from various magazines with online discussion forums and other services,” and also “supplies lifestyle journalism to *Dagbladet*’s online newspaper.” (Ytre-Arne, 2013)
 - *StyleMag*’s website combines editorial content with fashion blogs and webshop portals, but is also available as a print magazine. It is “a network where boundaries between journalism, blogs, advertising, and retail are blurred.” (Ytre-Arne, 2013)
 - Hearst recently introduced *The Pioneer Woman Magazine*, a partnership with the Food Network... Meredith has started a magazine called *The Magnolia Journal* with the HGTV stars Chip and Joanna Gaines. Even Condé Nast... [has started] a quarterly print title for Goop, Gwyneth Paltrow’s lifestyle brand. (Ember and Grynbaum, 2017)
- Online publishers launch print products
 - Most repurposing involves offline material converted into online content, but AllRecipes.com has had success doing just the opposite with its online-to-offline publishing strategy. The 20-year-old website began as an array of online recipe hubs... and now receives 80 million monthly users and 1.5 billion annual visits... “We knew there would be an appetite for a reverse-engineered, digital-to-print extension of the brand,” says Doug Olson, president and general manager of Meredith Magazines. “Newsstand testing in the spring of 2013 yielded 400,000 subscriptions in just two weeks.” [It now has a] current base of 1.4 million [subscribers]. (McKinney, 2018)
- Print publishers go to digital only
 - Summit Media, the publisher of popular magazine titles in the Philippines, is going full-digital in the latest blow to the print media industry. The company late last week announced it was folding its six remaining print titles... It is the first major Philippine publisher founded in print to make such a move, which comes on the back of a growing presence online. Summit Media has 20 million unique monthly users visiting its 15 websites -- including *Cosmopolitan*, *Esquire* and *Entrepreneur* -- while its social media platforms are followed by 33 million users, the company said. (Venzon, 2018)
- Repositioning away from industry
 - “[We transitioned] from a healthcare publishing company to a healthcare event and education company with a strong multichannel approach to delivering content,” says Jeff Hennessy, HMP. (*Folio* staff, 2018)

Funding sources

- Subscriptions/paywalls
 - The past year witnessed a “pivot to paywall” from many media outlets... such as *Bloomberg*, *Wired* and *The Atlantic*... Meanwhile, long-standing paywall users, like the *New York Times*, halved the number of articles they offered for free (from 10 to 5 a month), as they sought to grow their number of digital subscribers. (Radcliffe, 2019)

- [In 2018, there will be] a revived focus on paid models, which can include print components... but paid content strategies today are still primarily a digital play. (Welton, 2018)
- In the last few months, the *Denver Post*, and the *New York Daily News* are among the latest to put up a metered paywall that forces digital readers to purchase a subscription once they read a certain number of articles. So has the tech magazine *Wired*... The most successful newspaper company to implement a paywall has been the *New York Times*. (Tornoe, 2018)
- Advertising
 - [Will] the advertising-based business model... continue to flourish? The median cost-per-thousand for a one-time, one-page advertisement in an American consumer magazine today is approximately \$140, that is \$140 for every thousand readers who had purchased the magazine. In comparison, the average equivalent on the web is less than half a cent. (Abrahamson, 2015)
- In-app shopping
 - Pinterest has a service in which users can purchase products without having to leave the platform.... Snapchat and Hearst recently announced plans to offer shopping opportunities on Sweet, their joint Snapchat channel. (Cramer, 2017)
- Products beyond magazines (books, anthologies, more)
 - [Trusted Media Brands' chief digital officer, Vince] Errico describes a two-pronged strategy, aimed at both boosting advertising but also diversifying the revenue mix by getting readers to buy products from the company directly—subscriptions, but also other products like *The Family Handyman's* DIY University e-learning courses or seasonal gift boxes from *Taste of Home*.” (Dool, January 2018)
 - *Afar* derives revenue from excursions it organizes each year to destinations like Cairo, Johannesburg, and Montreal. The journeys... offer readers a chance to meet locals... as well as like-minded *Afar* readers. The trips “bring the pages of the magazine to life in a very literal way,” [says editor-in-chief] Cosgrove. (Galbraith, 2014)
- Intelligence products
 - “We are seeing publishers... leverage customer data into new revenue streams,” says Dave Pilcher, Freeport Press. (*Folio* staff, 2018)
- Crowdfunding
 - [In 2016], 32.6% of the 5,617 general publishing projects launched [on Kickstarter] met their pledge goals... Of the 1,087 projects launched in comics, 58.7% met their funding goals... In journalism, 17.5% of projects met their funding goals. (Reid, 2017)
 - Digital advertising is competitive and the subscription business is tough, but digital publishers are finding hope in small-dollar donations. This month, LAist and DCist, Los Angeles- and Washington-focused local news sites once owned by DNAinfo, will each launch Kickstarter campaigns. They're hoping to mirror the success of their sister site Gothamist, which more than doubled its \$100,000 fundraising goal through a Kickstarter campaign that ended May 4. The donations are meant to set both sites on a new course, where donations, rather than advertising, represent their largest stream of revenue. (Willens, 2018)

- Alternative financing/bitcoin, blockchain
 - Former *Denver Post* reporters and editors plan to launch a new local media outlet... *The Colorado Sun* will use [start-up grant funding] and blockchain technology via Civil [Media] to store data... There is currently a Kickstarter campaign for the fledgling outlet, [which is expected to] be subscription based [and to rely on local supporters] to keep the platform free of advertising.” (William, 2018)
 - While its more popular cousin Bitcoin continues to blow away stock market analysts, Blockchain may finally find its place in 2018... Just 20% of trade finance globally will use it by 2020 [but others—from healthcare to entertainment to hospitality—will not be far behind]. (Newman, 2017)
- Sponsorship/underwriting/partnerships
 - [Despite industry declines in South Africa, some custom publications had] stories of spectacular circulation growth: *InFlight Magazine* soared by 216% [from 2016 to 2017. Its] publisher, Bernard Hellberg, stressed the benefits of having a closed distribution network to a tightly defined and desirable audience... *Good Taste Magazine* [went through a makeover; many of its issues go to] Wine-of-the-Month club members... and more hotels and wine farms requested the magazine... *Finweek* increased its circulation by 58.3% ... year on year... Attractive subscription bundling with *Golf Digest* has also played a role, and helped boost the golfing title by 53%. (Reid, 2018)
 - *Asia Briefing* doesn't rely on advertising revenue or a paywall; instead, its content aims to capture potential leads for the parent company. “American publishers are often very good at making the front end of their platforms user-friendly, but they could learn from publishers working in more emerging regions when it comes to creating new monetization models,” says [Joonas] Jukkara, [content marketing manager for Dezan Shira & Associates and Asia Briefing]. (Martin, 2016)
- Financed by publisher
 - Author and cocurator of Somerset House's exhibition, “Print: Tearing It Up,” says that the new breeds of indie mags are “quite often quixotic enterprises in that they're not for profit. They're more often about the circulation of ideas and the way they're sustained quite often is [by being] but one part of the range of the activities that the people producing them are up to, whether it's consulting, styling, or having day jobs... It's a mix between a hobby and a vocation for a lot of younger publishers.” (Deighton and Cleeton, 2018)
 - Those launching print titles today are generally independent publishers, driven by passion, with little expectation of big profits... What it takes to survive... is targeting a clearly defined niche, finding committed backers and creative fundraising methods and, above all, a willingness to be scrappy and innovative. (Galbraith, 2014)

Editorial impact

- Product/Content trends
 - Multiple platforms

- Cross-promoting the same content on every platform is no longer enough... grow [your] brand’s audience on each social platform [and] create content to keep that audience engaged through every channel... Yesterday’s editor-in-chief in publishing is today’s content strategist in the digital ecosystem. (James, 2017)
 - Hearst’s *Cosmopolitan* saw its US issue strike a deal with Snapchat [in 2015] and the UK title followed suit [in 2016]. Its editor says many of the audience who find their content on Snapchat Discover don’t even know a magazine exists. But, if they engage with their content on that social platform, perhaps that doesn’t matter. (Carey, 2017)
 - There is a rapid and ongoing merging in the functions of publishers and platforms, and an often surprisingly high level of involvement from platform companies in influencing news production... Platform companies have become more explicitly editorial in their own practices and structures, whether by reverting to more human “curation” of stories and feeds, or in the case of Apple News, publishing its own “exclusive” content from a newsroom staffed with writers and editors. (Rashidian et al, 2018)
 - UX focus/rich content/interactivity
 - Rich content [is] any content that can facilitate user interaction. For example, videos are considered a rich form of content because they typically require the viewer to click play... A great example of employing rich content in a social media campaign is to run a Twitter poll. (James, 2017)
 - “UX—We are offering our clients more visual, interactive content options in 2018, including video,” says Kate Spellman, president of Informa Engage. (*Folio* staff, 2018)
 - Audio, voice-first devices, digital assistants, chatbots, podcasts
 - “Increasingly new information is also going audio—we’re seeing branded podcasts becoming the next avenue of branded content. Amazon Echo is allowing people to seek information and content, listen to entertainment and shop, audibly... People are publishing podcasts over blogs,” says Lucie Greene, The Innovation Group. (Smith, 2016)
 - Magazine brands have moved well beyond the printed page: look no further than the explosion of podcasts being produced by Australian magazine publishers. In recent months, a variety of podcasts have launched off the back of popular magazine brands and there are plenty more in the works. The driver of the growing interest in audio from publishers is, according to Louisa Hatfield, general manager, entertainment & family at Pacific, the audience. (Hemphill, 2018)
 - The BBC is using in-article chatbots to introduce readers to complex topics. In an attempt to spread adoption among users and reporters, the BBC News Labs and the BBC Visual Journalism team has a custom bot-builder application designed for reporters to build chatbots and insert them into stories. According to Nieman Labs, Grant Heinrich, the BBC developer leading the organization’s bot efforts... bots represent a new

way for the BBC to reach readers “not deeply engaged in complicated news stories,” and help demystify topics that people struggle with understanding... Media behemoths including the *New York Times*, *Reuters*, *The Washington Post*, and *The Guardian* are integrating chatbots and artificial intelligence into their news distribution. (Hussain, 2018)

- Video content, livestreaming
 - “Livestreaming will continue going strong... Take Facebook, for example, where one-fifth of the videos shared are livestreams. Since April 2016, the daily watch time on Facebook live videos has increased fourfold.” (Brouwer, 2017)
 - Recent statistics show 92% of mobile video viewers share videos with others, and Wordstream estimates that video drives a 157% increase in organic traffic from search engine results pages. (Camps, 2017)
- VR content, gamification
 - The next big content frontier for magazine titles? How about virtual reality? National Geographic is launching three virtual reality projects this year. The first one takes audiences into the wild of Botswana's Okavango Delta. (Bezudenhuit, 2019)
 - With its immersive and experiential proposition, virtual reality could help reduce the physical distance between users and a range of experiences: a lecture, a lab, a trip, or even a campus visit. (Joly, 2016)
 - Mobile games, which accounted for less than 50% of total mobile app revenue in 2011, generated 85% of mobile app market revenue in 2015. This figure represents a total of \$34.8 billion worldwide. (Golmack, 2017)
- Ephemeral content vs. evergreen content (archives)
 - Snapchat really pioneered the idea of ephemeral content, and it has proven that consumers covet this kind of content because they know it won't be around forever. It has an inherently exclusive component to it... Brands will ramp up story efforts on [Snapchat, Instagram, and Facebook] to generate a consistent stream of ephemeral content that keeps consumers coming back for more. (James, 2017)
- Sponsored content, product placement, native marketing (aka branded content, third-party content), shoppable content/buyable pins, organic marketing
 - This year, global content marketing revenue is expected to rise 14.2% to reach \$32.1 billion, and through 2021, it is expected to reach \$33 billion, growing at a compound annual rate of 14%. (DelRowe, 2017)
 - Organic marketing, leveraging the power of content, personal brands, social media, and other inbound outlets, are seeing higher ROI and greater levels of consumer trust [than other types of marketing messages]. (Johansson, 2018)
- Bot-generated content, drone journalism
 - It's no secret that companies are starting to use AI for creative tasks, such as writing simple journalistic articles. How long before similar programs are able to write compelling ad copy... how long before consumers are able to figure out the “robot” game and starting filtering out all ads as white noise? (Johansson, 2018)

- User-generated content
 - The historic Reuters agency, which once delivered news by pigeon, has created the world's largest media marketplace by harnessing the modern phenomenon of user-generated video taken by bystanders on mobile phones. In the space of two years, Reuters has grown its original pool of 5m pieces of content by 240% to 17m, helped by a surge in interest from news publishers in user-generated content (UGC). (Burrell, 2019)
 - *Inside Story* in Greece... regularly invites its members to pitch ideas for investigations and then allows a handful of them to co-report and publish with their editorial team. This model not only gives readers they want but provides a better understanding of the journalistic process so often misunderstood by the general public. (Stroh, 2017)
 - *The Atlantic* is putting the best comments from its readers in a prominent position—almost as prominent as the article itself. (Gallagher, 2018)
 - [A 2011 study found] reporters were generally not using Twitter to gather information from audiences [but] social media [could] enable audiences to participate more fully in the construction of the news, whether through casual suggestions, substantial citizen journalism, or occasional items of user-generated content... (Sivek, 2013)
- Highlight unique/geographically-relevant content
 - *Denver Post* newspaper front page now features local stories
 - [*The Ventura County Star*] has started... a storytellers' program with journalists and people from the community and is dropping a new podcast on crimes in the county's past every Wednesday. (Gallagher, 2018)
 - Although Twitter is... a global network, [a recent analysis showed] 39% of Twitter connections occurring within "the size of a metropolitan area"... Tweets... could be an especially valuable tool for city magazines seeking additional readers, website traffic, customers for partners' promotions, and contributors for crowd sourcing and contests. (Sivek, 2013)
- Objectivity/truthfulness of media challenged
 - Make it the job of one editor each day to proof that newspaper for instances of bias, loaded words, [and] stories that are written with the angle decided before the facts are gathered. (Gallagher, 2017)
- Media algorithms shaping magazines' reach
 - "What does concern me is, where will the forum be for a national conversation? Facebook? Facebook is an example of the "daily me:" you only want to read what you want to read, and Facebook feeds that back to you through algorithms and then you are not accessing new information, new ideas, new thoughts," says Roy Greenslade, *Guardian* columnist. (Smith, 2016)
 - At *Slate*... traffic from Facebook plummeted a staggering 87 percent, from a January 2017 peak of 28 million to less than 4 million in May 2018. It's down more than 55 percent in 2018 alone. The diminished flow of readers from Facebook to news sites is not an accident [but due to changes in Facebook's algorithms for prioritizing news. Other publishers

that have seen diminished traffic include Vox Media, Vice, and Mashable]. (Oremus, 2018)

Process trends

- New editorial skills needed
 - Modern journalists must be multi-talented story-tellers—able to envisage how to bring their words to life in a way that is far beyond just words. They must be able to write brilliantly, report on camera, shoot their images, edit and crop their own footage, and write copy that works with both SEO and social in mind. (Carey, 2017)
- Increased automation in editorial processes
 - [Impressions Holdings, a software, web services, and content marketing firm, began with] an online industry magazine, *10 Best Design*... The “semi-automated” software [cofounder Gabriele] Genghini developed... sends out requests for both articles and podcasts to a group of pre-screened content creators who applied to work with the company through an application he set up. Sometimes, the site runs articles on recurring topics that its metrics have indicated are continually interesting to readers, while other pieces reflect new conversations popping up on social media... This eliminates the need for an assigning editor... the writers’ content automatically populates the company’s websites, and [cofounder Zachary Chen] reviews it later. While there are risks that someone in the site’s stable of talent might produce poor-quality content, Chen says that if that were to happen, he would take it down immediately and the content producer would be removed from the list of contributors... Previous models of publishing, while desirable for their rigor, are no longer financially feasible at a time when market forces have made it very hard to charge readers for quality content. (Pofeldt, 2018)
- Switch in publication cycles: either change from discrete publication cycle to constantly generated content, or go bi-monthly and cut expenses
 - Some titles have made changes to their frequency in frequent years in an effort to align issues with events and both reader and advertiser demand rather than simply with a traditional calendar... Slight calendar shifts have made [*Vanity Fair*] more profitable.... [Its] success inspired changes at *W* magazine this year, which will reduce its number of issues from 10 to eight per year... tied to the seasonality of fashion. (Braverman, 2018)
 - [South Africa’s] *Good Taste Magazine* [cut its publishing frequency in half;] publishing bi-monthly means a longer shelf life... *Finweek* publishing frequency [changed] from weekly to fortnightly... [this] makes the publication an easier read for time-starved readers. (Reid, 2018)
- Design for multiple platforms
 - Major publishers often create versions of their publications that fit multiple standards, including those of the Apple iOS operating system; Google’s Android system; e-readers, such as the Amazon Kindle... and basic PDF-like digital replicas for distributors such as Zinio... The varying demands of these distribution platforms create a workload far greater than the simple layout of a print edition—and that’s without

considering the additional effort to design interactive digital advertising, to develop a coherent business model sustaining a range of digital products, and to market digital products to consumers. And, importantly, the use of any of these digital distribution platforms requires sharing revenues with the platform's owner; for example, Apple and Google each take a 30% cut of single-issue, subscription, and in-app sales. (Sivek, 2014)

- Higher costs of production
 - Adding... multimedia is costly... “As one publisher observed, “To produce a high-quality digital editorial piece, you have to have three to ten times the amount of media” than for print... “Every article becomes a programming task.” In other words, the more sophisticated the digital magazine in terms of design and interactivity, the more time and money it is likely to require. (Sivek, 2014)
- New design considerations/visual, auditory, tactile appeal/new display architectures (linearity versus depth)
 - The qualities of [print magazines' format, tactility, and the integration of words, image, and space] are redefined in the digital context. Format becomes the screen of a device or computer monitor; tactility becomes the contact of a fingertip with a touch screen or touchpad for swiping or tapping; and words and image cohabit within a fluid, dynamic, interactive digital space. The digital magazine “canvas” offers freedom for experimentation [including] the ability to “create a story environment with interactive elements you can't get in a print edition.” (Sivek, 2014)
 - [South Africa's *Ideas/Ideas* magazine] “repositioned... to appeal to tactile paper lovers. The magazine now offers a lot of pages which can simply be torn out or copied to be framed or used as is in their projects.” Food content has been substantially cut back, and the craft content was modernized to “offer projects that seem more modern or quirky” than the ones that can be found online. (Reid, 2018)
 - We've entered an era where conversation is king (my apologies to content and context)... Gartner estimates 30% of all interactions with devices will be voice-based by 2018 because people can speak up to four times faster than they can type... in fact, Amazon's head of voice design for Alexa, Paul Cutsinger, has said it's time to start thinking about designing “for the ear, not the eye.” So, as you're creating experiences for your customers on messaging apps with bots, keep an ear out for the voice of your customers—it is literally the long-term key to keeping them around. (Leary, 2017)
 - Alerts, through SMS or MMS, [were] one of the first products... in mobile journalism... With so much competition, the key challenge for... mobile [communication] consists in knowing how to catch users' attention... push notifications [grant] editors the capacity to reach users directly... Microformats in media can be defined as elements with... semantic capacity, indexation, and management [that allow access to more content] through physical browsing or hypertext links. (Silva-Rodríguez, López-García, and Toural-Bran, 2017)

- Reader data to shape editorial content, optimization
 - Trusted Media Brands, publisher of consumer-facing titles like *Reader's Digest*, *The Family Handyman*, and *Taste of Home*... invest[ed] significantly [in digitally-focused content. Chief digital officer Vince Errico says,] “With *Taste of Home*, we looked at characteristics of millennial moms we already had and the kind of content they wanted, and then created more of that content specifically for them. We did that across all of our titles to similarly dive deeper with those audiences.” The result was a 20% growth in digital traffic across the company’s portfolio, and a 13% jump in digital ad revenue. (Dool, January 2018)
- Print products differentiation: luxury items
 - “We’re seeing a renaissance in print titles—particularly design and women’s titles which are intentionally luxurious, in beautiful high-quality paper, and priced at a luxury price point,” says Lucie Greene, The Innovation Group. (Smith, 2016)
 - Magazines might eventually gain a cult following akin to the interest around other obsolete media, like vinyl records... They don’t need to exist anymore. But people will still love them, and make them, and buy them. (Ember and Grynbaum, 2017)

Sales/Marketing

- B2C
 - Data to drive subscriptions
 - “The introduction of artificial intelligence and machine learning as well as behavioral trends is going to be critical to anyone who is running a subscription business going forward. It’s predictive now—you’re not shooting in the dark the way you were five or ten years ago,” says Allison Adams, Source Media. (*Folio* staff, 2018)
 - Traffic vs. subscriptions / “funnel mathematics”
 - A small number of digital news readers—between 2 and 12%—drive 50% of the traffic at every major media website... At the top, where the funnel is the widest, you have all the digital readers that visit your website and look at free articles. At the bottom of the funnel are the individuals who have ponied up the money to purchase a digital subscription. So the goal of what the *Economist* dubbed “funnel mathematics” is to get more readers into the funnel to convert them into paying customers... just a little less than 2% of the *New York Times*’ 100 million or so monthly US unique visitors are actually paying for digital subscriptions. (Tornoe, 2018)
 - Pricing (print vs. digital trends; intro rates success)
 - How much are publishers pulling in on average from digital subscriptions? \$2.31 per week (\$10 per month), according to a new report from the American Press Institute... One interesting finding of the API report is that companies charging a special introductory rate were more successful

- “I want to... make sure we have new intelligence products... to see how we can use behavior trends to predict content and purchasing themes for our business models,” says Allison Adams, Source Media. (*Folio* staff, 2018)
- A new industry measurement system, Audience Measurement for Publishers (AMP) will be implemented [in the UK] later this year, which publishers hope will lead more brands to reconsider [print and digital magazine advertising]. The system will provide advertisers with de-duplicated reach and frequency for magazine brands across all their platforms (mobile, tablet, PC, and print), to show how audiences move between platforms and increase the number of brands across digital platforms. “It’s a huge seismic step forward,” says James Wildman, CEO at Hearst Magazines UK and new chairman for Magnetic, the marketing body for magazines... “It differentiates us even further from other media that we’re competing with.” (Roderick, 2018)
- The Alliance for Audited Media announced today a partnership with MPA (the Association of Magazine Media), under which the latter’s Magazine Media 360° brand audience reports will be integrated into AAM’s Brand View—a feature within the platform that allows magazines to place brand messaging alongside its audit reports. The partnership is aimed at selling media buyers on magazine brands’ cross-platform audiences—not just their print circulations. (Dool, June 2018)
- Having mobile video options for readers is important, but Field59’s [CEO, Derek] Gebler said it’s also imperative to have an advertising strategy to back it up, especially since mobile video advertising spending is predicted to grow. (Young, 2016)
- Challenges: ad blocking, ad fraud
 - To combat ad blocking, many publishers are asking readers to uninstall their ad blocking software... *Forbes* magazine started blocking the site to some ad block users... Created in 2006, the free Adblock Plus extension has been downloaded more than 300 times, and as Rosenwald wrote for the [*Columbia Journalism Review*], it has “become the Internet’s advertising sheriff.” (Yang, 2016)

Distribution

- Reach varies per digital distribution platform
 - The ease of use of digital distribution platforms [such as the Apple Newsstand, Google Play, Amazon, Zinio, Magzter, Isuu, and others] varies greatly, and can affect a publisher’s opportunity for success... [and may] limit a publication’s worldwide reach. (Sivek, 2014)
- Digital distribution via Google, Facebook; algorithms change
 - The relationship between publishers and the digital duopoly is... set to change. Earlier this year Google removed its “first click free” policy, thereby giving publishers the freedom to decide how many (if any) articles they provide readers for free... Facebook is now planning to downgrade posts from publishers, having [tested] a separate News Feed last year, which is likely to significantly impact

media brands' audience traffic... publishers will look to become less reliant on the digital giants. (Roderick, 2018)

- The media faces a stark choice—put up paywalls, or accept serfdom in the kingdoms of Facebook and Google... There are two paths open to media organizations. The first is to rely on advertising income and continually adjust your output to please the whims of Google's algorithm and Facebook's latest content strategy. (The two companies have something very close to a duopoly on internet advertising.) ... To make a profit, articles have to be written quickly and cheaply. Volume is king. The second course is to reject serfdom and build up your own kingdom: attract readers directly to your website and ask them to pay something. (Lewis, 2018)
- Copyright/royalty issues
 - The European Commission (EC) has... proposed [an] overhaul of copyright laws to enable easier purchasing and legal use of content across the block of European Union (EU) countries. Dubbed the “digital single market strategy,” this proposal would allow online subscriptions to services and paid digital content to become portable and accessible across European borders... new copyright rules could obligate business such as Google to compensate online publishers when their content is used, including content in Google News—its news aggregation service. (Martin, 2016)
- Censorship
 - Foreign-owned businesses are allowed to collaborate with a Chinese partner to publish online content in China, but only with government permission... Any entity posting content online without a proper license is at risk of having its website taken down... Google, Facebook, Twitter, Instagram, and other platforms remain completely blocked... Printed content is censored and requires government approval before printing in Saudi Arabia... For a good indication of where content providers are likely to enjoy the most unfettered access to consumers without excessive government interference, experts recommend looking to countries ranked near the top of the 2016 World Press Freedom Index (rsf.org/en/ranking). (Martin 2016)
- Translation potential (for major languages)
- Distributors become competitors (Netflix switch to original content)

Management challenges

- Mission drift/identity
- Flattening of organizational structure, changing titles
- Resource, staff pooling, increased reliance on freelancers
- Funding mix
 - Today's media companies don't have to reach all the way back to the early 1800s for a business plan, to when newspapers were an elite product, selling at the prohibitive price of six pennies per bundle. But they are going back in time [to] a business model that relies more on readers, and less on advertisers. *The New York Times* is leading the trend. In 2000, circulation accounted for 26% of its business.

Last quarter, print circulation and online subscriptions accounted for 64% of the company's revenue. (Thompson, 2017)

- [Terena LeRoux of *Ideas/Ideas* in South Africa] cautions against the false lure of “additional revenue streams,” often vaunted as the holy grail for print brands, saying that “a lot of the time you’re killing your team and spreading yourself incredibly thin, with simply not enough to show for it... Your attention should be where your main source of income is, which, at the moment for us, is content...” (Reid, 2018)
- Metrics
- Strategic planning
 - “Back in the old days, we used to plan out one, three, five, and even 10 years. Now... it behooves us to stay nimble and take advantage of opportunities as they come along,” says Tim Timmons, publisher and CEO, *The Paper of Montgomery County*, Crawfordsville, IN. (Stroh, 2018)

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